

BIMIFF

MAGAZINE

Year 1 9th Issue

THE DANCE OF OVERCOMING
AND THE POWER OF
THOUGHT

9TH ISSUE
2023

THE ARTIST AND THE POWER OF THOUGHT



Dear readers,

It is with great enthusiasm that we present the ninth edition of BIMIFF Magazine, featuring the inspiring story of "The Artist and The Power of Thought." This documentary, which has captivated audiences worldwide, is a tribute to the extraordinary life and career of Marcos Abranches, an artist who defies all odds.

The journey of Marcos, a dancer whose talent transcends physical boundaries, is told through the sensitive lenses of director Elder Fraga, in a cinematic journey that took a decade to complete. The friendship between them nurtured over the years, served as the foundation for this project that changed both of their lives.

By delving into the depths of Marcos's life, the documentary not only treats us to breathtaking performances but also invites us to explore the mysteries of creativity, resilience, and overcoming adversity. The connection between art and the human mind reveals itself as a fascinating territory, where physical limitations open doors to a truly unique artistic expression.

Marcos Abranches, in opening his heart and allowing the audience to witness his journey of triumph and empowerment, shows us that the magic of cinema lies in its ability to reveal profound stories, often hidden between the lines of everyday life.

We wish everyone an inspiring and enriching read of this edition. May the pages of BIMIFF Magazine continue to be a source of inspiration and reflection for all lovers of art and cinema.

Lucas Marques,
Co-Editor-in-Chief, BIMIFF Magazine

FESTIVAL DIRECTOR & DESIGNER

Lucas Marques
[instagram.com/lucasdecmarques](https://www.instagram.com/lucasdecmarques)



FESTIVAL MANAGER & COMMUNICATION

Victor Henrique "Vic Kings" Carvalho Reis
[instagram.com/vic.kings](https://www.instagram.com/vic.kings)



FESTIVAL ADMINISTRATOR

Marcelo César Silva
[instagram.com/marcelocesars](https://www.instagram.com/marcelocesars)



EDITORIAL DEPARTMENT

Editors-in-Chief: Lucas Marques and Vic Kings
Art and Design Editors: Lucas Marques and Vic Kings
Staff Writers: Lucas Marques, Marcelo César, and Vic Kings
Contributors: Richard Caeiro and Pamela Nassour
Digital Editor: Lucas Marques
Social Media Manager: Vic Kings
Translator: Vic Kings

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THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA

THE OVERCOMING DANCE AND THE POWER OF THOUGHT



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INDIE FILMMAKING: FREEDOM TO EXPLORE DIVERSE AND UNCONVENTIONAL NARRATIVES

AN EXCLUSIVE INTERVIEW WITH MATT JENKINS, DIRECTOR OF THE FILM "STATIC IN THE ETHER".

BY VIC KINGS AND RICHARD CAEIRO



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"Static in the Ether" film scene

INDIE FILMMAKING: FREEDOM TO EXPLORE DIVERSE AND UNCONVENTIONAL NARRATIVES

AN EXCLUSIVE INTERVIEW WITH MATT JENKINS, DIRECTOR OF THE FILM "STATIC IN THE ETHER".

by Vic Kings and Richard Caeiro

Matt Jenkins is an American Producer, Director, and Writer. A year after his campy short picture "Mirror Man" was unceremoniously rejected from the Brooklyn Underground Film Festival; Matt received a sincere apology from the festival programmers asking if they could screen this epic. Realizing producing short movies and documentaries wasn't enough Matt made the leap into producing independent features. "Static in the Ether" represents this continuation of a love for a good story and producing the best possible movie on a micro-budget. Jenkins is known for his independent and minimalist approach to movie-making.

As well as being a director, you are also the screenwriter and producer of *STATIC IN THE ETHER* and many other projects. How do you balance these different roles when filming?

Usually, I work with Director Charles Stanley and Producer Dan Perrin. We have made movies together for a long time. When making movies on a constrained budget, working with people who share your vision is important. Sharing the common goal of completing a great movie provides the motivation to work well together. This creates an atmosphere of trust and respect especially in the give and take contained in the production process.

However, Charles wasn't available to work with us on "Static in the Ether." Having the advantage of writing the script I thought about shot framing, and editing while I was writing.

Being a visual thinker made this an easy task. I overlapped the roles of producer and director while writing. I made basic decisions concerning locations, casting, and editing early, resulting in the on-location production process going smoothly and insuring coverage to tell the story.



"Static in the Ether" film scene

The beginning of Ava Grant's narrative arc in *STATIC IN THE ETHER* deals with situations very close to the reality of many professionals in the film industry, such as suffering with toxic partners who abuse their name and image in the media for profit, the difficulties of getting roles in new productions, especially dealing with bad reviews and box office flops. What were your main inspirations for developing the character's plot in your short film?

Ava Grant's character, well portrayed by actress Heather Gilbert, was built on two ideas. First, I've witnessed many people staying in toxic relationships because they were "afraid to be alone" or out of some other necessity. I wanted a character who was strong enough to overcome adversity.

Second, being a big fan of early 1920s Hollywood, I was excited to watch "Babylon," a film regarding this era of moving making. I was extremely disappointed to see Brad Pitt's character, Jack Conrad, commit suicide when he realizes his film career is over. I believe it's easy to kill off the main character as a way to end the story. It's much harder to write a plot where the character shows change as a result of conflict. Also, depending on what you read, the Jack Conrad character was based on silent star John Gilbert or the silent star Douglas Fairbanks. While John Gilbert died at 38, his death was attributed to heart attacks brought on by excessive drinking. Douglas Fairbanks died at 56 also from a heart attack. In "Static in the Ether" I wanted to show through Ava, a person can leave a bad situation and start over strengthened by a little faith.

Not only does the Ava Grant character end a toxic relationship and walk away from a faltering career, but she also inspires the other main character, Benson Powell, played by Dan Perrin, to reinvent himself. Powell couldn't face his own career-ending, turning to such desperate measures as bank robbery and kidnapping, failing at both.

Through the Benson Powell character, I wanted the audience to hear what actual Hollywood "professionals" said when they were faced with their careers ending. "In this business, you don't know you're done until long after it happens. You wonder why you're not working and then...all of a sudden...you know." was from director Billy Wilder.

Benson's discussion about wanting to be a pharmacist came from a story attributed to actor Walter Matthau.



The director Matt Jenkins

How was the casting process for the *STATIC IN THE ETHER* actors carried out?

When producing features in Houston, Texas, in the past I have worked with Casey Enzler. She does a great job finding actors.. Providing solid character biographies and general physical descriptions goes a long way to attaching the actors with the best fit for a particular project.

However, "Static in the Ether" was a smaller project filmed locally. When creating the production schedule, I group the schedule by location and by actor to keep the actor's time on location to a minimum. Unfortunately, this didn't work out for "Static in the Ether's" production schedule. So, I had to find actors willing to return multiple days. Having worked with a variety of local actors, I could perform the casting director's role and find the best actors I could who would be willing to return.

If a producer is struggling with finding actors, think about people who work in the local theater community. I have worked with actors I found through a customer I knew. Also, actors know other actors. Not only have I gotten excellent actors through other actors, but I've also met and worked with an excellent musical composer who scored our movies. Even if the movie being produced has a budget of pizza and soda, find the best actors possible. Besides money, a producer can offer an actor a juicy role, clips to use in an audition reel, free passes to a film festival where the movie is screening, and perhaps even an IMDb listing. Remember, the movie deserves excellent acting.

What were the most difficult aspects to overcome production-wise during the filming of *STATIC IN THE ETHER*?

The most difficult problem I faced during production was health issues. This resulted in us not being able to travel to one location to film the ending of the movie. I had to rewrite the ending to work within the locations we had available to us at that moment. While we successfully completed the movie the question remains is it a weaker story than it could have been with the original ending? People associated with the movie say the ending is fine, but we shall see if feedback from festivals indicates this was an issue.

Cinema is an art that draws on many sources to bring original works to the audience. Can you tell us which artists and works inspire you the most as a filmmaker?

It's almost too easy to say I'm inspired by such directors as Wes Anderson and Taika Waititi. I look forward to each movie they direct. I am more inspired by films.

I study thematic editing through watching such films as "Berlin: Symphony of a City." To me, thematic editing can effectively be used to establish the setting. A setting can be more than merely a backdrop for the characters. Consider this quote from Andre Bazin, "The human being is all important in the theatre. The drama on screen can exist without actors. A banging door, a leaf in the wind, and waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man as only an accessory, like an extra, or in counterpoint to nature which is the true leading character.

Being fortunate to have access to uniquely distinct locations in the southwest United States, I strive to portray a location as a character.

F.W. Murnau's "Sunrise: A Song of Two Humans" is well worth examining as I believe portraying a story on film is more about showing than telling. Author Syd Field writes in his book "Screenplay," "Action is character."

I'm a big fan of early Hollywood films and directors. I like to think these early movie makers had a creative spirit shared by today's independent filmmakers.

One inspirational independent filmmaker is Pat Bishow of NYC based Amusement Films. He has achieved a level of recognition and success, producing the unique type of films he finds interesting. Plus he is a super nice guy.

To honor him, he has a cameo in every movie we produce. It's fun to write roles for Pat. He's played a former punk band drummer, an art critic, the president of the United States, a scientist, the CEO of an aerospace corporation, and in "Static in the Ether," a father.

I also look to other forms of art for inspiration. One area is abstract art. Work from such painters as Paul Rothko continues to motivate me and provide inspiration for visual creativeness in our movies.

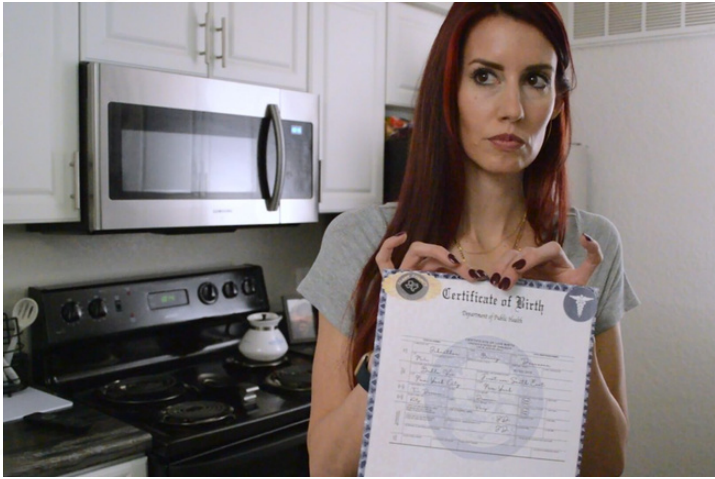
Having a career in 7th art comes with several matters that must be solved with creativity and resourcefulness, and these factors are elevated to the nth power when talking about independent cinema. What inspired you to become a filmmaker?

Coming from a family where art and mechanical engineering were important, filmmaking combines the best of both of these influences while satisfying my creative urge. From an early age I knew I would not be a painter or a mechanical engineer. However, telling stories visually through using technology has always been greatly fulfilling.

Plus, I love the creative control over the work. I am not beholden to someone else because of financial contributions or the possibility of the movie being shelved after completion. Certainly festivals and streamers will reject the work, but I am fine with this. I made the movie I envisioned on paper and it will stand or fail on its merits.



The actress Heather Gilbert



"Static in the Ether" film scene

STATIC IN THE ETHER is your 9th film helming the director role, besides penning the script of it. What have been the most challenging aspects of your career as a director and screenwriter so far?

The biggest challenge is to write a script worthy of taking up the cast and crew's valuable time and devotion to producing it.

I believe the creative process takes place on paper. However, I must be creative within constraints. As I write the script, I remember to keep in mind the basic constructs of micro-budget production: keep the number of actors low and keep the number of locations low. While I may not have the financial resources of a big-budget production or a large number of people to participate in the production or have access to all the locations I desire or the luxury of unlimited time to spend filming the movie; I do have time to spend writing the script. A well-written script is the essential road map to production. I can develop the intricacies of the characters and the ebb and flow of the story through the script while taking my time rewriting and shaping the story.



"Static in the Ether" film scene

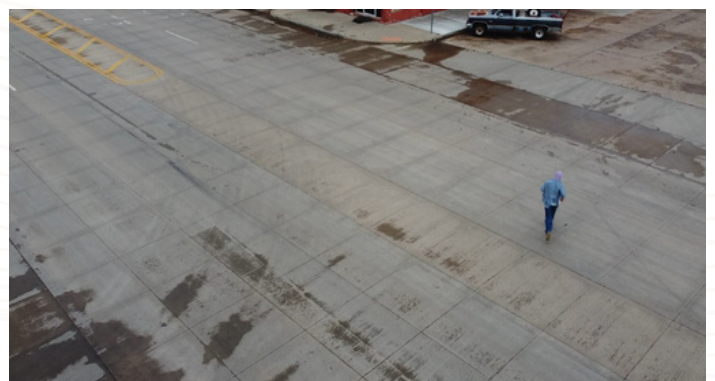
Your production company MISFITS OF FILMS LLC has been making short and feature films for over 15 years. As a small-budget film production company in the highly competitive US film market, what do you see as the biggest challenges in keeping it up and producing new works?

U.S.-based film festival acceptances seem to be the biggest struggle as we seek a large audience for our movies. As an independent movie-maker, I embrace the freedom to explore diverse, unconventional, and quirky subjects. These types of movies, produced by us, perform better in International Film Festivals than in U.S.-based festivals. Consider this review from the London-based Monkey Bread Tree Film Awards regarding our previous movie "Rage, Fear, Love," "It's rare to see a cast enjoy the quirky script in the indie scene... and even more so, the nature of this film's smart use of a minimalist budget often feels well balanced and never out of character with what it is trying to achieve – which is to say it is a carefully assembled piece."

