Last updated November 2026

Artist-filmmaker, cinematographer, academic, consultant

Born in Cardiff, Wales, 1992
Lives and works in Scotland

Biography

Scott Barley is an artist-filmmaker based in Scotland. His filmography focuses on creating sensorial and contemplative experiences that challenge traditional anthropocentric narrative structures. Recurrent themes in his work include nature, darkness, visible absence, cosmology, phenomenology, and mysticism. For over a decade, Scott has embraced a radically independent approach to filmmaking, transitioning from ARRI cameras and traditional crew structures to a solo, environmentally sustainable practice primarily filming on iPhone, combined with his paintings and drawings, and personally handling all aspects of production, from direction and cinematography to sound design, post-production, and distribution.

His work has been exhibited throughout Europe, North America, South America, Asia, and Australia. Notable venues include ICA London, Jeu de Paume Paris, Doclisboa, Karlovy Vary IFF, San Sebastián IFF, Venice Biennale, QAGOMA, MoMA Río de Janeiro, Korean Film Archive, and MoCA Busan. His work has been broadcast on ARTE and Canal180, and written about in *Sight and Sound*, *MUBI Notebook*, *Film Comment*, *Frieze*, *Screen*, and *Sabzian*. His filmography has been the subject of academic analysis at conferences, including the University of Melbourne (with Prof Sean Cubitt), Goldsmiths University of London (Dr Wood Roberdeau), Université Sorbonne Nouvelle Paris (Dr Nicole Brenez), University of Malta (Dr Joe Kickasola), and the University of Porto (Dr Nadin Mai).

He has exhibited with significant figures in world cinema and contemporary art, including David Lynch, Béla Tarr, Chantal Akerman, Philippe Grandrieux, Abbas Kiarostami, Nathaniel Dorsky, Werner Herzog, Tacita Dean, David Cronenberg, Ben Rivers, James Benning, Tsai Ming-Liang, and Lucien Castaing-Taylor & Verena Paravel.

Barley's first feature film, *Sleep Has Her House* (2017), received the Jury Award for Best Film at the Fronteira International Documentary & Experimental Film Festival, Brazil. Film historian Dr. Nicole Brenez, researcher and editor for Jean-Luc Godard's *The Image Book* (Special Palme d'Or, Cannes 2018), cited *Sleep Has Her House* as one of the ten best films of the decade, noting that Barley “renews our conception of visuality” and describing him as “one of the most gifted visual poets of his generation.” The film was later included in the decennial *Sight and Sound* poll of The Greatest Films of All Time (2022), receiving votes in both the Critics' and Directors' polls.

His most recent short film, *A Ladder* (2025), is a collaboration with musician Hara Alonso, commissioned by Canal180, Culturgest, and Gnration, Portugal. Following its television broadcast debut in March 2025, the film premiered in cinemas in May 2025 as part of a David Lynch in memoriam retrospective in Freiburg, Germany, screened alongside Lynch's seminal work, *Eraserhead*.

Outside of his own filmmaking, Barley has worked as a cinematographer, multimedia artist and in multiple post-production roles on various projects, including Tadhg O'Sullivan's *To the Moon* (2020) and Saeed Taji Farouky's upcoming feature film, *Standing at the Ruins*, which received the 196-MEDIA Award at Final Cut in Venice (82nd Venice International Film Festival, 2025). He served as a production consultant on *Silent Friend* (82nd Venice International Film Festival, in competition, 2025; FIPRESCI Prize) by Academy Award nominee Ildikó Enyedi (*On Body and Soul*, Golden Bear winner, 2017), starring Tony Leung Chiu-wai and Léa Seydoux, and as colourist and visual artist on *The Occupant of the Room*, the first fiction film by Kier-La Janisse (*Woodlands Dark and Days Bewitched: A History of Folk Horror*, 2021), which premiered at Sitges Film Festival in October 2025. At the 2025 Budapest International Film Festival, alongside a retrospective of his films, he appeared in public conversation with Ildikó Enyedi at BIFF HUB. Most recently, he was guest director of *Five Years, Four Months* (2026) by Esteban Hoyos García and Juan Miguel Gelacio, for which he also handled cinematography, music, sound and editing for specific sequences. The film premiered in the Crystal Globe Competition of the 60th Karlovy Vary International Film Festival and received the award for Best Fiction Film at the 50th São Paulo International Film Festival.

Danish film critic and former director of the European Documentary Network, Tue Steen Müller has described him as the “Anselm Kiefer of cinema.” His second feature film, *The Sea Behind Her Head*, funded by the British Film Institute (BFI) and Doc Society, is currently in production, alongside several new short films and multimedia works funded by Creative Scotland.

Selected Press

“I maintain that Welsh filmmaker Scott Barley matters more to the history of cinema than Steven Spielberg or James Cameron.”

Nicole Brenez, Film historian, critic, curator, *Les Inrockuptibles*

“It certainly does not feel an exaggeration to say that Barley merits being considered one of the best artists working in Britain today.”

Giuliano Vivaldi, Critic, writer, *Moving Image Artists (MIA)*

“I first watched *Sleep Has Her House* in 2017 and loved it then. I loved it again on second viewing. Very immersive. Very inspiring.”

Robert Eggers, Film director, *The Witch*, *The Lighthouse*, *Nosferatu*, *Werwulf*

“*Sleep Has Her House* changed my life.”

Ethel Cain, Musician, *Preacher’s Daughter*, *Perverts*, *Willoughby Tucker, I’ll Always Love You*

“Scott Barley is one of the foremost practitioners of a form of autonomous first-person cinema that concerns, among other things, the tactile, optical and extrasensory properties of the digital image. Over the course of his filmography, Barley has crafted films that are simultaneously vast and minimal, tenebrous and shapeshifting monuments to darkness, mysticism, cosmology and the Anthropocene. … Sound fulfils an even more important role in his films, imbuing the void of the image with a mystical, incantatory power.”

Rushnan Jaleel, Filmmaker, writer, *Chute Film Co-op*, 2024

“An astonishing debut, written, produced, directed and edited by the 25-year-old British filmmaker Scott Barley, who shot his film on an iPhone. Slow cinema at its very best. … *Sleep Has Her House* is an exceptional landscape film in which tiny movements and subtle changes make a huge impression.”

Eye Filmmuseum, Amsterdam, programme note

“I realised how very long it had been since a new film both filled me with absolute wonder and satisfied my deepest cravings for cinema itself. It made me ask myself, ‘Where am I?’ in the most precise and hopeful way.”

Dennis Cooper, Writer, filmmaker, on *Sleep Has Her House*

“*Sleep Has Her House* is a grand elemental poem. It is a film that expresses the sublime through a meticulously crafted soundscape and the painting of light and darkness.”

