

The Larger You Bleed

A FILM BY
*EWAN
WADDELL*



Produced by RUNESCAPE GALLERY, Produced by LIUBOV DYVAK, Produced by EWAN WADDELL, Director of Photography EWAN WADDELL,
Co-produced by ASAP Production, Edited by EWAN WADDELL, Original Score by MARIA KEBULADZE.



♪ "Leave worries far away when you're here with me" ♪

Logline.

The Longer You Bleed (2025) explores how war becomes spectacle in the age of endless scrolling. The film follows a group of displaced Ukrainians in Berlin, navigating a world of war through screens, where absurdist humour and compassion fatigue become survival tools in a reality oversaturated with trauma.

FEATURE DOCUMENTARY | 2025 | English, Ukrainian | 73 min
UKRAINE, GERMANY, UNITED KINGDOM

WORLD PREMIERE: “Made in Exile Program” at the 32nd Hot Docs Canadian International Film Festival (Toronto, Canada | April 2025)

AUSTRALIAN PREMIERE: “Official Selection” at the 10th Melbourne Documentary Film Festival (Melbourne | July 2025)

EUROPEAN PREMIERE: “Official Selection” at the Lemesos International Documentary Festival (Limassol, Cyprus | August 2025)

GREEK PREMIERE: “Official Selection” at the 10th Kastellorizo International Documentary Festival (Kastellorizo | August 2025)

HUNGARIAN PREMIERE: TBA SOON.

PUBLICITY MATERIALS: bit.ly/4knUB2K

Synopsis.

This personal documentary follows displaced Ukrainians in Berlin contending with the traumatic absurdity of watching their homeland burn, in real-time, through pixels on Instagram.

Shot over a year, the camera follows the director’s partner and her friends who—far from the war but still deeply entangled in its emotional fallout—navigate their new reality amidst the daily storm of traumatic war imagery online. The documentary blends observational storytelling with experimental audiovisual sequences to map out the unsettling arc of compassion fatigue caused by the normalisation of this disturbing reality.

As the characters contend with their growing detachment from the horrors of war, absurdist humour emerges as a coping mechanism; a lens the film appropriates to critique post-industrial society as a space for processing trauma. The documentary examines the alarming shift in how we as a society are engaging with images of war, and how they, in turn, are engaging with us.

Through its unique blend of intimacy and abstraction, The Longer You Bleed offers a sobering meditation on the emotional costs of living in a world oversaturated with information.

The Longer You Bleed (2025)
dir. Ewan Waddell



Director's statement.

The Longer You Bleed (2025) depicts an experience I have not struggled with first-hand, centred around a country I am not from. And yet it is the most personal project I have ever been a part of.

It began when I noticed I was on a border between two worlds. On the one side, I saw my Ukrainian girlfriend and her friends become tragically accustomed to the uncanny experience of having images of a genocide in their homeland be zapped to a device in their pockets every day. On the other side of the border, I saw a world of people with no connection to war, who had no idea what this new age of algorithms and images means for the psyche of a displaced person. I searched for a channel between these two worlds; one which was sharing the dark reality of the former with the latter. But I could not find it. This is the origin of our film.

To create this channel.

My partner, Liuba, is both a character and a producer of this project. Together, we investigated her world (that of a displaced Ukrainian in today's society) in order to develop ways to faithfully represent its emotional reality. It quickly became clear that a traditional approach to form was far too one-dimensional to depict such a complex reality. So we developed an experiential language which could authentically represent this jarring, layered experience of life. Seeing one thing but feeling another. Watching videos of heartwarming moments on social media but feeling only pain. Or seeing the painful realities of the violence in Ukraine but feeling nothing. Or even more confusing: feeling all of these things at once, including joy and laughter, and yet not knowing how to act in response. Simultaneously overwhelmed by everything beautiful and awful in fragmented moments of confusion. Life in the world of war and memes. This emerged as the necessary audio-visual motif.

Liuba and I's relationship is uncomfortably intertwined with this brutal war. In April 2022, while I was working for a magazine in Berlin, I was interviewing displaced Ukrainians who'd escaped the full-scale invasion. She was one of them. I still have the interview recording on my phone of our first-ever conversation. A bizarre but cherished relic.

We have since made several trips to Ukraine together during the war, some of which are represented in this film. Now we have a child together.

I have hopes that one day our shared relationship with Ukraine will not be defined by this invasion. That the war will instead take its place as a portion of history, rather than a tragedy of today. I have hopes that in this future, our daughter can safely travel to her Mother's homeland without needing to ensure she has the correct iPhone app installed to guide her to the nearest bomb shelter when the sirens begin. But we are not there yet. So whilst this war still plagues our days, we must highlight the unhighlighted struggles in its wake, and examining this element of human nature which breeds apathy towards tragedy, feels like as good a cause as any.



DIRECTOR'S BIO.

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Ewan Waddell is an emerging British filmmaker whose work has been exhibited and screened internationally. His professional history involves working as a film and art director, as well as a journalist and writer.

His debut short film *Fragmented Youth* (2020) won the Audience award at TANZAHoi International Film Festival and his 2022 narrative short *SPIEGEL* is now streaming on NoBudge.

In 2022 also, Waddell was commissioned by Korean furniture artist Sanghyeok Lee to write and direct the experimental short film, *The Chair*. Later that year, Lee and Waddell reunited to co-write and co-direct *The Chair's* sequel, *The Doorknob*, for the Seoul Foundation for Arts and Culture.

Waddell's debut narrative feature, *Jellyfish*, world premiered at the 2025 Long Beach Underground Film Festival, whilst his debut documentary feature, *The Longer You Bleed*, world premiered at Hot Docs 2025 in Toronto.

Waddell is currently in development for his second feature documentary which will explore the use of psychedelic-assisted therapies in war-torn Ukraine, through the ethereal lens of thermal imaging.

He received First-class Honours during his Bachelors in Cinema & Photography at the University of Leeds (UK) and Distinction, as well as Valedictorian status, during his Masters at Catalyst Institute in Berlin.





But we still enjoyed the cake.

CREDITS.

Directed, Written, Edited by.....Ewan Waddell
Produced by.....Liubov Dyvak, Ewan Waddell
Executive Producer.....Ewan Waddell
Director of Photography.....Ewan Waddell
Editor.....Ewan Waddell

Original Score.....Maria Kebuladze (aka KEBU)
Audio Supervision.....Maria Kebuladze (aka KEBU)
Vocals & Production.....Maria Kebuladze (aka KEBU)
Sound Design.....Maria Kebuladze (aka KEBU)
Additional Sound Design.....Alexander Dähling (Crux Production)
Audio Mix.....Alexander Dähling (Crux Production)
Piano pieces (composed/recorded by).....Ostap Kukhar
Ambient music.....Yuriy Bulichev (Monotonne)

Research.....Lars Holgate, Uma Chaghaghi
Translation.....Liubov Dyvak
Subtitles.....Oskar Zoche

Impact Producers.....Jenny Jo Stokka, Alfredo La Corte

Produced by.....Runescape Gallery
Co-produced by.....ASAP Production
Produced in association with.....Cota Mil Producciones

Characters:

Yarik Yanchuk
Liubov (Liuba) Dyvak
Valeria Schiller
Lesia Khomenko
Ksenia Demianovska
Natalia Lushnikova
Mariya Polyarush
Julia Kafizova
Alyona Ivanova
Maryna Dovhanych
Herman Severyn