This is a great compliment. While it would be nice to screen at more U.S. festivals, I AM THRILLED our work is embraced by the international film community.

STATIC IN THE ETHER has been officially selected to compete and screen in several film festivals. How has the reception of your film been by the public and critics?

"Static in the Ether" is just beginning its festival run. As of this interview, the movie has a 75% acceptance rate. The bulk of the festival notifications will occur in the next two months and then will start up again after the first of the year. I spent time studying festivals prior films selections to determine if our movie would be a good fit before entering. I am optimistic the movie will find its audience.



"Static in the Ether" film scene



"Static in the Ether" film scene

One of the greatest obstacles for independent filmmakers is the post-festival run, especially in terms of film distribution and promotion. As a producer of short and feature films, what is your approach to these matters for your movies?

Once I dropped the illusion of grandeur regarding making a fortune from our movies and embraced the art of filmmaking, the whole process became fulfilling.

I traditionally "four wall" the movie at the independent movie theater, The Vaska, in Lawton, Oklahoma. This provides an opportunity for the cast and crew to see the completed production in a movie theater setting. To "four wall" a movie means to secure the screening venue, sell tickets if necessary, conduct all the promotions, and show the movie to hopefully an appreciative audience. This event is always a great success and includes a Q and A with available cast and crew after the screening.

After a festival run is completed, I attempt to negotiate with a streaming service to host the movie. This can be a frustrating experience. While many streaming services will make it easy for the filmmaker to submit a movie for consideration, the filmmaker may never hear if the film is rejected. If I cannot secure an agreement with a streaming service then I will upload the movie to a site called the Internet Archive with the web address archive.org. This is an excellent site. While I will not make any money from views on the site, neither does the site. Many of our movies receive much higher views on the Internet Archive than they would receive on other "free sites."

The recent events in Hollywood with the screenwriters' and actors' union strikes have taken on enormous proportions, increasingly highlighting the disparity in rights for workers in the industry, especially those who are not in the spotlight. How do you see a way to solve the strike, especially dealing with the crisis over the use of Artificial Intelligence?

Please keep in mind any comments I offer are from the stand point of a distant observer. Depending on what you read, the main issue over the strike is writer residual payments regarding streaming views and the use of artificial intelligence in script writing.

According to the writers, the problem is streaming services are closed lipped about revealing viewership numbers. The possible reason for this is viewing numbers may be low for the amount of money invested into the film or streaming service and this could hurt the streaming company. Yet writing pay remains low, job security is minimal and is further threatened by the use of artificial intelligence.

While "Hollywood" movie making is an art and a technology, it is first and foremost a business. The film companies and streamers will always make decisions based on the bottom line. Whether it be censoring a movie to distribute it in a country whose government objected to subject matter or adopting a certain political position on an issue.

In a "Gore Rants" YouTube video, "Film Threat's" Chris Gore indicates what is needed is a whole new business model. He goes on to state that the independent movie business model may be the way to go. Everyone associated with the project owns what they create. And funding should come from people who support the talent and not from those who might exploit them. He cites audience funding for production as an example.

Do you have any projects in progress at the moment? Can you tell us more about it?

We are currently in pre-production for a new feature length movie with the working title "Ambiguous Indifference." The story is about a book editor whose car breaks down in a small rural community. She encounters a variety of eccentric characters while she tries to find a way back to Houston, Texas. She meets a mechanic who displays an incredible writing skill. The mechanic believes she encourages him to write a book about all the unique characters in town. The conflict arises about what she really encouraged him to do, write the book or to let her know when her car was repaired.

The script is completed and we are currently casting and securing locations for a scheduled production in the spring. I am excited about the story.

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA



THE OVERCOMING DANCE AND THE POWER OF THOUGHT



SISYPHUS CHILDHOOD

DIRECTED BY SASAN GOLFAR



SYNOPSIS

A poetic documentary that has as subject the child workers in Tehran, Iran.

DIRECTOR, WRITER, PRODUCER: SASAN GOLFAR

CINEMATOGRAPHY: SASAN GOLFAR

EDITOR: SASAN GOLFAR



A Short documentary by Sasan Golfar



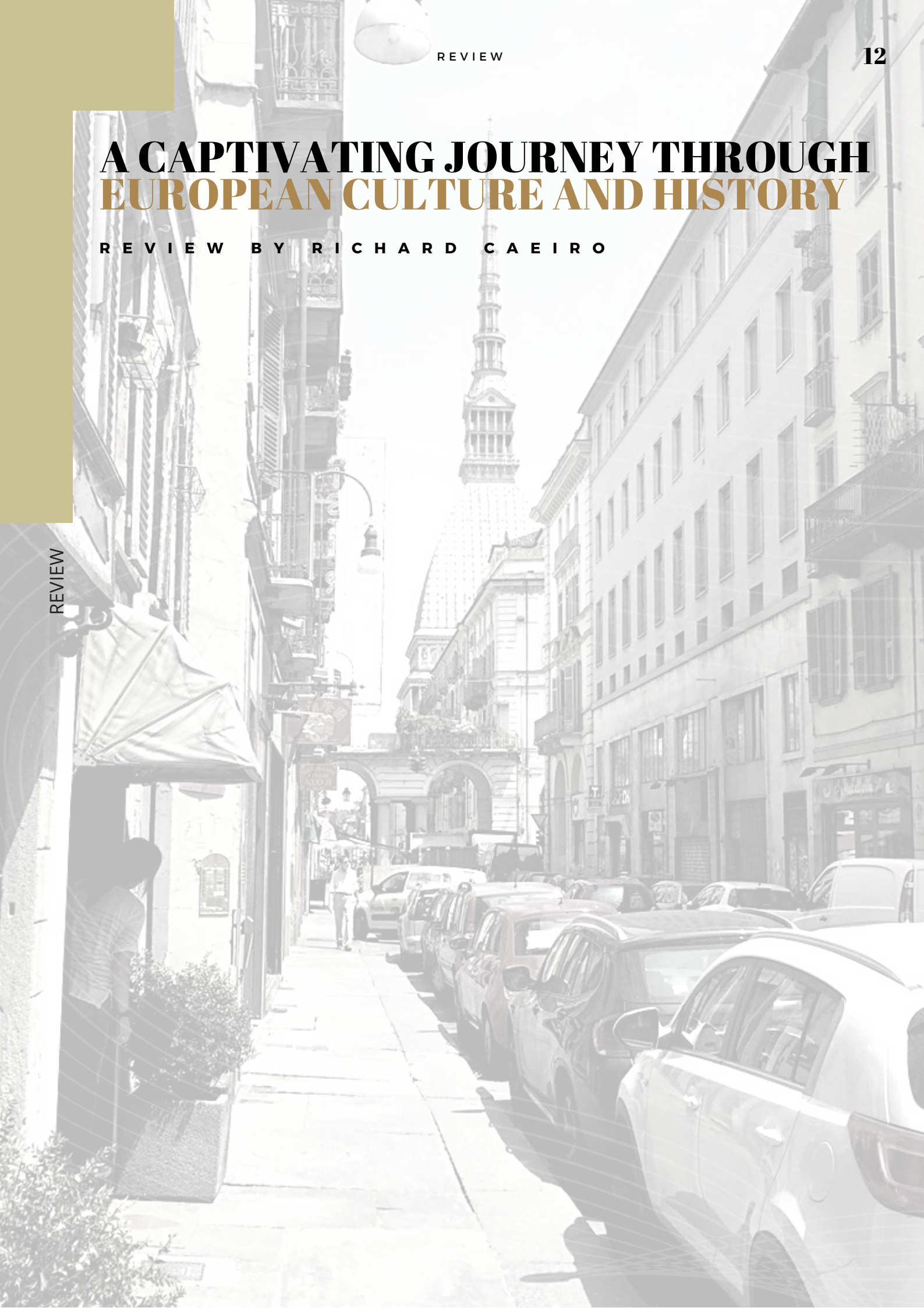
SASAN GOLFAR BIOGRAPHY:

Born 1970 in Tehran, Iran, Sasan Golfar got BA degrees in Civil Engineering and Drama Acting. He also studied filmmaking courses in the Youth Cinema Society of Iran. He served as an actor, director assistant, and editor in several 35 mm, 16 mm, and video short films produced by the Youth Cinema Society. He won a stage acting award at the Fajr Student Theatre Festival in 2004 and acted in some roles in Iranian TV Series in 2005. Also, He's a film critic and a member of the Critics Center (Kanoon Montagedan) of Iranian Khane-ye Cinema.

A CAPTIVATING JOURNEY THROUGH EUROPEAN CULTURE AND HISTORY

REVIEW BY RICHARD CAEIRO

REVIEW



AN AMERICANS IN EUROPE A FILM BY JOHNNY VONNEUMANN

REVIEW BY RICHARD CAEIRO



"An American in Europe" film scene

A CAPTIVATING JOURNEY THROUGH EUROPEAN CULTURE AND HISTORY

In his latest documentary, "An American in Europe," director Johnny Vonneumann presents us with a fascinating and passionate exploration of Europe's vibrant history and culture. As in his previous work, "Americans in Japan," Vonneumann uses the overlapping of comparative images to explore the connections and contrasts between America and the European continent.

"An American in Europe," tells the story of an American who is seduced and inspired by Europe's rich culture and history. The film engages us in a thrilling narrative as the protagonist is dazzled by the artistic treasures, the elegant dances, the historical courage, and the ethics rooted in the continent. It is a journey of discovery and reflection, where the American visitor dives straight into the complexity of European culture while sharing his own American beliefs and traditions.

A central and exciting element of the narrative is Johann Strauss' iconic Blue Danube Waltz, which serves as the romantic backbone of the film. The engaging and evocative music creates a magical atmosphere, as the protagonist indulges in the allure of European dance and music. This musical choice is an example of Vonneumann's ability to unite visual and sound elements to create a richly sensorial and emotionally engaging experience for the audience.

In addition to exploring the protagonist's passion for European culture, the film also delves into the continent's vast history and its influences in shaping the American dream. Vonneumann skillfully weaves these narrative threads together, highlighting how Europe became the foundation for America's ideals and aspirations. Through juxtaposed and contrasting images, the documentary invites us to reflect on the transatlantic connections and mutual influence between the two cultures.

Johnny Vonneumann once again demonstrates his mastery of creating engaging and insightful documentaries. His unique style of "documentary opera" shines through in "An American in Europe", as it does in his previous work. His deep understanding of all aspects of the film industry is evident in his ability to tell fascinating stories on a minimal budget, providing audiences with an authentic and genuine cinematic experience.

"An American in Europe" is a celebration of the cultural richness, mesmerizing history, and transatlantic connections that have shaped both Europe and America. With its visually stunning approach and emotionally engaging narrative, the film captivates audiences and inspires a deeper appreciation for the traditions and legacies of these two great regions of the world. It is further proof of Johnny Vonneumann's unique talent and vision as an exceptional storyteller and an outstanding filmmaker.



The director Johnny Vonneumann

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BUILDING BRIDGES AND REPRESENTING MINORITIES ON-AND-OFFSCREEN

AN EXCLUSIVE INTERVIEW WITH GABRIELA DYMINSKI, DIRECTOR OF THE FILM "PODE AMAR".

BY VIC KINGS AND RICHARD CAEIRO



photo by Lorena Zschäber

BUILDING BRIDGES AND REPRESENTING MINORITIES ON - AND - OFFSCREEN



"Pode Amar" film scene

BUILDING BRIDGES AND REPRESENTING MINORITIES ON-AND-OFFSCREEN

AN EXCLUSIVE INTERVIEW WITH GABRIELA DYMINSKI, DIRECTOR OF THE FILM "PODE AMAR".

by Vic Kings and Richard Caeiro

Gabriela Dyminski is an indigenous, neurodivergent woman, filmmaker, screenwriter, writer and actress. She's co-founder of the independent production company Disgrama Filmes and a volunteer juror at the WIFA festival, Gabriela has been working with audiovisuals for over 10 years

Some of her work as an audiovisual director includes the short film "Eu Não Peço Desculpas" (I Don't Apologize); the medium-length film "Pode Amar" (You Can Love); the short film "Meu Amor" (My Love); among others. Gabriela has also directed music videos and has worked with great artists such as Grupo Arruda, Maíra, and Borá Bizarro.

PODE AMAR brings to the screen songs by the artist Maíra that highlight the plurality of genders, affections, bodies, and ways of loving. How did you develop the idea of transforming this independent album into an innovative and poetic short film?

GABRIELA: When I arrived at Maíra's team, the project already had some things well defined and it was a huge honor for me to be able to add to the work, it was even my first set after the pandemic and it gave me back the will to live. I think the fairest thing in this case would be for Maíra to answer this question.

MAÍRA: The idea for the Visual EP came to me in a dream in 2021. As an Indigenous woman, I tend to pay a lot of attention to my dreams, and, little by little, I put the pieces of the project together. On the same day as the dream, I spoke to Nathalia Condé, the project's scriptwriter, who is also a fat, slutty woman, so I thought she would be able to extract the potential of the theme we were tackling.

Once the script was drafted, I recorded the songs already knowing what order would make the best sense for the movie. We only started recording a year later, inaugurating my partnership of millions with Disgrama Filmes. So I think the order was a bit reversed in this case, because I can't tell if it's an album that became a movie, or a movie that inspired the production of an album that would be its soundtrack.