QAGOMA, Queensland Art Gallery | Gallery of Modern Art, cinema programme

“Barley’s film is a study of landscapes in the near dark – a forbidding moodscape captured on iPhone and seemingly wrestling with externalised psychology as a storm builds across its runtime.”

Ben Nicholson, Film critic, *Sight and Sound*

“Redolent of the films of Sokurov and Tarkovsky, Scott Barley’s feature debut invites us to contemplate landscape, shape, texture and light, but often in absentia. It is a nocturne of long, static takes, wordless, yet vivid, even ecstatic in moments of searing, revelatory and indelible beauty. All the more remarkable, it was largely shot on an iPhone. An extraordinary work.”

Tom Charity, Curator, film critic, on *Sleep Has Her House*

“Another sublime cinematic pastoral heading to the festival in the same Doc/Visions strand is British director Scott Barley’s eerie *Sleep Has Her House*, which hypnotically unfurls nature’s majesty.”

Georgia Korossi, Writer, *BFI*, Sheffield Doc/Fest 2018, following Nathaniel Dorsky’s *Arboretum Cycle*

“Unlike anything I have ever seen. Scott Barley has made a true work of art.”

Jamie Stewart, Musician, Xiu Xiu, on *Sleep Has Her House*

“Like Warhol’s earliest films on sleep, sex and eating, and the fluxus experiments before them, *Sleep Has Her House* uses a composite of new and old technologies to recalibrate the audience to a slower, more primeval clock of waking and sleeping life.”

Erik Morse, Art critic, *Frieze*, Issue 193, March 2018

“Scott Barley is closer to J.M.W. Turner than any other filmmaker of his generation.”

Victor Guimarães, Film critic

“Barley’s images cry “behold!” across valleys and mist-doused horizons, rendering timid pastoral British scenes into epic landscapes of Caspar David Friedrich. This is a document of uncanny stillness, of being isolated simultaneously in awe and daunted by the magnitude of the elements.”

Luke Moody, Producer, curator, on *Sleep Has Her House* — *Sight and Sound* Best films 2017 Poll

“Barley’s internalization of the universe is unwavering. With amazing sound design, *Womb* is another hypnotic concoction and nice addition to the prolific young artist’s growing filmography. There is always something more primordial about Barley’s work. His images are devoid of symbols or layered contexts but completely bare and visceral.”

Dustin Chang, Film critic, *Floating World*

“Barley’s film is certainly the strongest film I have seen in years. There have been many films which touched me, but not in the same way. *Sleep Has Her House* stands out. This is as far as my words can take it. All I can do now is strongly recommend the film. Words cannot adequately translate experience. You naturally lose most of that experience because you try to find words for something that has no words.”

Nadin Mai, Film critic, writer, *The Art(s) of Slow Cinema*

“L’Avventura for the Starless...”

Phil Solomon, Filmmaker, on *Nightwalk* (2013)

Education

2016–2017 — Master of Arts, Experimental Film and Artists' Moving Image
Kingston University, London

2012–2015 — Bachelor of Arts (Hons), Film and Video
Newport Film School, University of Wales

2011–2012 — Foundation Diploma, Art & Design
Cardiff Metropolitan University

Professional Experience

2011–present — Artist-Filmmaker

2023–present — Production Consultant
Consultancy for emerging international filmmakers at every stage of production, and for established filmmakers, including:
— *Silent Friend* (2025), dir. Ildikó Enyedi (*On Body and Soul*, Golden Bear, 2017), starring Tony Leung Chiu-wai and Léa Seydoux. 82nd Venice International Film Festival, Competition; FIPRESCI Prize.

2023–present — Private Tutor
Private tuition and mentorship for international filmmakers and artists at every stage of their career.

2019–present — Freelance Filmmaker
Work with filmmakers internationally as cinematographer, multimedia artist and in post-production, including:
— Guest director, with cinematography, music, sound and editing for specific sequences: *Five Years, Four Months* (2026), dir. Esteban Hoyos García & Juan Miguel Gelacio. 60th Karlovy Vary IFF, Crystal Globe Competition (world premiere); San Sebastián IFF; Biarritz; 50th São Paulo IFF, Best Fiction Film.
— Colourist & visual artist: *The Occupant of the Room* (2025), dir. Kier-La Janisse. Sitges (world premiere); Toronto After Dark; Mayhem; Brooklyn Horror; Celluloid Screams; Imagine; streaming on Shudder.
— Cinematographer & visual artist: *Standing at the Ruins* (in post-production), dir. Saeed Taji Farouky. Final Cut in Venice, 82nd Venice IFF (2025), 196-MEDIA Award.
— Cinematographer, visual artist & musician: *To the Moon* (2020), dir. Tadhg O'Sullivan. Venice Days (world premiere); Telluride, Official Selection; Dublin IFF, Best Irish Film.

2023–2024 — External Mentor – FLAMIN Fellowship Programme, London
One-to-one mentorship for emerging filmmakers on the Film London Artists' Moving Image Network (FLAMIN) Fellowship programme.

Career (Academia)

2025–present

Teaching Fellow in Film Directing, Edinburgh College of Art — The University of Edinburgh
Designing and facilitating a range of courses at BA and MFA levels, delivering lectures, providing pastoral care, seminars, tutorials, and supervision linked to professional practice in the creative industries, engendering interdisciplinary art-filmmaking practice.

Course leader and designer of:
Introduction to Filmmaking (BA Film & Television, Year 1)
Exploring Film Language (BA Film & Television, Year 2)
Sustainability in Film (BA Film & Television, Year 3)
Poetics of Cinema (MFA Film Art, from September 2026)

Additional courses taught:
Experimentation in Short Film (BA Film & Television, Year 3)
Film Project Research & Development (BA Film & Television, Year 4)
Film Production (BA Film & Television, Year 4)

Co-developer of the MFA Film Art, a joint programme with Paris College of Art (launched autumn 2026).

Acting Programme Director, MFA Film Art (January–May 2027).

Current PhD students:
Haowen Chen
Ross Little

Teaching areas: Film Theory, Film History, Film Practice, Research as practice, Film Philosophy, Cinematography, Experimental Film, Multimedia installation, Art film, Auteur cinema, Poetics, Non-western cinemas, Digital and post-digital cinemas.