"Pode Amar" behind-the-scenes

As well as being the singer and composer of the score for *PODE AMAR*, Maíra also plays the protagonist of the same name in the narrative. What was the casting process like for the characters in your movie?

GABRIELA: I'll always call it "our" film, okay? (laughs) The idea for the project came from Maíra herself.

MAÍRA: When I thought up the project I had three cents in my pocket and (literally) a dream. So the cast is made up of other artists who are friends of mine and who represent the diversity of bodies, gender, sexuality, and age that I wanted to be present in the film and who bought into and believed in the artistic relevance of the project. For me, the diversity of the cast is very important, as well as innovating in the way of approaching LGBTQIAP+ relationships by not reproducing a heteronormative reference in which divergent bodies are only the target of prejudice and suffering. The idea was to have real actors, with real bodies and experiences.

Disgrama Filmes is a production company that has as its driving force to highlight women and LGBTQIAP+ people in the making of independent and highly representative cinematographic works. What have been the biggest challenges in producing new audiovisual projects? Can you tell us about your next projects?

Yes, it's very important to me and my partner Leticia Catalá that everyone thinks of Disgrama and sees exactly that: a production company made up of women, who make films with themes aimed at representing minorities and, whenever we can, with a diverse team that also represents these minorities. Because we believe that representativeness is not just about what appears on screen - anyone can do that. It's about giving opportunities to people.



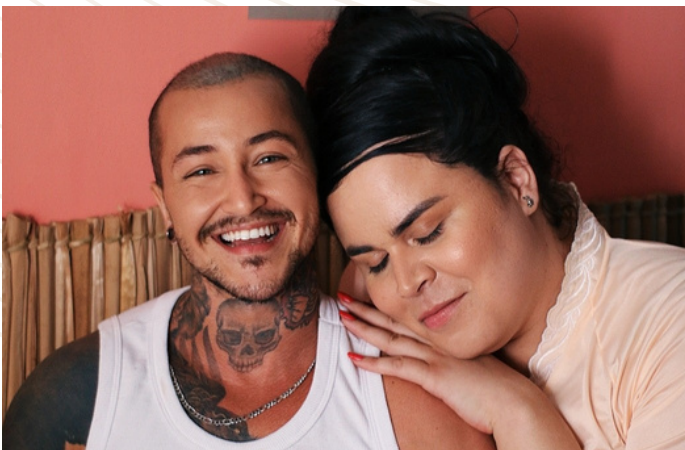
photo by Lorena Zschaber

The director Gabriela Dyminski

The biggest challenge is always raising funds. It's improved a lot now in terms of public notices, but it's still something that those who write have to master minimally in terms of language, etc. Another big challenge is when we present ourselves. We are two young women in leadership positions within the audiovisual industry and, incredible as it may seem, this makes some of the team uncomfortable. We've already had to deal with situations ranging from a film professional belittling our work to comments about our physical appearance (in the middle of a set) and when I say that, it's not to cause empathy to be victimizers, it's just to expose it because there are people who think it doesn't happen anymore...

But let's talk about good things (laughs)! These days we've been very involved in video clips. We have two coming out at the end of this month, maybe the beginning of next month. One of them is called "Palavras esquecidas significam" (Forgotten words mean), by Celso DL, a Brazilian artist who lives in Portugal and whose lyrics are made up only of Brazilian words of indigenous and African origin. It's funny to think that in Portugal they don't do "cafuné", right? I chose to work with a racialized cast: Never again anything about us without us.

The other work is "Revirante", by Borá Bizarro, an artist, singer, and very powerful person who is crying out against suicide. In Borá's words: "It's a "sommassage" of Deaneesthesia, Decoloniality and Decivilization. It's a pulse invitation to resistance, collectivity, and a lot of love, with blood in our eyes, to be able to stand firm, cover, turn over, reassemble, and recreate reality within the fair time. It's fair to us and to the world we've come to be in, to live in, and, every day, to be the best we can be.



"Pode Amar" film scene

In the face of so many challenges and obstacles, what most motivates you to continue to be a resistance, praising and highlighting the importance of female, black, queer, and indigenous narratives?

Brazil is an indigenous land. There have been films about the indigenous peoples of Brazil since the nineteenth hundreds, but they were all directed by white people, which led to stereotyped, prejudiced, and quite mistaken narratives. The basic principle of continuing to resist is to exist. I exist. The relatives exist. Black people exist. Women exist. Fat people exist, LGBTQIA+ people exist... By sharing our stories, we not only enrich the film scene but also contribute to a more broad and inclusive world. Our motivation lies in the belief that cinema can be a powerful tool for social change and building bridges between different cultures and experiences.

Furthermore, by highlighting these narratives, we are challenging competing stereotypes and promoting representativeness. We know that the media has a significant impact on how people perceive themselves and others. So by telling stories that reflect the diversity of our society, we are empowering people to see themselves as an integral part of a more inclusive and equitable world..

With very few moments of dialog, but each scene carrying the dramatic charge and narrative engine to drive the film thanks to the excellent direction and powerful performances, what was the writing process like for PODE AMAR between you, screenwriter Nathalia Condé, and composer Maíra?

First of all, I'd like to thank you for the compliment, right? As I said before, I arrived after the script-writing process, and my contributions were really in terms of film structure. Of course, sometimes in the middle of the set, we have to resolve some setbacks that end up altering one thing or another in the script, but as I'm also a scriptwriter, I was careful not to make any changes to the construction of Nathalia Condé.

Awarded here at BIMIFF, how has PODE AMAR been received at other film festivals in Brazil and around the world?

PODE AMAR has had a good career. We won 5 awards and were selected for 7 festivals in Brazil and around the world.

We know that cinema is an art that encompasses many others and is therefore called the 7th Art. Therefore, referencing and drawing inspiration from other artists and works is a natural process when creating films. Can you tell us more about artists and filmmakers who inspire you?

I will sadly mention a white guy here, but he was my first reference in cinema when I first saw the possibility of making independent cinema: Lars Von Trier.

Now there's room for them, female directors who have not only broken down barriers in a predominantly male medium but have also developed to enrich the diversity of stories and perspectives in global cinema. Their films broaden our cultural horizons and provide a platform for underrepresented voices: Chloé Zhao (Chinese), Niki Caro (New Zealander), Nadine Labaki (Lebanese), Mati Diop (Senegalese), Ava DuVernay (African-American) and Haifaa al-Mansour (Saudi), including her 2012 film "Wadjda" was the first feature directed by a woman in Saudi Arabia and tells the story of a young girl who dreams of buying a bicycle, despite social restrictions.



"Pode Amar" behind-the-scenes

Interconnecting the songs with the film narrative must have been both a challenging and rewarding process, especially ending the narrative with the cathartic moment of the sorority. In your opinion, how can such an essential message be absorbed and transformed into small and large actions for the general public in the feminist, anti-racist, and pro-rights struggle for LGBTQIAP+ people?

We hope that the public will be inspired to cultivate more empathetic and supportive relationships in their own lives. Sorority can be the starting point for transforming everyday relationships. The film can serve as an educational tool, addressing issues related to gender discrimination, race, and sexual orientation. It can open the audience's eyes to the reality of the lived experiences of these communities and thus motivate them to get involved in the fight for equality. It can also create spaces for important discussions about sororities and issues related to the feminist, anti-racist and LGBTQIAP+ rights struggle. These discussions can lead to greater understanding and awareness. I think something very concrete would be to inspire practical action, such as supporting organizations that promote gender equality, racial justice, and LGBTQIAP+ rights. Audiences can be motivated to get involved in volunteering, actions, or activism in their communities. And the main thing is to understand that you PODE AMAR. Being able to love is freedom.

As an indigenous woman in a country composed of a mostly conservative, misogynistic, and prejudiced society, being an artist becomes an even more challenging and complex achievement. What inspires you to keep producing, creating, and resisting?

One motivating factor is the transformative power of art. Through cinema, we can inspire empathy, understanding, and solidarity between people. We can provoke profound reflections on urgent social and cultural issues, such as racial justice, gender equality, and environmental preservation. This is a responsibility we take seriously at Disgrama Filmes and it drives us to continue our journey, facing challenges such as lack of funding, limited access to technical resources, and persistent resistance to marginal voices.

The connection to my cultural roots and the desire to preserve and share this heritage also keeps me steadfast in my quest to create cinema that is authentic and meaningful.

photo by Lorena Zschaber



The director Gabriela Dyminski

Speaking of inspirations, what advice would you like to give to young filmmakers who also belong to minority groups, and whose driving force in life is being able to love, resist, and fight oppression through art?

The first thing would be to believe in your voice and your vision and be an authentic and courageous person. Your unique perspective is a powerful force in creating authentic and meaningful narratives. Believe in the value of your stories and the way they can impact the world. Don't be afraid to tackle challenging and controversial themes in your work. Art has the power to question norms and bring about change. Courage!

Cultivating your passion and persistence is also important. Especially if you understand that the path of cinema is challenging. And from there comes a golden piece of advice: Connect with the community. Look for groups and organizations that support minority filmmakers. The community can provide emotional support, networking opportunities, and valuable resources for realizing projects. In addition, filmmaking often involves teamwork. Collaborate with other filmmakers and share your experiences. Together, you can multiply your voices and reach a wider audience. Study and learn continuously: Cinema is a constantly evolving art form. Take the time to learn the latest techniques, styles, and technologies. Be open to constantly experimenting and improving your skills, and look for inspiration.

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA



THE OVERCOMING DANCE AND THE POWER OF THOUGHT



I'M YOUR WOMAN

DIRECTED BY SWAPNIL S. RAJPURKAR



SYNOPSIS

After a long night of wine & dine, Lionel wakes up from a pleasant slumber to discover the woman besides him is not who he expected it to be.

CAST: RYAN D'SA, DIANE PATIERNO, KIRIN HILLIAR
DIRECTOR: SWAPNIL S. RAJPURKAR
WRITER AND PRODUCER: RYAN D'SA
PRODUCED BY: THINKING COUCH PRODUCTIONS
DIRECTOR OF PHOTOGRAPHY: EHTESHAM MIRZA
PSYCHOLOGY ADVISOR FOR THE FILM: DR. KIRIN HILLIAR
EDITOR AND MUSIC EDITING: SWAPNIL S. RAJPURKAR



RYAN D'SA BIOGRAPHY:

Ryan D'sa is an award-winning actor, writer, director & producer. Based in Dubai, United Arab Emirates, he has been a prominent figure in theatre & film since 2009.

Upon launching his own production label - Thinking Couch Productions, all films emerging from his production house have been the recipient of Best Screenplay awards from around the globe. His last two short films, THE TALK & I'M YOUR WOMAN have both won over 120+ awards each.

MAY THESE RATS COME OUT...

REVIEW BY MARCELO CÉSAR

REVIEW



FEAR, THAT THE RATS RISE UP

A FILM BY KRISTINA SCHIPPLING

REVIEW BY MARCELO CÉSAR



"Fear, That The Rats Rise Up" film scene

MAY THESE RATS COME OUT

A married couple, two charming characters, meets inside a metal box that seems to be an elevator. The positions of their bodies say much more than the few sentences that are spoken throughout the short 5 minutes and 20 seconds of this delightful experimental film by director, producer, writer, and actress Kristina Schippling.

The work of expression, not only bodily but also facial, is extremely important in filling out this story - if you can call it that. Kristina's scene partner is actor André Klöhn, who also produces this "little big" audiovisual work alongside her.

The analysis of this work begins with the choice of location, which I think has enormous significance because the last scene is an elevator door that closes. Just as in life, we are surrounded by cycles that open and close. It's a metal box in which the two are confined, as in life, situations that allow for a dual relationship. No external interference so the audience can focus only on these two. Everything is well thought out and works very well.

The couple shows a "mise en scène" of small touches and exchanges of glances that tell us about the complicity they both experience. In our relationships, whether friendship or love, we tend to show what is in our souls through small gestures. Perhaps the human vocabulary is incapable of translating these feelings into words.

The director manages to give language to these gestures in a very clear way, with her framing and camera angles. The woman, as the bearer of a greater sensitivity than the man, expresses herself more with these closeness and physical touches.

The two dance in this metal box. A ballet without music, but with very well-thought-out choreography. Schippling wants to show that these two are intertwined and interconnected by a story that we don't know and won't know. We can only suppose the before and after... which is a delight, as an exercise of our imagination.

This is the power of the arts, to go beyond what is shown, to make us imagine things that not even the scriptwriter or the author has written. It's a canvas with a few brushstrokes to complete the painting, it's just scribbles for you to complete.



The director Kristina Schippling

FEAR, THAT THE RATS RISE UP A FILM BY KRISTINA SCHIPLING

A call for the collective creation of the work... it has no beginning and even less of an end... that door that closes doesn't mean much. It's up to the reader of this audiovisual work to weave the feelings and sensations that can make the rats rise, appear, and take over our lives, hence the title "Fear"...

Lastly, this experimental short film by German director Kristina Schipling is a call to our voyeuristic observation, as we try to uncover what goes on in the soul of this pair. An exercise in our imagination and a work of extreme sensitivity in the acting and framing of their bodies. An excellent piece of work by this German filmmaker.

About the director:

Kristina Schipling studied German literature, philosophy, psychology, and the performing arts - which is why her characters are so performative - at MLU Halle-Wittenberg, HBK Braunschweig, and UDK Berlin. She has a master's degree from MLU Halle-Wittenberg with the interdisciplinary subject "On the mediation of film in textbooks", as well as studying two years of acting courses with Hendrik Martz.