Research interests:
Experimental Film, Poetic & Contemplative Cinema, Non-Western Cinema
Film Philosophy & Practice-Research
Sensory Ethnography & Ecological Arts
Phenomenological & Cosmological Approaches in Moving Image
Post-Digital Materiality & Intermedial Aesthetics
Visible Absence & Liminal Poetics

2024–2025

Research Associate, Sound / Image Cinema Lab — Falmouth University
Innovate UK £1.04m funded R&D project (1 year)
Partners: Aardman, Charismatic, Channel 4, Creative Computing Institute (University of the Arts London) & Sound Reactions

Role: Researcher, working with Channel 4, Charismatic and Aardman on ethics-first approaches to emerging technologies, including creating bespoke tools for in-house development of intellectual properties and establishing new production and distribution models.

2020–present — Associate Lecturer in Film & Television — Falmouth University
Working across a range of courses, delivering lectures, providing pastoral care, seminars, tutorials, and supervision linked to professional practice in the creative industries, including:
BA Film, BA Television, MA Film and Television, and MA Documentary.
Teaching areas: Film Theory, Film History, Film Practice, Research as practice, Film Philosophy, Cinematography, Experimental Film, Multimedia installation, Art film, Auteur cinema, Poetics, Non-western cinemas, Digital and post-digital cinemas.

2016–present — Visiting lecturer & guest speaker appointments, including:
Academy of Media Arts Cologne, American University of Paris, Arts University Bournemouth, Centre of Contemporary Culture Barcelona, Escuela Internacional de Cine y TV, Falmouth School of Film & Television, Karlsruhe University of Arts and Design Germany, Kvadrat – Centre for Visual Communications Belgrade, Observatori de Video No Identificat Barcelona, Royal Academy of Art, The Hague (KABK), Sala de Arte Público Siqueiros (SAPS) Mexico, Universidade Federal do Rio de Janeiro, University of Brighton, University of Chile, University of Montreal, University of Porto, Winchester School of Art, University of the West of Scotland, Moscow School of New Cinema, National Institute of Technology, Durgapur, India.

2021–2024 — Tutor in Art — Arts University Bournemouth
Delivering lectures, providing pastoral care, seminars, tutorials, and supervision linked to creative practice at Foundation level. Subjects taught: Fine Art, Film, Illustration, Photography & Animation.

Selected Solo Exhibitions & Retrospectives

2025 — Selected Works by Scott Barley (with Q&A) – Budapest International Film Festival, Hungary
Spectral Spaces, Lost Beings: A Scott Barley Retrospective, Lago Film Festival, Italy

2024 — Film Underground, New York
Husets biograf, Copenhagen
Cinéma Moderne, Montreal
OVNI, Barcelona

2022 — Spectacle, Brooklyn, New York
Nightsongs: Eight Short Films by Scott Barley, Cinéma Moderne, Montreal

2020 — Nadežda Petrović Gallery, Čačak, Belgrade
Church of the Blessed Virgin Mary, Vilnius
Centre of Contemporary Culture Barcelona
Kino Klub Split, Croatia

2019 — Slow Film Festival, UK
Suspaustas laikas, Vilnius, Lithuania

	Kino Klub Split, Croatia
	OVNI, Barcelona
2018	Academic Film Centre, Belgrade
	Musée de La Cour d'Or, Metz
	Filmvirus, Bangkok
2016	Museum of Modern Art, Rio, Brazil
2015	Cine Ardana, Philippines

Selected Talks, Masterclasses & Conversations

2025 — Ildikó Enyedi in Conversation with Scott Barley – BIFF HUB, Budapest International Film Festival, Hungary
A public conversation between Scott Barley and Ildikó Enyedi, the Oscar-nominated director of *On Body and Soul* (Golden Bear, Berlinale 2017) and *Silent Friend* (Competition, 82nd Venice International Film Festival, 2025; FIPRESCI Prize). Moderated in English by BIFF programmer Dániel Rév. Inga Kultúrkávézó, Budapest, 31 October 2025.

2025 — Scott Barley in conversation with Vivek Jain – Lago Film Fest, Italy
On the occasion of the retrospective Spectral Spaces, Lost Beings, co-curated by Vivek Jain. Revine Lago, July 2025.

2024 — Masterclass and screenings of *Hinterlands* and *Sleep Has Her House* – American University of Paris, France
Film Studies programme. Olivia de Havilland Lecture Theatre, Monttessuy Centre for the Arts, Paris, 21 November 2024, followed by a post-production workshop for film studies students on 22 November.

2022 — Shadows Pass Away: Three Remastered Films by Scott Barley, with Q&A – Spectacle, Brooklyn, New York
3 September 2022.

2022 — Contemplating Post-1989 Slow Cinema, with Nadin Mai – Faculty of Fine Arts, University of Porto, Portugal
i2ADS, 23 February 2022.

2020 — Daniel & Clara in conversation with Scott Barley
On a decade of creativity, collaboration and moving image art, marking ten years of Daniel & Clara's collaboration. 26 November 2020.

2019 — Around Darkness: workshop and screening of *Sleep Has Her House* – OVNI 2019, Centre of Contemporary Culture Barcelona, Spain
Two-day workshop, Sala Raval, CCCB, 11–12 October 2019.

2019 — Scott Barley and Mark Jenkin, in conversation – Falmouth School of Film & Television, Falmouth University
With Mark Jenkin, director of *Bait* and *Enys Men*.

2019 *Sleep Has Her House*, Q&A led by Nadin Mai – Slow Film Festival, UK

2019 Career masterclass and screening of *Sleep Has Her House*, with Neil Fox – Falmouth School of Film & Television, Falmouth University
5 February 2019.

2018 Short films and *Sleep Has Her House*, with Q&A – Alternative Film/Video Festival, Belgrade, Serbia
Academic Film Centre, Dom kulture Studentski grad, 14 December 2018, alongside serving on the festival's international jury.

2018 *Sleep Has Her House*: screening and conversation with Neil Fox and Dario Llinares – Falmouth School of Film & Television, Falmouth University
Released as an episode of The Cinematologists podcast (2019).

Selected Group Exhibitions

2025 Ulterior Worlds, Edinburgh College of Art
with: Boris Labbé, Maya Deren, Phil Solomon, Peter Tscherkassky, Suzan Pitt, & Takashi Makino

DarkRoom, Brooklyn, New York

Message to Man IFF, St. Petersburg, Russia
with: Ben Rivers & Takashi Makino

No Bounds Festival, Sheffield
with: Takashi Makino, Valentin Noujaïm, Space Afrika, Hara Alonso and Takuma Watanabe

(UN)NATURAL – Sonic Acts, WYSIWYG, The Hague, Netherlands
with: Hara Alonso, Rainer Kohlberger, Mint Park, Arjuna Neuman, Karl Lemieux & David Bryant.

Chute Co-op: Solidarity with Palestine – The Hague, Netherlands & Istanbul, Turkey
with: Eric Baudelaire, James Edmonds, Rei Hayama, Maximillien Luc Proctor, Jorge Suárez-Quiñones Rivas, Bram Ruiter, Pablo Useros, & MasterLAV collective

Buda Gallery, London

Parallel Cinema, Bengaluru, India
with: Franco Piavoli, Abbas Kiarostami, & Stephen Dwoskin

Visions Within Nature – Korean Film Archive, Seoul, South Korea
with: Véréna Paravel, Lucien Castaing-Taylor, Ilisa Barbash, Sharon Lockhart, Michelangelo Frammartino, Nikolaus Geyrhalter, György Pálfi, Jennifer Rainsford, & Digna Sinke

A Ladder & *Eraserhead* – David Lynch: In Memoriam retrospective – aka Filmclub, Germany

2024 New Circle of Cinema, New York
with: Toshio Matsumoto

Prozess, Switzerland
with: Malena Szlam, Charlotte Pryce, Rose Lowder, Jodie Mack, Karel Doing, Daniel & Clara

Stavanger Secession, Norway

2023 *Sleep Has Her House* & *Anselm* – Eye Filmmuseum, Netherlands
Double-bill screenings of *Sleep Has Her House* with Wim Wenders' 3D documentary, *Anselm* (2023) on German painter and sculptor, Anselm Kiefer

Climate of Cinema: Isle, the Planet and Postcontact Zone – Museum of Contemporary Art Busan, South Korea
Six month international exhibition. Installations of five short works, and theatrical performances of *Sleep Has Her House*. Part of a wide-ranging exhibition of work by international artists and filmmakers on the subject of ecology, anthropology, and climate, including work by Chantal Akerman, Lav Diaz, Tsai Ming-Liang, Jerzy Skolimowski, et al.

Air / Melting Into Air – Queensland Art Gallery & Gallery of Modern Art (QAGOMA), Australia
Six month international exhibition, exploring the “invisible, ethereal and vital element [of air], reflecting on awareness of our shared atmosphere as life-giving, potentially dangerous and rapidly warming.”
Exhibiting with artists: Tacita Dean, Ron Mueck, Béla Tarr, Andrei Tarkovsky, Michelangelo Antonioni, David Lynch, Alexander Dovzhenko, Nagisa Ōshima, Joris and Marceline Ivens, Douglas Sirk, William Friedkin, Todd Haynes, Paul Schrader, David Cronenberg, Andrzej Wajda, Maria Saakyan, Paul Verhoeven, Werner Herzog, Hirokazu Koreeda, Terry Gilliam, Yuri Norstein, Albert Lamorisse, Mohammad-Ali Talebi, Hayao Miyazaki, Robert Altman, James Benning, Daïchi Saïto et al.

Alan Vega: Ghost Hand – Embryo Gallery, New York
Film works to accompany Suicide frontman, Alan Vega's visual art, curated by Brian Ratigan

Stavanger Secession (Prologue) – Kunstmuseum Stavanger, Norway
Curated by Pierre-Alexandre Mateos & Charles Teyssou. Including work by: Werner Herzog, Lucien Castaing-Taylor & Verena Paravel, Blackhaine, E. Elias Merhige et al.

2022 Cinema Ecologia – Eye Filmmuseum, Amsterdam
Kinochrome Sessions, Toronto

2021 Natures Enragées: Le cinéma d'éco-terreur – Jeu de Paume, Paris
with: Ana Vaz, Rei Hayama, Beatriz Santiago Muñoz & Karrabing Film Collective

The World With and Without Us – MIA, UK

2020 Centre of Contemporary Culture Barcelona

	Passing Zero to Meet Infinity – Siot Gallery, Seoul with: David Lynch, Mark Frost, Carl Theodor Dreyer, Philippe Garrel
2019	In Memory of Phil Solomon – Counterpath, Colorado Boulder, USA with: Nathaniel Dorsky and Jane (Brakhage) Wodening
	Museum of Contemporary Art Buenos Aires Kampus Hybernská Art Gallery, Prague
2018	Museum of Contemporary Art Skopje, Macedonia TodaysArt Festival, The Hague WYSIWYG, Amsterdam La Générale, Paris Kinochrome Sessions, Toronto Cuenca Biennial, Ecuador BEAF, Bournemouth Singapore Art Museum
2017	ICA, London BFI Southbank, London La Galería Germinal Lisboa National Museum of Ecuador Observatori de Video No Identificat, Barcelona Centre of Contemporary Culture Barcelona PIX Film Gallery, Toronto Cosmovisions, Prague
2016	ARTHAUS, Cuba Pirámide Selva, Argentina MoCA Buenos Aires

Selected Screenings

2027	Ciné-club de l'Université Paris 8, Saint-Denis, France
2026	HOLD ON LET GO, Vancouver (live score by Magazinist) Flat Earth Film Festival, Seyðisfjörður, Iceland SCORE10 – anam creative × DV8 Film Club, Glasgow Cineclube Caixapreta, Blumenau, Brazil Nowe Horyzonty IFF, Wrocław Cinema Nova, Brussels
2025	Festival des Cinémas Différents et Expérimentaux de Paris Emami Experimental Film Festival, Kolkata Astor Theatre, Melbourne Filmothèque du Quartier Latin, Paris Spectacle, Brooklyn, New York GEGENkino Festival, Leipzig Museum of Musical Instruments, Leipzig Veggie Cloud, Los Angeles Oberlin Film Co-op, Ohio

2024	East London Experimental Film Club, London
	Kino Forum, Zagreb
2023	Nowe Horyzonty IFF, Wrocław
	Cineteca Madrid
2022	Ambulante Documentary Film Festival, Mexico
	White River Indie Films Annual Festival, Vermont
	Centre for Contemporary Arts Glasgow
	CineMAS Alternative FF, UAE
	Braunschweig International Film Festival
	Aka-Filmclub e.V., Freiburg im Breisgau
2021	Environmental Film Festival Australia
	New Holland International Film Festival
	MIRAGE – Art of the Real, Oslo
	Vancouver International Film Festival
	Cinematograph, Innsbruck
	DOK Leipzig
	Irish Film Institute
	Lighthouse, Dublin
	Queen's Film Theatre, Belfast
	Pálás Galway, Ireland
	Bertha Dochouse, London
	Dinard Festival du Film Britannique
	DocsBarcelona
	European Film Festival, Romania
	Cinema Moderne, Montreal
	Casa de la Literatura Peruana, Peru
	Australian Centre for the Moving Image (ACMI)
	Cork International Film Festival
	Denver Film Festival, Colorado
	Nowe Horyzonty IFF, Wrocław
2020	Venice Biennale
	Festival du Nouveau Cinéma
2019	Close-Up Film Centre, London
	Counterpath, Colorado
	Triskel Arts Centre, Cork
	Institute of Modern Art, Brisbane
	Rencontres Internationales Paris/Berlin
	Short Waves Film Festival, Poland
	ZagrebDox
	Frontera-Sur Festival, Chile
	Hampshire College, Amherst, Massachusetts
	RPM Festival, Boston
2018	Pravo Ljudski Film Festival, Sarajevo, Bosnia and Herzegovina
	Australian Centre for the Moving Image (ACMI)
	Echo Park Film Center, Los Angeles
	Deptford Cinema, London
	Filmhuis de Spiegel, Heerlen
	EYE Filmmuseum, Amsterdam