Films: The documentary feature "The Sound of Cologne" and the experimental feature "Ungleich", as well as 7 other short films and 3 music videos. Schipling has an extensive career in publishing, such as "Drei Gesichter" and "Meine Wut ist weiß und rein!". As well as her first novel: "Handbuch der Angewandten Vampirpsychologie Band I", published in 2021. She also works for various film festivals: BIFF Braunschweig, SoundTrack Cologne, and others.



"Fear, That The Rats Rise Up" film scene

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DARING THE TRUTH: THE EPIC CONCLUSION FOR HOPE AND WHITE MOON DRAKE

AN EXCLUSIVE INTERVIEW WITH JAYCE LANDBERG, DIRECTOR OF THE FILM "DON'T BELIEVE - TRUTH OR DARE III".

BY RICHARD CAEIRO AND VIC KINGS



DARING THE TRUTH: THE EPIC CONCLUSION FOR HOPE AND
WHITE MOON DRAKE

DARING THE TRUTH: THE EPIC CONCLUSION FOR HOPE AND WHITE MOON DRAKE



"Don't Believe - Truth or Dare III" film scene

DARING THE TRUTH: THE EPIC CONCLUSION FOR HOPE AND WHITE MOON DRAKE

AN EXCLUSIVE INTERVIEW WITH JAYCE LANDBERG, DIRECTOR OF THE FILM "DON'T BELIEVE - TRUTH OR DARE III".
by Richard Caeiro and Vic Kings

Jayce Landberg is a Swedish Guitar player, composer, music producer, multi-instrumentalist, lyricist, poet, novelist, photographer, and filmmaker. Landberg was born in Switzerland in 1987 and grew up between Stockholm, Sweden, the Swedish countryside as well as Switzerland. He attended Uppsala University as well as Stockholm University and graduated with a Master of Arts degree as well as a Bachelor of Law.

How did you come up with the idea of concluding the "Truth or Dare" trilogy in Venice? What was the inspiration behind choosing this location?

Venice is the capital of art and mystique in my opinion. It was built by artists, and the city shines with creativity, even to this day. I've seen some craftsmanship there and unprecedented savoir-faire. The mysterious and secretive aspect of it only adds to the plot and the characters, the Venetian mask behind which the White Moon Drake hides. It is only natural that the story ends there and goes full circle.



"Don't Believe - Truth or Dare III" film scene

."DON'T BELIEVE - Truth or Dare III" seems to explore the psychological elements of the narrative profoundly. Can you tell us about the research and preparation that went into creating this intense experience for the audience production-wise?

I'm glad you've noticed that. It is a psychological movie indeed in which almost all the mysteries surrounding the characters and plot are revealed. The profound expression and the emotional aspect of it also played a central part. My main goal was to achieve that by way of arousal of all senses.

The film also mixes different art forms. I wrote a lot of poetry and inner thoughts supposedly written by my character and spent quite some effort composing and conducting the music and original score for each scene. One of the crew members told me that in some instances, one could almost smell the scent of the autumn leaves (laughs).

The film emphasizes the importance of equality and the integration of minorities, both in the cast and the technical team. How did this approach influence the working dynamics and the final result of the film?

Working with people from different nationalities and ethnic backgrounds is a very enriching experience. I would find it very limited to only work with a Swedish or American cast for instance. Each member of the crew brings a little baggage and cultural flavor with him or her and adds a little of it to the soup. It becomes sort of a subtle ingredient to the movie.



"Don't Believe - Truth or Dare III" behind the scenes photo

The lead actress, Anna Osadcha, is Ukrainian, and you mentioned supporting the Ukrainian people. What was it like collaborating with her and how does her performance contribute to the film's narrative?

Anna and I have this special chemistry, and we had it from day one. This was also often commented on by members of the crew and cast. Aside from being a very talented actress and person, she is also very natural. This chemistry is also very noticeable in the way our characters naturally interact.

I am very supportive of the Ukrainian people and there is also another Ukrainian actress in the movie. Anna knows she has my full support and she also has shown me a lot of support.



"Don't Believe - Truth or Dare III" film scene

The film also highlights strong female characters, challenging patriarchal stereotypes. Can you share how the casting and directorial approach contributed to this depiction?

If you look at my previous work and movies, you'll notice that strong female characters are almost always a recurrent main focal point. Most of the movie takes place in the late 19th century when women were still required to behave a certain way. I challenged that by using the character of Marie-Joe against her evil and controlling father.

One issue I had is that I couldn't have her character ride horses sideways as was the custom back then for women, as it would have been too dangerous during the stunt and horse chase scenes. So one way of resolving that was to have a female character that would be rebellious enough to ride horses and dress like men.



"Don't Believe - Truth or Dare III" behind the scenes photo

The "Truth or Dare" trilogy deals with mysteries that are unraveled throughout the films. What can fans expect to learn and discover in this final part of the franchise?

The franchise builds and feeds on mystery. At first, the more you advance in the plot, the less you understand. Step by step, these little pieces of enigma are unveiled. But not entirely. I want the audience to take part and have their interpretation of this piece of art. There is a very profound psychological element as you mentioned and there are several different ways to approach and look at it.

What was it like balancing your roles as director and actor in the film? What were the challenges and rewards of this double responsibility?

This final part in the trilogy employs much more dialogue than the previous parts and being a feature film, it is also lengthier. A lot of the script weight relied on actor Niall Balfé who plays the evil baron and is a convincing actor. He had a lot of lines to memorize and we didn't have a lot of time to shoot them as the dance and ball scenes were to be shot the same day.

Tuva Beckman who plays Marie-Joe was also a good counterpart to my character and that made it more feasible to act, film, and direct at the same time, which indeed isn't for the languid or the weary (laughs).



The director Jayce Landberg



"Don't Believe - Truth or Dare III" film scene

What were the biggest obstacles for you as a filmmaker concluding your epic trilogy as a feature-length movie?

I rarely see things as obstacles and never had really. I only see problems to solve and ways of achieving them. "We need an 18th-century ship and a 5-acre property for the baron, how do we get one?" (laughs).

The title "DON'T BELIEVE" suggests an intriguing message. Without giving away too many spoilers, what do you hope viewers will take away with them after watching the movie?

The audience must partake and participate in the plot and storyline. Very little is obvious in that they need to make their assumptions to advance in the movie.

As the creator, I know what I meant when I wrote it, but there are several ways to identify with and interpret it. And just when you thought you figured it all out, there is a little twist at the end.



"Don't Believe - Truth or Dare III" behind the scenes photo

Apart from the engaging plot, what technical and cinematographic aspects do you think excel the most in "DON'T BELIEVE - Truth or Dare III"?

It's not for me to say really what excels and not as I am the architect of the movie. But in my opinion, the horse scenes were quite successful as well as the 100% dedication of the cast. Everybody went all in! Another effective aspect is the esthetical side of the movie which offers a wide variety of beautiful places and sceneries. I'm also quite pleased with the music and original score.



The director Jayce Landberg



"Don't Believe - Truth or Dare III" film scene

We've been following the fantastic journey of White Moon Drake and Hope. Do you plan to work with these characters in other stories as well?

The franchise ends with this third and final part as Hope and the White Moon Drake will have to be put on the shelf - or - need to live their own lives for a little while, if you will.

The last three years, these two characters have filled my life and time quite extensionally and when you work on a massive project like that, it becomes a bit like a private theatre troupe. You spend a lot of time, become friends with certain members of the cast and they start constituting your inner circle quite extensively as you go in seclusion to complete the piece of art at stake.

We are now on the verge of a new beginning and the end of what I call "this little era" is now approaching. It's time for new things and adventures to be given way to. With that being said, there is a little opening that would allow us to continue and elaborate on the plot and storyline, as the main idea was to have a plot that would allow the creation of a series surrounding these two characters.

If the circumstances are right and also if finances allow it, there might be a continuation or the creation of a series based on the trilogy.

The characters might also pop up in the future from time to time, as they constitute quite a personal and intricate part of my work and I am planning on writing some literature based on them as well.

Now that the trilogy is complete, and apart from its characters, do you have any new projects in mind?

I just finished shooting and directing a music video for a female singer featuring one of ABBA's guitarists. The project is a little secretive so far as the release date is set for next year. And I am working on another music video and writing the script for a new film also partly featuring a Ukrainian cast.



"Don't Believe - Truth or Dare III" film scene

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA



THE OVERCOMING DANCE AND THE POWER OF THOUGHT



DELUSION

DIRECTED BY SINA HADADI



SYNOPSIS

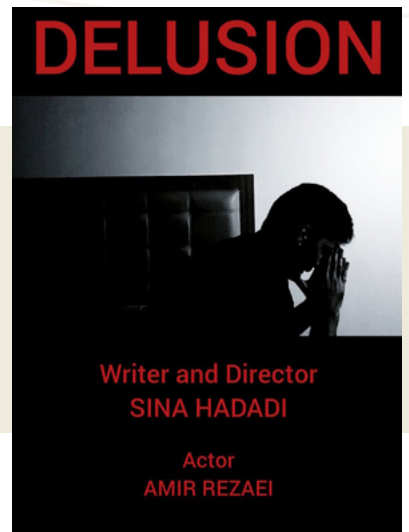
A young man has strange dreams, and these dreams are repeated to him so much that he does not recognize the difference between a dream and reality.

CAST: AMIR REZAEI

DIRECTOR, WRITER, PRODUCER: SINA HADADI

CINEMATOGRAPHY: SINA HADADI

EDITOR AND SOUND DESIGNER: SINA HADADI



SINA HADADI BIOGRAPHIES:

Sina Haddadi was born in Tehran, Iran. Iranian nationality. Filmmaking graduate from Azadfilm Institute. Film student. Filmmaker, writer. Independent filmmaker.

LOVE MUST OVERCOME EVERY SINGLE PREJUDICE

REVIEW BY MARCELO CÉSAR

REVIEW



ROSES A FILM BY IVANN WILLIG

REVIEW BY MARCELO CÉSAR



"Roses" film scene

LOVE MUST OVERCOME EVERY SINGLE PREJUDICE

The opening scene of "Roses" already gives away what we are about to see: a beautiful love story.

A couple runs through a field with only one house and a bunch of trees that provide a restful shade for this romantic pair. The music in the background perfectly complements the romantic mood of the scene.

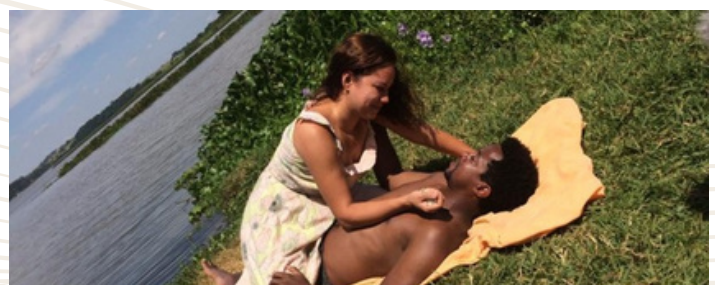
Cut to the second scene, where we are inserted in a bar scene with a black singer, interpreting beautifully and emotionally the song: "Ne Me Quittes Pas" (which was eternalized in Brazil by the voice of our Mayza Matarazzo). The translation of the song is a lament of a person who has been left.

From a medium-short take the camera leads us to a general shot when you discover that the singer is performing in a sleazy tavern. In this second scene, we already realize that the director, writer, and producer Ivann Willig has an incredible mastery of camera movement already shown in the first scene with the panoramic image of the couple.

This singer is played by the actress Tati Tiburcio (sensitively and beautifully), who removes her wig and her makeup with a fixed look in the mirror. The question remains in our minds: what does this character have to do with the two lovers?

The couple at the beginning of the movie is Zé and Rosa, very well played by Pedro Pauleey and Kassandra Brandão. We are introduced to a Zé, who at first is in love, but also troubled by some personal and intimate problems. As in the dialog, he mentions a mother who is lost in the world, which leads us to believe that this is his big problem. Zé's conflict is intertwined with the image of the singer also in conflict, a lost, bitter, and sad person. It is only when Zé departs after he leaves a note for Rosa, that we discover that the great problem is not only the search for his mother but also a search for himself.

The scene of his departure is of incredible poetry, we do not know how much nature has contributed to the director with the appearance of a horse jumping the gate in front of Zé. For the gods of cinema, it is that moment that the filmmaker would never have again... a force of nature forcing open a door... many meanings that we will only understand when time passes and we meet Rosa again on the edge of a lake from where the singer from the beginning of the film comes out of the water, as if reborn. Only then we understand all the conflict experienced by Zé.



"Roses" film scene

ROSES A FILM BY IVANN WILLIG

Ivann has already shown himself to be a master of composing beautiful scenes, where he works in a masterly way the emotion of the actors, the beauty of nature around the scene, objects and scenographic elements, and cinematographic techniques with camera movements that highlight this whole audiovisual set. Visiting other films of this director we have the confirmation of this ability.

The director always favors dramatic stories that work with human feelings, usually existential conflicts and love relationships as a background.

The American philosopher Judith Butler says: "Possibility is not a luxury. It is as crucial as bread." It is in this context that the director and writer bring to us the possibility of change of readjustment in the course of life as an imperative and how, regardless of the bodies that the feeling of love transits, everything becomes possible. The fabulousness of love will always be possible when we allow ourselves to be happy, facing barriers of social, political, and religious prejudices.