	Palace Central Cinemas, Sydney
	Heimspiel Filmfest, Germany
	Frontera-Sur Festival, Chile
	Environmental Film Festival Australia
	Moscow International Experimental Film Festival
	Dokufest, Kosovo
	Festival ECRÃ, Brazil
	Karlovy Vary International Film Festival
	Magnificent 7 Festival, Serbia
	Sheffield Doc Fest, UK
	Fronteira International Documentary & Experimental Film Festival, Brazil
	Vancouver International Film Center
2017	Frontera-Sur Festival, Chile
	Semana Festival de Cinema, Brazil
	Doclisboa, Portugal
	Festival de Cine Radical, Bolivia
	Lima Independiente IFF, Peru
	Bogotá Experimental FF, Colombia
	Fronteira IFF, Brazil
2016	MARFICI, Mar del Plata
	Film Arts & Animal Welfare IFF, Mumbai
	Tehran Silent International Film Festival, Iran
2015	ExS International Film Festival, Novi Sad, Serbia (Jury Award, Best Film)
	Blowup International Arthouse FF
	Festival Internacional de Video Experimental, Brazil
	Drone Cinema Film Festival, The Netherlands
	Visionaria IFF, Italy
2014	Fronteira IDEFF, Brazil

Collaborations: Festivals and Screenings

Silent Friend (2025)

Directed by Ildikó Enyedi. Scott Barley: production consultant.

2025	82nd Venice International Film Festival, Venice, Italy (World premiere, Competition, FIPRESCI Prize)
	Toronto International Film Festival, Toronto, Canada (Special Presentations, North American premiere)
	30th Busan International Film Festival, Busan, South Korea
	69th BFI London Film Festival, London (Debate strand)
	61st Chicago International Film Festival, Chicago, USA (International Competition, Silver Hugo for Best Cinematography)
	Philadelphia Film Festival, Philadelphia, USA
	46th Cairo International Film Festival, Cairo, Egypt
	Festival Autorskog Filma, Belgrade, Serbia
	Marrakech International Film Festival, Marrakech, Morocco (Horizons)
	Singapore International Film Festival, Singapore (Horizon)
	Scanorama European Film Festival, Vilnius, Lithuania (Crossing Europe)
	Mar del Plata International Film Festival, Mar del Plata, Argentina (Auteurs)
	Around the World in 14 Films, Berlin, Germany
	Cork International Film Festival, Cork, Ireland
	Ojai Playhouse Film Festival, Ojai, USA
	Seminci, Valladolid International Film Festival, Valladolid, Spain (Official Selection, Green Spike and Silver Spike)
	Molodist Kyiv International Film Festival, Kyiv, Ukraine
	AFI FEST, Los Angeles, USA (Luminaries)
	49th São Paulo International Film Festival, São Paulo, Brazil (Perspectiva Internacional)
	Vancouver International Film Festival, Vancouver, Canada
	Zurich Film Festival, Zurich, Switzerland (Signatures)
2026	Helsinki International Film Festival, Helsinki, Finland (More than human)
	New Horizons International Film Festival, Wrocław, Poland (In Theatres)
	Karlovy Vary International Film Festival, Karlovy Vary, Czech Republic (Horizons)
	Transilvania International Film Festival, Cluj-Napoca, Romania (Hungarian Day)
	Sydney Film Festival, Sydney, Australia (Special Presentations)
	Imovision European Film Festival, Brazil
	San Francisco International Film Festival, San Francisco, USA (Narratives: International)
	Istanbul Film Festival, Istanbul, Turkey (Galas)
	Miami Film Festival, Miami, USA (Marimbas)
	Hong Kong International Film Festival, Hong Kong (Gala presentation)
	Film Festival Ostend, Ostend, Belgium (LOOK! Competition, Best Film)
	International Film Festival Rotterdam, Rotterdam, Netherlands (Limelight)
	Göteborg Film Festival, Gothenburg, Sweden (Masters)

Five Years, Four Months (2026)

Directed by Esteban Hoyos García and Juan Miguel Gelacio. Scott Barley: guest director (cinematography, music, sound and editing for specific sequences).

2025	73rd San Sebastián International Film Festival, San Sebastián, Spain (WIP Latam, as We Were No Longer Five; EGEDA Platino Industria Award)
2026	60th Karlovy Vary International Film Festival, Karlovy Vary, Czech Republic (World premiere, Crystal Globe Competition) 74th San Sebastián International Film Festival, San Sebastián, Spain (Horizontes Latinos) Biarritz Festival Amérique Latine, Biarritz, France 50th São Paulo International Film Festival, São Paulo, Brazil (Best Fiction Film)

The Occupant of the Room (2025)

Directed by Kier-La Janisse. Scott Barley: colourist and visual artist.

2025	Sitges Film Festival, Sitges, Spain (World premiere) Mayhem Film Festival, Broadway Cinema, Nottingham (UK premiere, with Kier-La Janisse Q&A) Toronto After Dark Film Festival, Scotiabank Theatre, Toronto, Canada (Canadian premiere, Canadian Short Film Showcase) Brooklyn Horror Film Festival, Nitehawk Cinema Williamsburg, New York (US premiere, Re-Animators shorts programme) Celluloid Screams, Showroom Cinema, Sheffield (With Kier-La Janisse in conversation) Imagine Film Festival, Amsterdam, Netherlands (Dutch premiere, Unholy Places shorts programme) American Cinematheque, Los Feliz 3, Los Angeles, USA (Cinematic Void, with *Theatre of Horrors*) Triskel Arts Centre, Cork, Ireland (Double bill with *Black Christmas*) Alamo Drafthouse, Raleigh, Woodbury and San Francisco, USA (Double bill with *Black Christmas*) Shudder, streaming (*The Haunted Season*, episode 2) Dave Barber Cinematheque, Winnipeg, Canada (With Kier-La Janisse and Don McKellar in person)
2026	City Kino Wedding, Berlin, Germany (German premiere)

To the Moon (2020)

Directed by Tadhg O'Sullivan. Scott Barley: cinematographer, visual artist, musician.