About the director:

Ivann holds a bachelor's degree in Performing Arts (UNI-RIO) and Cinema (UNESA). Author of the autobiographical book: "Grades of Prejudice". He directed the short films: "Entreolhares" (2020), "Rosas" (2019), and "Escolhas" (2017). He has extensive experience in television, working for TV Globo from 2008 to 2021 and TV Record in 2022. He also worked on feature films such as: "Elite Squad" & "Elite Squad 2", "City of Men", "Romance", "Suprema Felicidade" and "Um Acorde Para Despertar", where he had the opportunity to work on film sets with renowned directors José Padilha, Paulo Morelli, Guel Arraes and Arnaldo Jabor.

The film "Rosas" won 42 awards (including: "Best Film" and "Best Director" for Ivann Willig; "Best Actor" for Pedro Pauley; "Best Actress" for Cassandra Brandão; and "Best Supporting Actress" for Tatiana Tiburcio), the most outstanding being the award won at LABRFF (2019) in Hollywood.



The director Ivann Willig

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BREAKING THE SOUNDS OF SILENCE

AN EXCLUSIVE INTERVIEW WITH CHONG KIM DIRECTOR OF THE FILM "E40S".

BY VIC KINGS AND RICHARD CAEIRO



BREAKING THE SOUNDS OF SILENCE

BREAKING THE SOUNDS OF SILENCE



"E40S" film scene

BREAKING THE SOUNDS OF SILENCE

AN EXCLUSIVE INTERVIEW WITH CHONG KIM DIRECTOR OF THE FILM "E40S"
by Vic Kings and Richard Caeiro

Chong Kim is an author, activist, filmmaker, and world-renowned speaker. Ms. Kim has been working to end sexual exploitation and human trafficking for nearly two decades. Focusing much of her activism and human rights, her dedication and passionate expertise are fueled by her lived experience as a survivor of child rape, child exploitation, and teenage human trafficking. Having an edge, Ms. Kim began working alongside Law Enforcement, the FBI, and other organizations to offer a ground-level perspective on sex trafficking. She now utilizes this perspective in her upcoming films: E40S, Pedasos (Organ Trafficking), and Salva esta noche (Save Tonight) which is the true love story of Ms. Kim and her beloved Carlos and how his love inspired her to be the advocate she is today. You can learn more about Ms. Kim on her site and follow her on all her social media at www.iamchongkim.net

The title E40S is very intriguing and arouses curiosity, especially as it's such an intense and significant story. What was the inspiration for this title?

E40S stands for Every 40 Seconds in America a child or youth goes missing and 1 in every 4th falls into Human Trafficking.

Unfortunately, in America not all victims are given the same benefit, when a child or youth is a runaway or considered 'at risk youth' or even a youth who is of African American descent as well as Indigenous and Hispanic American children and youth are always missing but in our country very rarely do these children and youth get recognized.



The director Chong Kim

As well as directing and co-producing the film, you wrote the screenplay alongside Gurie Sheffield Jr. How did you develop this powerful and courageous story?

The story E40S has been developed by me and I am the sole owner of the rights and story. E40S was inspired by my real experience doing freelance work with law enforcement, the FBI, and other cases that have been brought to me. I have done investigations myself and have also consulted on some cases as well.

Due to my experience and having to educate the public that Survivors are the experts in identifying what is Human Trafficking, many times our expertise is used but rarely credited.

Gurie Sheffield Jr. is a work-for-hire for the short script, I do have the full version written out.

Making a movie based on our own experiences and traumas is extremely challenging, but you not only did it with E40S but also with Eden (a movie inspired by your real story) and Broken Silence (your memoir). How did these two previous works help you in the process of creating and producing E40S?

Having to be behind the scenes for Eden and watching the producers develop this independent film inspired me to I can continue bringing awareness especially to expand the voices and the work of many survivor sisters who've been out there assisting the investigation and educating the public,

I wanted people to know that we as survivors we're more than just a story, we can be utilized to help shape and change policies that can benefit all survivors including persons of color or various culture.



"E40S" film scene



The director Chong Kim

The choice of the cast was an incredible success. How was the process of choosing the right actors for your movie?

My first and foremost was to pick actors and actresses who were not only displaying the work of the inner circles of Law Enforcement but also understanding the survivor's life. I was amazed at how eager the cast was to participate and to help bring this story to life.

The protagonist of E40S, played by the remarkable actress KayDee Carr, is a survivor of human trafficking. Although full of scars, the character carries enormous strength every time she appears on screen. How was the process of creating the character with Kaydee Carr?

The character is called JoLina and her alter ego (Jules) is played by Kaydee Carr. I have coached her and helped her understand trauma-informed as well as various triggers what can happen when a survivor of Human Trafficking does get re-triggered and what the consequences of those triggers are.

Kaydee Carr did an excellent job in her performance.

As well as playing the character of Ziggy superbly, Gurie Sheffield Jr. was also a co-writer and co-cinematographer on E40S. How did your collaboration with him start?

Gurie Sheffield is a co-cinematographer along with Julian Vilches, but his performance in Ziggy is inspired by a real person I knew back in my life, who helped me do these investigations.

The film E40S has an outstanding cinematographic quality, not only as an audiovisual work but also as a tool for denunciation, awareness-raising, and education. Can you tell us more about the works and directors that inspired you as a filmmaker and inspired you to make this great short film?

I admire films like 'Girl with the Dragon Tattoo' and I wanted to have the same feel, dramatization, and mood for the short.

Kimberly Weryackwe is my co-director and she has assisted in me helping to reframe the shots so that it was understandable.

The cinematography by Julian Vilches, Gurie Sheffield Jr., and Kenyon Glover is one of the strongest aspects of the film. What was it like doing this excellent work with the cinematography team?

Kenyon Glover was not part of the cinematography, just Julian Vilches and Gurie Sheffield Jr. They used a 6K and red light camera.

Other technical highlights in the film are the editing and sound design, which give the film an intriguing rhythm, bringing the viewer deeper and deeper into the narrative. How did the film's post-production process work?

The editor used software to choose each frame and I did the final editing for submission through editing software.



"E40S" film scene

How has E40S been received by audiences, film curators, and specialized juries at film festivals?

We've been chosen as a Finalist in 1 film festival, Semi-Finalist for 2 Film Festivals and we won Best Narrative Short and Best American Director from the Halfilm Awards in Italy, so I'm very pleased that we are getting the recognition, but can't wait to fulfill the complete version for the Indie film of E40S.

Overcoming trauma and the search for freedom, as well as defending victims and survivors of crimes such as child abuse, sexual exploitation, and human trafficking are the main themes you advocate. How do you evaluate the importance of cinema and the arts in bringing these themes to the public, as well as proposing debates on these issues?

All I can do is bring to light the various cases I worked on that get largely ignored as well as the disconnect of how Human Trafficking affects all of us. Many people are aware of the dangers of abuse and trafficking but are still lost in how it connects us and through film I want to bring that to the forefront.



"E40S" film scene



"E40S" film scene

Education and psychological support are key factors in preventing abuse and overcoming the trauma caused by it and other crimes. What message would you like to send to our readers who suffer, have suffered, or know victims of abuse and exploitative offenses?

It is so important to find the right therapist who understands you, who elevates you, and don't be afraid to 'shop' for the right therapist, if you don't feel comfortable with that person, it's okay to say, 'We're not the right fit'.

Therapy is so essential in the aftermath of any type of trauma in your life.



The director Chong Kim

After this film of great social importance, what is your next project? Can you tell us more about your upcoming films?

My original goal was to create E40S as a drama series, but due to the SAG strike we were only able to do a short Non-SAG production, for the Indie Film of E40S will be our SAG production and we hope to segway the indie film into a drama series once the strike is over.

Until then I also have another film project called 'Pedasos' which is about organ trafficking that is inspired by a true story in Texas.

My overall goal is to utilize my ability to share survivor stories so that our voices can be heard.



"E40S" film scene

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA

THE OVERCOMING DANCE AND THE POWER OF THOUGHT



THE VOICE OF THOSE WHO MUST BE HEARD

REVIEW BY MARCELO CÉSAR

دیوان
حافظ شیری

REVIEW

SANCTIONS ON THE SKY A FILM BY MAHSHID MODARES

REVIEW BY RICHARD CAEIRO



"Sanctions on the Sky" film scene

THE VOICE OF THOSE WHO MUST BE HEARD

A very famous Brazilian politician once said that war issues cannot be solved by imposing political and economic sanctions. And learning about the work of director Mahshid Modares, we find resonance in our thinking and the wish that one day we can have more peaceful and conciliatory international politics.

"Sanctions are punitive actions in response to the violation of law. For example, when a country violates an agreement that has been legally established, it may face sanctions from the international community. In this sense, sanctions represent a tactic of repression of offenders, a kind of "punishment", mainly of a financial and economic nature." (<https://www.significados.com.br/sancao/>)

Every film has a political character whether it is fiction or not, in the case of documentaries this responsibility is even greater when the theme chosen to be researched is, in a certain way or literal, as in the case of "Sanctions on the Sky", a denunciation. It is not up to us to blame or point out "bad guys or good guys" but to analyze how our current international policy is going. In the case of the aforementioned film, these are stories of people who suffer, in a very negative way, from the economic sanctions/embargoes imposed by the USA on Iran.

Today, we follow through our TV devices or cell phones, the international news about the sanctions imposed by Europe and the USA on Russia, due to the invasion of Ukraine since February 2022. It is the people who suffer most from this.

In the case of Modares' film, we follow characters narrating different stories about people who depend on air transport to get around, whether for work or leisure and who are faced with the consequences, such as the scrapping of commercial aviation fleets, across the country. These sanctions imposed by the US on Iran have overwhelmingly damaged Iranian aviation.

The director chooses not to show all the faces for fear of the deponents themselves suffering discrimination both in the US and in Iran, due to their narratives/denouncements. Scenes that involve almost the entire travel process; such as airport lounges, air sightseeing, suitcases being packed, and reports obtained from TV as a patchwork being stitched together by the voice-over testimonies. What is most touching are the pictures of people who have been victims of these air crashes that have been happening for over 40 years.



The director Mahshid Modares and filmmaker Aryan Modares

SANCTIONS ON THE SKY A FILM BY MAHSHID MODARES

These characters are 5 Iranians; an elderly man who lives in Tehran, a young woman telling the story of two young children, a message received by the director from a woman who flies from Shiraz to Tehran, an interview with a 14-year-old boy who lives in Tehran and the one that touches the most is the story of a mother who lost her husband in a plane crash in 2002, this mother being represented by a hand that makes an artistic calligraphy and that opens the film beautifully. The only identified character is the journalist and professor Farideh Dada who explains in a didactic way the consequences of the North American sanctions, where the director uses news images of the last two American presidents: Obama and Trump.

As if this richly informative documentary wasn't enough, Mahshid Modares has created an interactive version of the film, which won silver at the Anthem Awards and was nominated for the Webby Awards, on the following platform: <http://sanctionsonthesky.mahshidmodares.info>.

In this extended version of "Sanctions on the Sky", on the index, we find around 52 videos in which we can delve deeper into the interviews and research carried out to make the documentary. It's a unique opportunity to delve into the material collected by the director to put together her film, giving viewers a broader, more complete, and more thought-provoking view of the narrative the filmmaker is portraying. Mashid Modares brings with this interactive version an incredible possibility of cinematic immersion, taking advantage of new languages with excellent interactive material, guaranteeing to those who watch this version new perspectives on this important documentary investigation.

About the director:

Mahshid Modares comes from a successful career as a researcher, creator, and educator in important educational institutions in the USA: the University of California, Santa Cruz (UCSC) among others. Her master's degree in History of Arts and Visual Culture was from San Jose State University (SJSU).

The director has already been awarded three awards: Silver from Anthem Awards in the Human and Civil Rights category; Honor Award, IndieFEST Film Awards, Contemporary Issues/Awareness Raising Category (Student); and Recognition Award, IndieFEST Film Awards, Short Documentary Category (Student), in addition to being nominated for the Webby Awards (2022) and selected for the Los Angeles LIFT-OFF Film Festival and the Awareness Film Festival (2022).

Soon after "Sanctions on the Sky" she also released "Sanctions on Us", which deals with a similar subject matter to the first, highlighting East-West politics and the cultural changes of its people. In addition to these films, Modares has several articles that work on Iran's economic, social, and religious issues.

Documentaries with these narratives are always welcome and welcome the function of documenting and exposing a period of a four-decade history that has suffered invisibly to us Westerners. International policies should be more humanitarian, reflecting on these policies is imperative. I think this is the role of this important documentary: "Sanctions on the Sky".



The director Mahshid Modares

FOR CHILD NEVER BORN

DIRECTED BY AFSANEH AGHANEZHAD & VALI BAGHERI



SYNOPSIS

A girl sees the loss of her father and her pregnant mother's effort that faces society problems. The girl is happy for her mother's pregnancy, but it seems to be a mirage because she has to make big decisions.

CAST: AYLIN BAGHERI, AFSANEH AGHANEZHAD, RAZIEH KARIMI
DIRECTORS, WRITERS & PRODUCERS: AFSANEH AGHANEZHAD & VALI BAGHERI
ASSISTANT DIRECTOR: ARMAN BAGHERI
DIRECTOR OF PHOTOGRAPHY: ALI ABPAK
SOUND RECORDER: RASOUL OMRANI FAR
EDITOR: SAEID HAKKAKI FARD
SOUND DESIGNER: GHASEM ANDARZGOU
COLOR & LIGHT CORRECTION: MEHRAN DOUSTI
PRODUCTION MANAGER: AHMED AGHANEZHAD
MAKE-UP ARTIST: MARYAM BAGHERI
TRANSLATOR: ELAHEH AGHANEZHAD



AFSANEH AGHANEZHAD BIOGRAPHY:

Afsaneh Aghanezhad was born in 1985 in Tabriz, Iran. She is a Master of Psychology, University Lecturer, Psychologist Consultant, and Drama Therapist. She also holds a diploma in showing and passing a specialized course in cinema, acting in the film school as a permanent member of its association.