2020	Venice Days (Giornate degli Autori), 77th Venice International Film Festival, Venice, Italy (World premiere) 47th Telluride Film Festival, Telluride, USA (Official Selection; festival not held) DOK Leipzig, Leipzig, Germany (German premiere)
2021	Dublin International Film Festival, Dublin, Ireland (Dublin Film Critics Award, Best Irish Film) 43rd Moscow International Film Festival, Moscow, Russia Irish cinema release, Triskel Arts Centre, Cork, and cinemas across Ireland Frames of Representation, ICA, London (UK premiere)

	DOK.fest München, Munich, Germany CPH:DOX, Copenhagen, Denmark
2022	Irish Film London UK tour, FACT, Liverpool, and venues across the UK

Selected Filmography

IN PRODUCTION

The Sea Behind Her Head (feature)
supported by BFI, Doc Society, and Creative Scotland

The Flesh and other related interdisciplinary projects
(a series of film fragments and multimedia artworks)
supported by Creative Scotland

Within Without Horizon (mid-length)
Endless Night (short)
The Emerald Fire (short, with Mikel Guillen)

PARTIAL FILMOGRAPHY

2025	*A Ladder*, 8:30 (exquisite corpse with Hara Alonso [sound], commissioned by Canal180, Culturgest & Gnration)
2023	*Sleep Has Her House* (revised), 89:07
2022	*Black Square* (installation), 61
2020	*Half Moon*, 4:01
2019	*Wind*, 2:52
2017	*Sleep Has Her House*, 88 *The Green Ray*, 12:20 *Passing*, 2:06 *Womb*, 16:04 *Eviscerations*, 11:51
2016	*Closer*, 6:51 *Hinterlands*, 6:46 *Painting (I)* (installation), 360
2015	*Hours*, 3:06 *Evenfall*, 5:40 *Shadows*, 20 *The Sadness of the Trees*, 11:30 *Hunter*, 14:03 *Blue Permanence / Swan Blood*, 6:03
2014	*Polytechnique*, 12:08
2013	*Retirement*, 2:38

Irresolute, 1:52
Nightwalk, 6:14

COLLABORATIONS (SELECTED)

2026	*Five Years, Four Months*, dir. Esteban Hoyos García & Juan Miguel Gelacio (guest director; cinematography, music, sound and editing for specific sequences)
2025	*Silent Friend*, dir. Ildikó Enyedi (production consultant)
	The Occupant of the Room, dir. Kier-La Janisse (colourist & visual artist)
2020	*To the Moon*, dir. Tadhg O'Sullivan (cinematographer, visual artist & musician)
TBA	*Standing at the Ruins*, dir. Saeed Taji Farouky (cinematographer & visual artist)

Selected Discography

2025	*Sleep Has Her House* score featured by Ethel Cain in her Artist in Residence series, BBC Radio 6 Music
2021	*Awaiting Body*, soundtrack album
2017	*To the Lighthouse*, single
	ARP / Nebulae, single
	Sleep Has Her House, original motion picture soundtrack
2016	*Violet*, single
2015	*Deep Blue*, single
	Flesh Becomes Air, single

Research & Practice

Sensory ethnography and sensory zoology · Environmental sustainability in creative practice · Art and cinema as meditation, trance and transformation · The Anthropocene · Animality · Visible absence · Animism · Phenomenology and qualia · Darkness · Cosmology · The sublime · Noumena · Polysemic experience in spectatorship · Corporeality and incorporeality · Digital and post-digital ecologies · Poetics · Contemplative and slow cinema · Drone, noise and atonality · Painting and drawing in digital footage · iPhone filmmaking · Texture and tactility

Awards & Grants

2024	Creative Scotland Visual Artist Award
2024	Jogo Cruzado (commission) – Canal 180, Culturgest, FC Gulbenkian, gnration, Portugal
2020	BFI Doc Society Production Fund

2017	Jury Award, Best Film – Fronteira International Documentary & Experimental Film Festival, Brazil
2015	Jury Award, Best Film – ExS International Film Festival, Serbia
2012	FdA National Exhibition Award, University of Wales Institute, Cardiff
2011	Norman Rawlings Award for Excellence in Fine Art, Caldicot Faculty of Arts, South Wales

Selected Distinctions / Nominations

Edinburgh University Students' Association Teaching Awards – multiple nominations, including Teacher of the Year (2026)
Derek Jarman Award Nominee – Film London (2024)
Sight and Sound – “The Greatest Films of All Time” Decennial World Poll (2022)
Sight and Sound – Best Essay Films of 2018 Poll
Sight and Sound – Best Films of 2018 World Poll
Sight and Sound – Best Films of 2017 World Poll
The Village Voice – Best Films of 2017 Poll
The Village Voice – Best First Feature 2017 Poll
The Village Voice – Best Director 2017 Poll
Sight and Sound – Best Films of 2016 World Poll

Public Collections & Archives

BFI Archive, London
Centre of Contemporary Culture Barcelona
EYE Filmmuseum, Netherlands
MoCA Busan, South Korea
Museum of Contemporary Art Skopje, Macedonia
Nadežda Petrović Gallery, Serbia
National Museum of Ecuador
OVNI, Spain

Memberships

2016–present	Obscuritads An international collective aiming to “render the invisible visible” through cinema, fine art, and their intersection. Co-founded with filmmaker, Mikel Guillen (Toronto) and curator and programmer, Miquel Escudero Diéguez (Paris / Barcelona). Honorary filmmaker: Phil Solomon (1954–2019).
2012–2017	The Remodernist Film Movement

Voluntary

2016–2017	Kingston Museum, London Founder and organiser of art and film lectures and screenings (weekly series) to engender relationship between Kingston Museum, Kingston University, and the wider public.