Afsaneh won the award for Best Screenwriter Award in the Screenwriting Competition of the Isfahan International Film Festival for Children and Adolescents Newly Written Thoughts in Cinema for the Screenplay of Nardban 2017.

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA

THE OVERCOMING DANCE AND THE POWER OF THOUGHT



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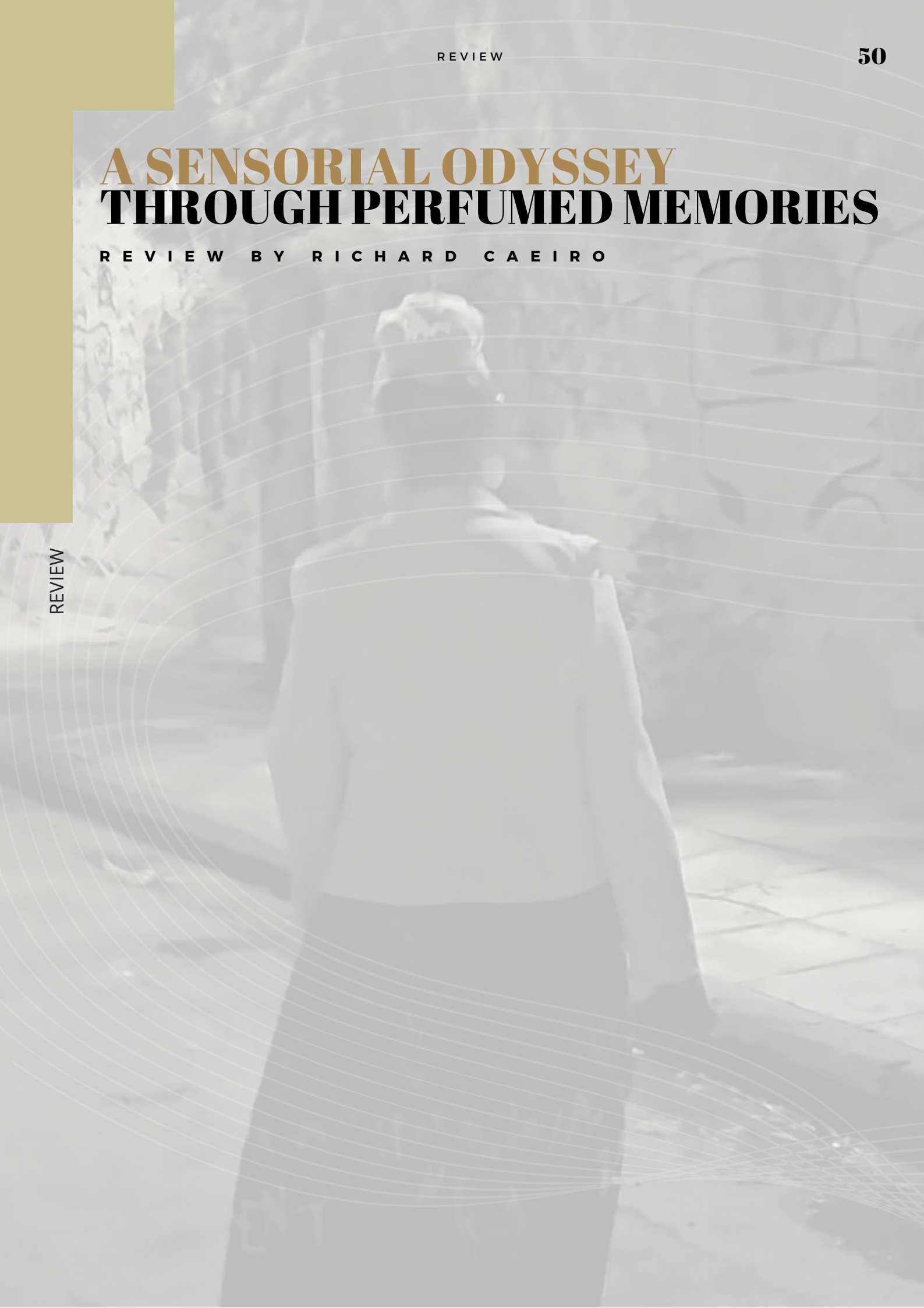
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A SENSORIAL ODYSSEY THROUGH PERFUMED MEMORIES

REVIEW BY RICHARD CAEIRO

REVIEW



LOST YOUTH A FILM BY CHRISTOS ARFANIS & MARIA AGRAPIDOU

REVIEW BY RICHARD CAEIRO



"Lost Youth" film scene

A SENSORIAL ODYSSEY THROUGH PERFUMED MEMORIES

"Lost Youth", the short film directed by Christos Arfanis and Maria Agrapidou, is a work that delves into the complexities of memories and the sensations that can be evoked by apparently simple stimuli. With a narrative that seems unpretentious, the film focuses on a young woman walking down a street and plucking a branch from a tree, but behind this apparent simplicity lies an emotional depth that resonates with the audience.

The film touches on a universal truth: we are beings made of memories, and these memories are often triggered by sensorial triggers. The synopsis suggests that a "familiar smell" and a "long-forgotten sensation" bring back memories of a lost youth. This concept is powerful, as it recognizes the unique ability of the senses, especially of smell, to trigger profound and often forgotten memories.

The idea that "the smell of each memory is like a time machine of sensations" is a poetic metaphor that highlights the importance of the olfactory sense in preserving and evoking recollections.

The film's ability to convey this message in a short space of time is remarkable, demonstrating the directors' skill in exploring visual language to create an immersive experience.

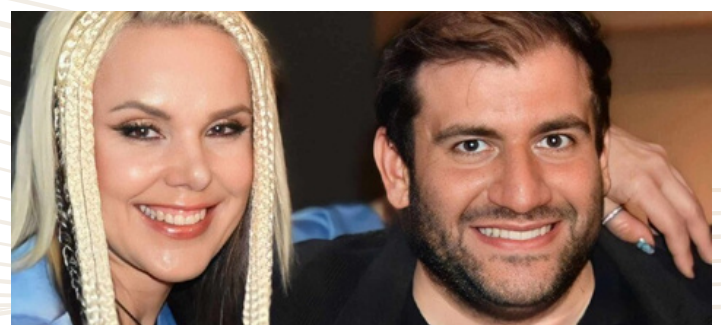
The choice to focus on a single protagonist, a woman on a relatively ordinary street, adds authenticity to the narrative. The simplicity of the scene allows the audience to connect more intimately with the character, making the experience more personal and touching. The lack of dialog is also notable, as the visual narrative becomes the main driver of emotions, a choice that highlights the directors' ability to tell a story without relying excessively on words.

"Lost Youth" is a piece of cinema that transcends its brevity, exploring the intrinsic connection between the senses, memories, and emotions. The filmmakers' talent for conveying such a rich narrative in a short film is a testament to their mastery of the art of cinema.

Directors' bios:

Christos Arfanis is a multi-award-winning Greek filmmaker (producer, screenwriter, and director) and entertainment journalist. He is a member of the Scriptwriters Guild of Greece.

Maria Agrapidou was born in Athens. She speaks 6 languages. Maria graduated with honors as a Dental Surgeon from a University based in Iasi, Romania, with the title Doctor Medic Stomatology. Furthermore, she worked as a dentist at the Athens 2004 Olympic Games and the Athens 2004 Paralympic Games. She is also an author and Vice President of the Health Committee in the European Union of Women (EUW).



The directors Maria Agrapidou and Christos Arfanis

LOST YOUTH

DIRECTED BY CHRISTOS ARFANIS & MARIA AGRAPIDOU



SYNOPSIS

A familiar smell, a long-forgotten feel, brings memories of a lost youth.

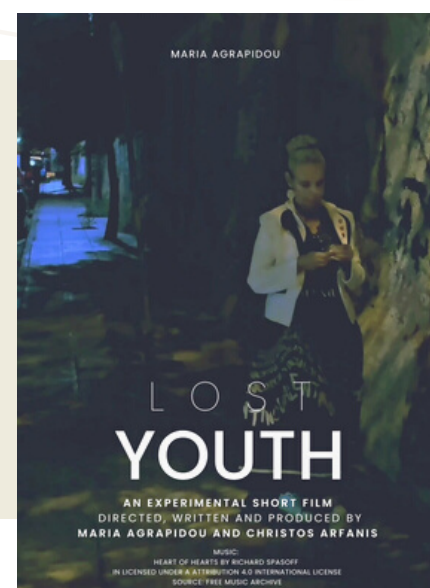
CAST: MARIA AGRAPIDOU

DIRECTOR, WRITERS: CHRISTOS ARFANIS & MARIA AGRAPIDOU

PRODUCERS: CHRISTOS ARFANIS & MARIA AGRAPIDOU

CINEMATOGRAPHERS: CHRISTOS ARFANIS & MARIA AGRAPIDOU

EDITOR: CHRISTOS ARFANIS



CHRISTOS ARFANIS & MARIA AGRAPIDOU BIOGRAPHY:

Christos Arfanis is a multi-award-winning Greek filmmaker (film producer, screenwriter, film director) and entertainment journalist. He is a member of the Scriptwriters Guild of Greece.

Maria Agrapidou was born in Athens. She speaks 6 languages. She graduated with honors as a Dental Surgeon from a University based in Iasi, Romania, with the title Doctor Medic Stomatology. Furthermore, she worked as a dentist at the Athens 2004 Olympic Games and the Athens 2004 Paralympic Games. She is also an author and Vice President of the Health Committee in the European Union of Women (EUW).

THE LOSS THAT CAUSES REUNIONS

REVIEW BY MARCELO CÉSAR

REVIEW



DISSONANT A FILM BY GUILHERME PULGA & VIC KINGS

REVIEW BY MARCELO CÉSAR



"Dissonant" film scene

THE LOSS THAT CAUSES REUNIONS

Dissonant: adjective expressing or causing dissonance: dissonant melody. That does not match, disharmonious. From Latin: dissonans. (<https://www.dicio.com.br/dissonante/#:~:text=Significado%20de%20Dissonante,Do%20latim%20dissonans.>)

When a word brings some doubt regarding its meaning, it is always good to look in the dictionary for the best understanding of that term. The title of the movie already brings the synopsis in its meaning: a musician and piano teacher, goes to his hometown due to news of his father's illness and on this visit, he has to deal with conflicts about his younger brother. The interesting thing is that the protagonist's profession reminds us of one of the meanings of the word, according to the dictionary: "dissonant melody" - which does not match. You already start to get into the story by understanding the title of the movie. I appreciate this care with the work.

In the first few minutes of the film, you can already see that Roberto (Tales Jaloretto), the older brother, does not have much patience with his younger brother, Henrique (Marcus Veríssimo). During dinner, Roberto shows his intolerance for his brother's hearing impairment, refusing to use sign language.

Roberto's sleep is always disturbed by childhood memories. Some gaps remain, as in our childhood memories that we are not sure why they accompany us all our lives.

It is only after a tragic event, with the death of their father (masterfully played by Fernando Henrique Aida), that the two brothers become closer. The final scene is extremely beautiful. The older brother takes his younger brother's hand and places it on the piano where he is playing. They are both in mourning.

Many situations of conflict between family members lead us to distance ourselves and even forget small gestures of affection to our closest relatives. The differences are pushing us apart as we gain social and financial independence and, most of the time, we forget that our greatest fraternal commitment is to those who have been placed under the same roof since our birth



The directors Guilherme Pulga and Vic Kings

DISSONANT A FILM BY GUILHERME PULGA & VIC KINGS

Life brings us together physically so that we can settle our differences and whenever we get the chance, we move away. Parents leave their children at the mercy of the world, siblings do not talk to each other for years because of trivial issues and almost always children are not supportive and grateful to their parents when they need them, for having had the opportunity to stay alive.

Guilherme Pulga and Victor "Vic Kings" Reis (the directors and writers of this film) show a great mastery of the camera (the direction of photography was made by Sérgio Pinho), with precise movements and framing. The actors' directing is equally impressive; they manage to bring lightness and tranquility to their actors. Especially the actor Marcus Veríssimo, who accurately delivers the entire dramatic load that his character requires. The work is pure sensitivity to the relationship between father, children, and brothers. The directors manage to bring up all these issues in the 20 minutes of the movie.

The movie is the final project of the two directors' graduation in Cinema at Universidade Anhembi Morumbi. It was shot in 2015 and finalized in 2016. The student short film directed by Pulga and Kings won several awards in Brazil and abroad, including "Best Supporting Actor" to the late Fernando Henrique Aidar, "Best Supporting Actor" to Marcus Veríssimo, and the award of "Best Latin Filmmakers" at Indie Shorts Film Festival (Florida/USA)

About the directors:

Guilherme Pulga is a Brazilian filmmaker, art director, producer, director, set designer, and illustrator living in São Paulo.

Victor "Vic Kings" Reis is a Brazilian filmmaker, writer, director, producer, festival manager, and photographer; he also lives in São Paulo. He has written, directed, and produced other films such as *La Vie En Noir* (2015), *Concrete* (2016), and *Safety First* (2020).