Jurying

2025	Lago Film Festival, Italy
2020	The Slow Film Festival, UK
2018	Alternative Film/Video Festival, Serbia OSTS Film Festival, Bangladesh, India The Slow Short Film Festival, UK

Selected Publications

Barley, S. (2026) 'Absent Sea' [poem]. In: *Two Years at Sea / Bogancloch: Two Films by Ben Rivers* [Blu-ray booklet], alongside writing by Radu Jude, Payal Kapadia, Angela Schanelec, Lucile Hadžihalilović and Mark Jenkin. London: Second Run. Forthcoming, 14 December 2026.
Barley, S. (2026) In: *Ne vois-tu pas que je brûle ? Foyers critiques et poétiques autour de la trilogie Nuit Obscure de Sylvain George*, alongside Jacques Rancière, Apichatpong Weerasethakul, Ben Rivers, Françoise Vergès and Billy Woodberry. Rab-Rab Press.
Barley, S. (2014–present) 'Notes (on Cinema)'. scottbarley.com/Notes.
Brenez, N. ed. (2023) 'Il va falloir retrouver La Vie: Florilège pour Jean-Luc Godard'. *Hors champ*. May–June 2023.
Barley, S. (2022) 'The Speed of Dark, Images Without, and The Child in the Dark'. *MEAT*.
Barley, S. (2021) 'A Horizon, Under Nightfall'. *Sleep Has Her House* [monograph].
Barley, S. (2021) 'On Darkness'. *Sleep Has Her House* [monograph].
Barley, S. (2020) 'Night Thoughts'. *Moving Image Artists (MIA)*.
Barley, S. (2015) 'Some short notes on Philippe Grandrieux and Meurtrière'. *Lo Specchio Scuro*.
Barley, S. (2014) 'For Jean-Claude Rousseau'. *La Furia Umana*.

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Bezerra, J. (2026) 'O que é cinema? Especulações sobre a imagem digital na travessia das Viradas Realistas', *Das Questões*, 23 (1), pp. 436–459.

Fuentes Contreras, B. (2026) 'Autómatas catatónicos del horror en el cine de Scott Barley'. X Simposio de Estética: Estéticas del horror, Pontificia Universidad Católica de Chile, Santiago.

Grillo, T. (2026) 'The Darkness That Dreams Itself Awake: Reflections on Scott Barley's Sleep Has Her House', *Between Sound and Space*.

Kontogiorgis, D. (2026) 'Stretched Spaces: Ever-Existing Sounds, Drone imagery and Echoing Territories'. University of West Attica.

O'Sullivan, O. (2026) 'Shadows of Screams: Scott Barley's Sleep Has Her House (2017)', *Split Tooth Media*.

Peliplat (2026) 'Sleep Has Her House: Cinema at the End of the World', *Peliplat*.

Chapuis, N. and Grasset, A. (2025) 'Entretien avec Scott Barley', *Tsounami*, 16 (Silence).

Kickasola, J. (2025) '"Both Witness and Choir": Mapping Post-Secular Transcendence in Scott Barley's Sleep Has Her House'. Film-Philosophy Conference 2025, University of Malta, Valletta.

Markója, C. (2025) 'Kísérteties esztétika', *Filmvilág*.

Markója, C. (2025) 'Scott Barley and the Dark Material: Caspar David Friedrich and the Aesthetics of the Spectral in Sleep Has Her House', *Enigma*, 125.

Öwre, J. (2025) 'Toward a Romantic-Transcendental Style: Nature and the Senses in the Films of Lucile Hadžihalilović, Scott Barley, and Kyle Faulkner', in Haekel, R. and Heinemann, J. (eds.) *Romanticism and its Media: Selected Papers from the Leipzig Conference of the German Society for English Romanticism*. Studien zur englischen Romantik, 26. Trier: WVT Wissenschaftlicher Verlag Trier, pp. 189–202.

Bollington, L. and White, M. (2024) 'Screening hands Introduction', *Screen*, 65 (4).

Campbell, S. (2024) 'A new age for handheld cinema: the 10 greatest movies shot on mobile phones', *Far Out*.

Dequen, B. (2024) 'Le phénomène Letterboxd: table ronde', *24 Images*.

Jaleel, R. (2024) 'An Interview with Scott Barley', *Chute Film Co-op*.

Le, C. (2024) 'Sleep Has Her House: Refusing Modern Cinema', *Brown Film Magazine*.

Nagel, A. (2024) 'An Interview with Scott Barley', *Nut Hole Publishing*.

Oliveira Filho, W. (2024) 'A Arena Msg e as outras possibilidades de exibição cinematográfica: Uma nova "situação cinema" em diálogo com a ecologia dos meios'. Universidade Estácio de Sá, Rio de Janeiro, RJ Brasil Universidade Federal Fluminense, Yale University.

Rodríguez Martínez-Albornoz, A. (2024) 'Cine, espectáculo y receptáculo (I)', *El Basilisco*, 60, pp. 69–84.

Šidlák, J. (2024) 'Eremos: Cinema and the Slow Loss of Humanity'. Video essay. Prague: Charles University, etc. galerie.

Šidlák, J. (2024) 'Towards Eremos: Form, Emptiness, Posthumanism'. Video essay. Prague: Charles University, etc. galerie.

Benko, D. (2023) 'Movie Recommendation: Sleep Has Her House', *Substack*.

Calvo, B.C. (2023) 'Más allá del Manifiesto Remodernista: Indagando en los cines de las islas británicas', *Revoluciones Audiovisuales*.

França, L.C.M. (2023) 'História do cinema em dispositivos móveis: do celular ao smartphone', *Amazília Coral*.

Gribova, M. (2023) 'Peering-into as (Dys)Functional Optics: What Gives “Poor” Visibility?', *Versus*, 3 (3). Saint Petersburg State University.

Ledet, B., Cohn, J., Lombas, B. and Räsänen, H. (2023) 'Podcast #183: Sleep Has Her House (2017) & Slow Cinema', *Swampflix*.

Markója, C. (2023) 'Grief and spectral qualities in and beyond the 'cinema of the senses': Philippe Grandrieux, Sandro Aguilar, Scott Barley and Kyle Faulkner', *Acta Universitatis Sapientiae: Film and Media Studies*.

Öwre, J. (2023) 'Toward a Romantic-Transcendental Style: Nature and the Senses in the Films of Lucile Hadžihalilović, Scott Barley, and Kyle Faulkner'. Romanticism and its Media, conference of the German Society for English Romanticism, Leipzig.

Slaymaker, J. (2023) 'Age of Visible Machines is Over: Navigating the Simulated Image', *Interactive Film & Media Journal*, 3 (2).

Turan, K. (2023) 'Fluctuating layers: Scott Barley's Sleep Has Her House and Simondon's philosophy of individuation', *Screen*, 64 (2), pp. 213–232.

Brown, W. (2022) 'Tachyons, Tactility, Drawing and Withdrawing: Cinema at the Speed of Darkness', *Panoptikum*. Gdańsk: University of Gdańsk.

Calvo, B.C. (2022) 'A Pesar de la Luz', *Cinesinfin*.

Dzhitenov, S. (2022) 'In the Infinite Pool: The Cinematic Spectatorship of Sleep Has Her House (2017)', *Film Matters*, 13 (3), pp. 7–19.

Mai, N. (2022) 'Contemplating post-1989 Slow Cinema'. Porto: University of Porto, i2ADS.

Mai, N. (2022) 'The Art(s) of Slow Cinema: The 10th Anniversary Anthology (2012–2022)', *The Art(s) of Slow Cinema*.