"Dissonant" film scene

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA



THE OVERCOMING DANCE AND THE POWER OF THOUGHT



NO. 9

DIRECTED BY: ALI SAFARI



SYNOPSIS

A woman master of painting has had to hide her sexual desire for women since she was a teenager. She is rejected by her family and society. Now years have passed in her life and she cannot tell her desires. Until she falls in love with one of her painting girl students. This incident turns into a tragedy when the student rejects the woman.

CAST: RAHA HAJIZEYNAL, NARGES SHAHRJERDI
DIRECTOR, WRITER: ALI SAFARI
PRODUCERS: AHMAD HADAVAND, SAHEL ZAMANPOUR
EXECUTIVE PRODUCERS: MEHDI ABOOHAMZEH, ANAHITA MOUGOUEI
DIRECTOR OF PHOTOGRAPHY: HANIF PARANDEH
EDITOR, COLORIST, MUSIC: HANIF PARANDEH
PRODUCTION DESIGN: FARID ZANGI
MAKE-UP ARTIST: FIROOZEH PARCHAMI
SOUND EDITOR: MILAD SAEMT



ALI SAFARI BIOGRAPHY:

Ali Safari was born in January 1987 in Iran. He started writing plays at the age of 22. Works such as Auschwitz Women, Square, Holodomor, Invasion, Chronos, Joystick, Prize, Berlin at 10:10, Kebab, and The Last Battle are among his plays that have been performed. Six of his plays have been published in Iran, and the play Auschwitz by Women has been published in two languages, English and Ukrainian.

Natural Selection, Circus, Operating System, and Artificial Respiration are some of the screenplays written by Ali Safari.

In September 2021, he staged two plays, Holodomor and Auschwitz, by women in Kyiv, Ukraine, and at the Lviv Theater Festival in Ukraine. He won the Special Jury Prize.

EXPLORING THE LABYRINTHS OF LOVE

REVIEW BY RICHARD CAEIRO

REVIEW



PLATONIC LOVE A FILM BY NAHYR GALAZ RUIZ

REVIEW BY RICHARD CAEIRO



"Platonic Love" film scene

EXPLORING THE LABYRINTHS OF LOVE

"Platonic Love", directed by the talented Nahyr Galaz Ruiz, is a gem of contemporary cinema that takes us on an emotionally captivating journey. The delicately woven plot follows a moral philosopher who reconnects with an old friend on an unexpected night. This encounter becomes the catalyst for a profound contemplation of untraveled paths and lost opportunities, all while delving into intricate philosophical questions about romance and unrequited love.

The film addresses the gripping question: what happens when love arrives and you're not ready for it? Nahyr Galaz Ruiz tackles this question masterfully, using the constrained medium of the short film to convey a rich and engaging narrative.

The choice of the protagonist as a philosopher accentuates the complexity of the emotions portrayed. His feelings for the female lead are painted with nuance and depth, going beyond the surface.

The insightful citation of Plato's "Symposium" adds a layer of meaning, underscoring the idea that love connects us, seeking to heal our human condition, and that, in some way, love has the power to transcend adversities.

The interaction between the protagonists in the worlds of dance and philosophy creates an atmosphere of academic romance, giving the film a distinctive tone.



The director Nahyr Galaz Ruiz

PLATONIC LOVE A FILM BY NAHYR GALAZ RUIZ

How the scholarly world and the world of concert dance are intertwined inherently reflects the fusion of academia and romance, providing a rich and unique cinematic experience.

What sets Nahyr Galaz Ruiz apart is her approach to "platonic love" in the modern context. Instead of adhering to Plato's classical interpretation, she delves deep into two characters who resist their feelings, insisting that their relationship is merely platonic friendship. However, the connection between them is so potent that they continue to be drawn to each other, regardless of circumstances and the inexorable passage of time.

"Platonic Love" is a cinematic treasure that presents the audience with a sensitive narrative and a unique approach to love and philosophy. Nahyr Galaz Ruiz's ability to seamlessly weave emotion and intellect is a testament to her talent as a director. This film is an experience that resonates far beyond the screen, leaving a lasting mark on the viewer's soul.

Director's bio:

Originally from Querétaro, Mexico, and raised in sunny SoCal, Nahyr Galaz Ruiz is currently pursuing her Master of Fine Arts in Screenwriting & Directing from Mount Saint Mary's University, Los Angeles. Nahyr is also a choreographer and former dancer and founded JuxtaPosition Dance Theatre for which she served as Artistic Director. Nahyr received her B.A. in Theatre Arts and Dance with an emphasis in choreography from CSU Los Angeles. She has been creating works as a choreographer for almost two decades and has been writing since she was a young child. Most recently, her first feature screenplay "Dancing with Plato" has received multiple festival selections, awards, and nominations including Best Feature Screenplay, Best Drama Screenplay, and Best Screenplay. Her directorial debut student film "Everything I Never Said," which she also wrote and starred in, and following short film, "El Encuentro (The Embrace)," also earned festival screenings, nominations, and awards including Best Actress, Best Original Story, Best Director, Best Romance, and Best Debut Director. Nahyr is most passionate about using all art forms in collaboration to raise Latinx voices and elevate Latinx representation in every facet of the industry.



"Platonic Love" film scene

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA



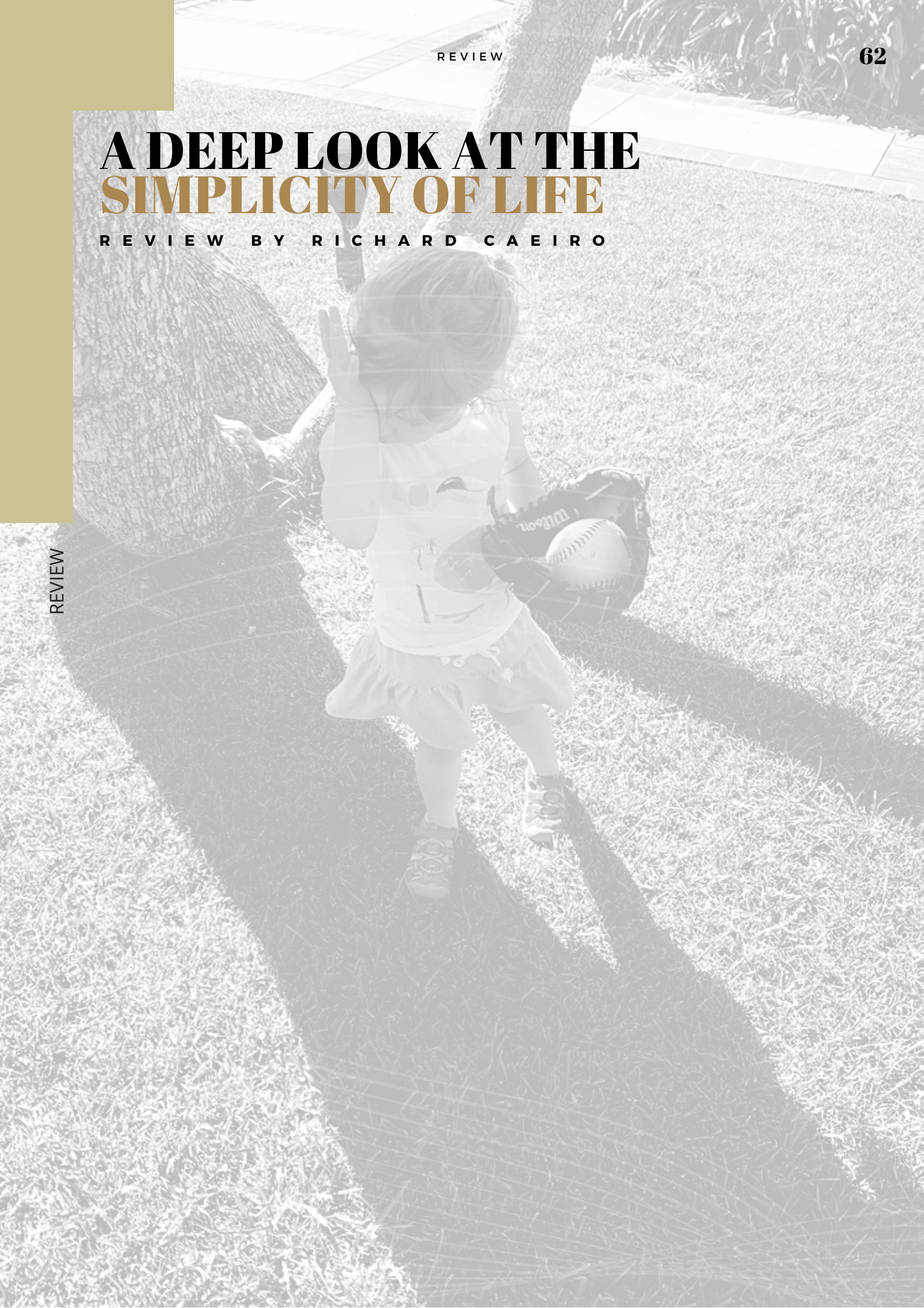
THE OVERCOMING DANCE AND THE POWER OF THOUGHT



A DEEP LOOK AT THE SIMPLICITY OF LIFE

REVIEW BY RICHARD CAEIRO

REVIEW



SUNDAY IN THE PARK WITH CLARE A FILM BY JOHNNY VONNEUMANN

REVIEW BY RICHARD CAEIRO



"Sunday In The Park With Clare" film scene

A DEEP LOOK AT THE SIMPLICITY OF LIFE

"Sunday In The Park With Clare" is a moving documentary that transcends mere cinematographic techniques. Director Johnny Vonneumann gives us an intimate and affectionate look of a grandfather and his adorable granddaughter. The simplicity of the images captured by an iPhone 10 is surprising and highlights the authenticity and spontaneity of the moment.

When watching the movie, it's easy to fall into the trap of judging it solely on its technical aspects. However, it would be a mistake to overlook the true and powerful essence that permeates every frame. What makes this documentary remarkable is Johnny Vonneumann's ability to transport us to a genuine and delicate moment in the life of a family.

The synopsis already prepares us for a tragic event that shakes little Clare's life, which adds a layer of emotion to the narrative: two weeks after the filming, Clare was viciously mauled and attacked by a dog which almost cost her right eye. The grandfather's gaze, as he witnesses the sparkle in his granddaughter's eyes and the contagious energy in the park, becomes a poignant reminder that life is fragile and precious.



The director Johnny Vonneumann

SUNDAY IN THE PARK WITH CLARE A FILM BY JOHNNY VONNEUMANN

The choice to keep the movie short and to the point is a demonstration of wisdom on the part of the director. Every second is charged with meaning and emotion, and the viewer is immersed in this moment of tenderness and innocence. It's as if we were there, feeling the breeze on our faces and hearing little Clare's joyful laughter.

"Sunday In The Park With Clare" is more than a recorded video of a grandfather loving his granddaughter. It's an ode to the beauty of life and the strength of family in the face of adversity. It is a reminder that, even in the simplest moments, we find the true essence of happiness and human connection.

This documentary touches us deeply, reminding us of the importance of cherishing every moment we spend with our loved ones. The grandpa's heartfelt message that the sun will rise again and that Clare will find joy in life resonates powerfully. "Sunday In The Park With Clare" invites us to appreciate the beauty in life's simplest details.

Director's bio:

Johnny Vonneumann's documentary operas have won over 225 awards worldwide, in multiple categories: Best Short, Best Director, Best Documentary Film, Best Music Video, Best Experimental Film, and Best Editing. All of his work is comprised of film footage shot on trips as a tourist. He usually waits about a year before he revisits his footage, if a spark ignites, for the right musical score, which becomes the narrative spine. Hence the genre's name: a documentary opera. Mr. Vonneumann has worked his entire life in the motion picture business, with a total comprehension of all aspects of the industry. He knows the importance of reducing costs in filmmaking. The trips are a sunk cost. His films are a by-product; therefore the budget of his films is zero. All he does is supply the imagination and the sweat equity.



"Sunday In The Park With Clare" film scene

MOONLIGHT PEOPLE

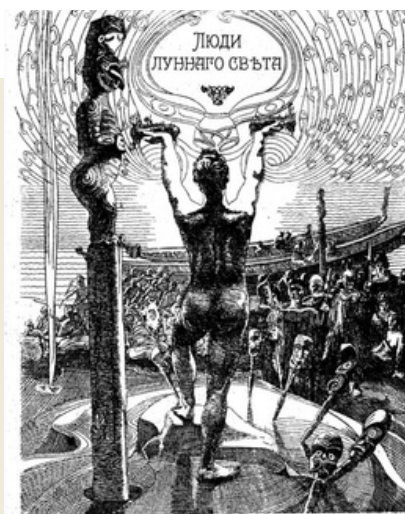
DIRECTED BY DMITRI FROLOV



SYNOPSIS

Two young men and two girls on a moonlit night confess to each other their strange fantasies and loves that go beyond the usual standards.

CAST: VLADIMIR ZOLOTAR, YURIY YADROVSKIY, NATALYA SOURKOVA, DARYA ALYMOVA, SERGEY HOTELEV, DMITRIY SHIBANOV, DMITRIY IGNATOV, ORIZA TRIZNYAK, ALEXEY SHUVALOV
DIRECTOR, WRITER, PRODUCER: DMITRI FROLOV
DIRECTOR OF PHOTOGRAPHY: DMITRI FROLOV
EDITOR: DMITRI FROLOV
MUSIC: ALEXANDER SCRIBIN'S "THE POEM OF ECSTASY" (1907)



MOONLIGHT PEOPLE

Film by Dmitri Frolov



DMITRI FROLOV BIOGRAPHY:

Dmitri Frolov was born in Leningrad in 1966. He graduated from The Institute of Film & Television in 1990. He worked at LENFILM Studios and then for the STV film company as a cameraman, in which capacity he has worked with many independent filmmakers.