Öwre, J. (2022) 'Audiovisual Representations of Canonical Romantic Ideas in Contemporary Film'. New Romanticisms, BARS/NASSR conference, Ormskirk.

Rodrigues, G. (2022) 'Scott Barley: Cinema do Sublime', *Cineplot*.

Smith, J. (2022) 'Documentaries in the Age of Apocalypse', *POV*.

Spectacle Theater (2022) 'Shadows Pass Away: Three Remastered Films by Scott Barley'. Programme note. Brooklyn: Spectacle Theater.

Turan, K. (2022) 'Fluctuating Layers: Simondon's Philosophy of Individuation in Scott Barley's Sleep Has Her House'. Master's thesis. State University of New York at Stony Brook.

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Brenez, N. (2021) 'Scott Barley: In the Kingdom of Noumena', in *Sleep Has Her House* [monograph].

Brenez, N. (2021) 'State of Cinema 2021: Projections. Provisionals. Provisions', *Sabzian*.

Buchanan, J. (2021) 'The Affective Database: 'Symulation' and Enacting Worldhood in the Film-worlds of Scott Barley', *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, 14 (2), pp. 147–159.

Carter, C. (2021) 'Sleep Has Her House: Interview With Director Scott Barley', *The Big Ship*.

Chulphongsathorn, G. (2021) 'The World Without Us/The World With Us (revised)', in *Sleep Has Her House* [monograph].

Cubitt, S., Mitchell, C., Newbound, M. and Halton-Hernandez, N. (2021) 'Sleep Has Her House: Experimental ecocinema in context' [panel]. Melbourne: University of Melbourne, Screening Ideas.

Goncharov, S. (2021) 'The Speed of Solitude', *Philological Forum*. Sofia: Sofia University St. Kliment Ohridski.

Hainge, G. (2021) 'Painting with Numbers: The Fine Art of Digital Chronophotography', in *Sleep Has Her House* [monograph].

L'Espérance, S. (2021) *Animal Macula*. Film.

Le Cain, M. (2021) 'Darkling Vigil', in *Sleep Has Her House* [monograph].

Mendizabal, A. (2021) 'The Open Earth: Chronopolitical Crisis of the 'New' Image', *La Furia Umana*.

Pais, C. and Fawcett, D. (2021) 'The Earth Died Screaming: Reflections on Scott Barley's Sleep Has Her House', in *Sleep Has Her House* [monograph].

Schleser, M. (2021) *Smartphone Filmmaking: Theory and Practice*. London: Bloomsbury.

Slaymaker, J. (2021) 'Revolutions of the Digital: Sleep Has Her House', in *Sleep Has Her House* [monograph].

Turan, K. (2021) 'Still Searching: On the Digital and the Filmic in Scott Barley's Sleep Has Her House'. Berkeley: University of California.

Wiedemann, S. (2021) 'Experimental Cinema in the Anthropocene: A Curatorial Proposal for a Cosmomorphic Cinema', *Art + Australia*.

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Calvo, B.C. (2020) 'Entrevista a Scott Barley con motivo de Sleep Has Her House', *Cinesinfin*.

Gutiérrez, B. (2020) 'Una aproximación a Scott Barley'. Madrid: Complutense University of Madrid.

Mai, N. (2020) 'Festival Q&A: Scott Barley' [Slow Film Festival 2019], *Moving Image Artists*.

Miles, E. (2020) 'Emptying Space: Contemporary Slow Cinema and the Work of Scott Barley', *Art Touches Art*.

Querin, F. (2020) 'La visione in Sleep Has Her House di Scott Barley', *Shiva Produzioni*.

Treherne, P. (2020) 'Weathering the Slow Film Festival', *Moving Image Artists*.

Brenez, N. (2019) 'Initiatives plastiques dans les formes documentaires filmiques contemporaines', *Ut Pictura Poesis*, 3.

Calvo, B.C. (2019) 'Scott Barley: Más allá de la noche', *Cinesinfin*.

Fox, N. and Llinares, D. (2019) 'Ep84: Sleep Has Her House (w/ Scott Barley)', *The Cinematologists Podcast*.

Mai, N. (2019) *Human Condition(s) – Observations on Cinema*.

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Oliveira Filho, W., Falcão, G.L., Malta, F. and Sousa, M.C.S. (2019) 'O escuro tem sua casa: O retorno à sala de exibição como resposta às novas tecnologias de imersão', *AVANCA | CINEMA*, 10.

Renkovish, S.A. (2019) 'Film Review: Scott Barley's Sleep Has Her House', *ReelRenkovish*.

Roberdeau, W. (2019) 'Eco-aesthetic Opacity and the Moving Image: Sleep Has Her House', Darkness 2019 Conference, Island Dynamics, Svalbard, Norway (Goldsmiths, University of London).

Solano, C. (2019) 'The Figurative Potential of the Formless'. Montreal: University of Montreal.

Vivaldi, G. (2019) 'Slow Film Festival Summary', *Moving Image Artists*.

Bittencourt, E. (2018) 'Scott Barley On Sleep Has Her House And The Thrill Of Darkness', *Kinoscope*.

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Chulphongsathorn, G. (2018) 'Moving Images and Film Archaeology in 'Cinerama: Metamorphosis'', *Asian Film Archive*.

Cooper, D. (2018) 'Scott Barley Day', *DC's*.

Cronk, J. (2018) 'The Year in Experimental Film', *Film Comment*.

Fiore, M. (2018) 'Festival Ecrã – Sleep Has Her House; O Raro Evento', *Plano Aberto*.

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Müller, T.S. (2018) 'Scott Barley: Sleep Has Her House', *Filmkommentaren*.

Nicholson, B. (2018) 'Sheffield Doc/Fest's Doc/Visions 2018: changing tides in documentary cinema', *Sight and Sound*.

Nicholson, B., Shackleton, C., Brown, S., Turner, M. and Weston, K. (2018) 'Film highlights of Sheffield Doc/Fest 2018', *Sight and Sound*.

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Delgado, M. (2017) 'Lima Independiente 2017: Sleep Has Her House de Scott Barley', *Desistfilm*.

Fawcett, D. (2017) 'Interview with Scott Barley', *Film Panic*, 4, pp. 40–41.

Gocić, N. (2017) 'Sleep Has Her House', *NGboo Art*.

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Mai, N. (2017) 'Sleep Has Her House – Scott Barley (2017)', *The Art(s) of Slow Cinema*.

Romagna, M. (2017) 'Sleep Has Her House (2017), di Scott Barley', *Cinelapsus*.

Schleeh, M. (2017) 'Sleep Has Her House', *Schneeland*.

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