He began to shoot his films before the start of perestroika, in the early 1980s. He is one of the leaders of the Russian movie vanguard in the perestroika age. He makes esthetic experiments connecting with a return to the dumb cinema on a new level of movie language. He shoots movies exclusively with the film company "Svema". The Svema Production Association is a Soviet and Ukrainian enterprise for the production of photographic materials.

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Facebook: [facebook.com/mazelenco](https://www.facebook.com/mazelenco)

Instagram: [instagram.com/maz_cult](https://www.instagram.com/maz_cult)

Tel.: **+55 35 98868-9313**

Email: marinazze@gmail.com

THE ARTIST AND THE POWER OF THOUGHT

A FILM BY ELDER FRAGA



THE OVERCOMING DANCE AND THE POWER OF THOUGHT



THE OVERCOMING DANCE AND THE POWER OF THOUGHT

BY LUCAS MARQUES

THE OVERCOMING DANCE AND THE POWER OF THOUGHT



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"The Artist and the Power of Thought" film scene

Some stories touch us deeply, and inspire us to search for the extraordinary within ourselves, and "The Artist and the Power of Thought" is one of those stories. This documentary, which became an international phenomenon and won 18 awards at film festivals around the world, presents the remarkable life and career of Marcos Abranches, an incredible dancer and artist who defies all odds.

The film, which took a decade to complete, begins with a fortuitous meeting between director Elder Fraga and Marcos Abranches. Elder, who already had a successful career in audiovisual production and direction, met Marcos through his mother, Eliety Teixeira while working at the "Oficina Cultural Oswald de Andrade" in São Paulo. The friendship that blossomed between them over the years served as the starting point for the cinematographic journey that would change both their lives.

"For eight years I worked at a cultural center in the city of São Paulo, Oficina Cultural Oswald de Andrade, which is owned by the state of São Paulo, where I was the center's resident producer and my boss was Eliety Teixeira, Marcos Abranches' mother. That was at the beginning of Marcos' career, and I was there for his debut as a professional dancer 24 years ago.

Throughout the years, I heard many stories of Marcos' life and struggles, I became very close to his family and we became great friends. Over the years I took a break from acting and started producing and directing audiovisual work, and it was during one of our conversations that the idea of making a documentary came up. I had followed his success in his international career with the Berlin Opera. We started shooting in mid-2018 and finished in 2019 and the release date was 2020. Then the pandemic hit and we held off until July 2021 when we released it at the Santos Films Fest - International Festival of Santos and won 'Best Brazilian Film'".

The magic of cinema consists in its ability to reveal profound stories, often hidden between the lines of everyday life. However, behind the camera, the experience of allowing the audience into your personal life is a journey that few dare to take. For Marcos Abranches, an outstanding artist whose career transcends physical barriers, this journey was met with a joy that reflects his extraordinary strength of spirit.

"The dynamism of the cameras was received with great joy for me" Marcos shares. *"Understanding that the documentary came to show my motivations and efforts to overcome, contemplating, as a result, the translation into achievements in the performing arts of dance."* Through the lens of the camera, Marcos saw an opportunity to share not only his breathtaking performances but also his journey of triumph and empowerment.

The connection between art and the human mind is a fascinating territory, where physical limitations can open doors to truly unique artistic expression.



"The Artist and the Power of Thought" film scene

In this context, the title of the documentary, "The Artist and the Power of Thought", reveals a journey that invites us to explore the mysteries of creativity, self-improvement, and resilience.

"That's how Elder came up with the title of the documentary" explains Marcos Abranches, the artist behind this inspiring piece of filmmaking. *"By creating and directing the work, he records on camera how the transformation of thought into action towards the arts can take place regardless of a person's physical condition because what drives them are the practices of taking thought to heart and expressing feelings with love. Art is an artistic expression of Love".*

This profound reflection takes us on a journey to the heart of Marcos' creativity, where his personal experiences and unique physical condition become the driving force behind his artistic approach.

Behind every great documentary, there is a visionary director who shapes the narrative uniquely and engagingly. Elder Fraga, the mastermind behind the documentary "The Artist and the Force of Thought", takes us behind the scenes of this extraordinary cinematic journey.

"Marcos' documentary called for these various languages" explains Elder Fraga. *"As I knew the artist well, I wanted to show him as I had always seen him. In the first 8 minutes of the movie, you already identify who this character is. The camera is like the audience spying on this strong and determined guy, a bit hidden at times.*

The audience goes inside the house, where the character takes us, where we see what his routine is like until we are startled when he appears on stage with the Body on Canvas show, transformed."

It is this unique approach that immerses the viewer in the life of Marcos Abranches, allowing us not only to witness his journey but also to feel part of it. Elder Fraga lifts the veil of intimacy, revealing Marcos' challenges and victories in a way that resonates deeply with the audience.



"The Artist and the Power of Thought" film scene

"I tried all the time to place myself as the audience in this movie because I knew his life intimately" adds Elder. "So it was nice to work on fiction scenes, animation scenes, archive scenes, these languages only gave more strength to the narrative because that's what Marcos is, a lot of energy and strength. The first time I showed him the movie, I asked him to come alone. For me, the biggest test was whether he would like how I told his story. When the movie ended, I looked at him and he was crying, and then there was the relief of having my heart at peace and saying 'mission accomplished'".

Thus, through the lens of Elder Fraga, we are taken on a profound and inspiring cinematic experience, where life and art intertwine in a captivating narrative. It's a journey that takes us beyond the physical world and allows us to explore the power of the mind and creativity in its purest form.

As much as everyday life may seem full of ordinary and simple moments, these instants can contain a profound and inspiring beauty when seen through a new perspective. The documentary "The Artist and the Power of Thought" invites us to do just that, revealing the daily life of Marcos Abranches in a way that inspires and delights.

"The documentary highlights moments in everyday life that are often overlooked by those who don't face the same difficulties" explains Marcos Abranches. "The camera lenses are often a person's eyes. Moments in everyday life, which are seen as simple and normal even by people who have no difficulty in doing them, go unnoticed".

It is this intimate view of Marcos' daily life that helps us understand the true essence of overcoming. Every gesture, no matter how small, is an achievement, a victory over adversity. Watching these moments through the eyes of the heart, we are reminded that the capacity for achievement is not restricted to those with voluntary movements, but is a universal quality that resides in human resilience.



The director Elder Fraga and the actor Marcos Abranches in South Korea

"One of the purposes of the documentary was to show that certain moments in the life of a person with a difference are significant since they are the very result of overcoming efforts" Marcos continues. "Showing this to the public, inspiring people with a difference or not, with voluntary or involuntary movements, is like a capacity for achievement".

So, through the lens of the documentary, we are invited to witness the hidden beauty of everyday life and recognize the power of endurance and determination. It is a silent inspiration that reminds us that life, even in its simplest moments, is a testimony to the strength of the human spirit. The art of storytelling, whether fictional or based on reality, is a complex and nuanced task. In the case of the documentary "The Artist and the Force of Thought", this task became even more daunting due to the non-linear narrative chosen to bring Marcos Abranches' narrative to life.

"The editing process went through two stages" explains Elder.

"The first took place at Cauê Angeli's production company Onze e Onze Filmes, which is Fraga Films' partner on this film. We put together half the movie with Cauê. Due to the production company's heavy workload, I thought it best to take on the second stage. That's when I invited another partner, Tomires Ribeiro, from Primeiro Olho Filmes, and together we finished the editing".

The decision to adopt a non-linear narrative was already in the script from the start. Elder, with his vast experience in editing fiction films, saw editing this documentary as an opportunity to explore new narrative possibilities.

"Because I've been working with fiction for many years, I wanted to edit this film in a non-linear way," continues Elder. "But when I wrote the script, I had already thought about this language. As it was my first documentary, it took me a while to get the editing right, but then it fell into place, and then came the layers and the filling".

The complexity of the editing proved to be a challenge that Elder was determined to overcome.



"The Artist and the Power of Thought" film scene



"The Artist and the Power of Thought" film scene

After all, telling the life of a real person in just 90 minutes is a task that requires not only technical skill but also sensitivity to capture the essence of the individual portrayed.

"I'm very proud of the editing of this movie" concludes Elder. "Everything I had thrown at the script, I didn't know if it would work. When I saw it on the big screen for the first time, I confess it was a relief, because it's a big responsibility to tell the life of a real person. And Marcos' story called for more risky editing because that's who he is".

The non-linear narrative of "The Artist and the Power of Thought" not only defies conventional wisdom but also enriches the viewer's experience, offering a multifaceted view of Marcos Abranches' life and journey to excel. It's an approach that, in the skillful hands of Elder Fraga, transforms the editing of the documentary into a true cinematic masterpiece.

Following the conclusion of the inspiring documentary "The Artist and the Power of Thought", which highlights not only Marcos Abranches' journey but also his dedication to the performing arts, a relevant and crucial question arises: How are we promoting the inclusion of people with disabilities in the art world, both in terms of representation and in the more active participation of People with Disabilities (PWDs) in the creation and on-screen storytelling, whether in documentaries or fiction? This includes not only as characters but also as actors and members of the production team.

The answer to this question takes us directly to Marcos Abranches, whose life and artistic career have become an inspiring example. Marcos reminds us that art for people with disabilities is looking for a new lease of life. He emphasizes the importance of creating spaces and characters with "open minds and hearts" that can help shape culture, promoting the true meaning of accessibility to society.

"Accessibility is not limited to urban mobility conditions," says Marcos, "but extends to opportunities for everyone, regardless of the degree of difference, to express them." This is a powerful message that transcends movie screens and echoes in every corner of the art world.

In addition, Marcos highlights the crucial role of production teams in this process of inclusion and representation. These teams play a key role in fostering and driving this hard work, ensuring that the voices and perspectives of people with disabilities are heard and celebrated.

So, through his own journey and the words he shares, Marcos Abranches continues to be a tireless advocate for inclusion, inspiring not only disabled people but also all those who believe in the importance of diversity and representation in the arts. His legacy is a powerful reminder that truly inclusive and diverse art is a way of enriching our lives and our collective culture.

In the documentary "The Artist and the Force of Thought", we are taken on a unique journey through the life and art of Marcos Abranches. One of the most remarkable aspects of the film is the way it mentions various inspirational works, experiences, and literature that have shaped the art and worldview of this incredible artist.

"In contemporary dance, there is no ideal body. It's a multicultural body with various references. It's a way of liberating the dancer, of expressing people's feelings more and not just stories." This statement reflects the diverse and inclusive nature of contemporary dance, which transcends stereotypes and celebrates the individuality of each artist.

But Marcos' influences go beyond the world of dance. He shares how literary works inspired him to bring movement to the stage, not as a warning about physical differences, but as a means of exploring differences in love and human relationships. His performances do not seek simply to highlight the physical difference, but rather to create a reflection on the *"ills caused by selfishness and prejudices that corrode the soul and foster hatred, pride, indifference, and affliction"*.

Through his art, Marcos seeks to alert the world to these profoundly human issues, using dance as a universal language that transcends physical and cultural barriers.



"The Artist and the Power of Thought" film scene

His performances are a testimony to how literature and dance can come together to create a rich and multifaceted expression of emotions and humanity.

In this way, Marcos Abranches reminds us that art is not just a form of entertainment, but also a powerful tool for reflection, awareness, and social transformation. His words and art encourage us to look beyond appearances and explore what makes us truly human.

"The Artist and the Power of Thought" is a documentary that has moved and inspired audiences around the world. Elder Fraga, the film's director, shares his experiences of how the documentary has been received internationally and what the public reaction has been like.

"The film has so far received 18 awards around the world and in Brazil, Marcos and I went to Moscow in Russia for the 11th BREAKING DOWN BARRIERS International Film Festival and won the festival's main prize 'INSPIRATION AWARD'. The audience reaction was incredible in Moscow, which is culturally very strong. At the press conference, the questions were varied, but they were always impressed by Marcos' strength as an artist".

It's fascinating to see how the film has touched audiences in Moscow, a place with a rich culture far different from Brazil. But the influence of the documentary didn't stop there.

Elder continues: *"We were recently in Seoul, South Korea, for the 8th KIADA - Korea International Accessible Dance Festival, on the other side of the world, and the reaction was the same. Art communicates in all places and languages, and it was beautiful to see that in a country with a rich film culture like South Korea, the power of Brazilian cinema was so highly regarded".*

The documentary is breaking down cultural and linguistic barriers, demonstrating the universal power of the art of storytelling. *"KIADA is originally a dance festival and it was the first time in history that they screened a movie and it was a success," notes Elder. "In the next edition in 2024, they'll be showing films too, our film is opening doors all over the world, and that makes us very proud".*

In addition, the film has been recognized in Portugal and the United States, showing that "The Artist and The Force of Thought" is winning hearts and minds all over the world. Elder concludes by saying: *"It's been a beautiful journey with this work."* And, without a doubt, it is a journey that is inspiring and transforming lives all over the planet.



"The Artist and the Power of Thought" film scene



The director Elder Fraga and the actor Marcos Abranches in South Korea

Marcos Abranches' life is a true lesson in how art and determination can be used to overcome personal challenges and inspire others to do the same. The documentary "The Artist and the Power of Thought" not only captures this inspiring journey but also offers a powerful message for those facing difficulties in their own lives.

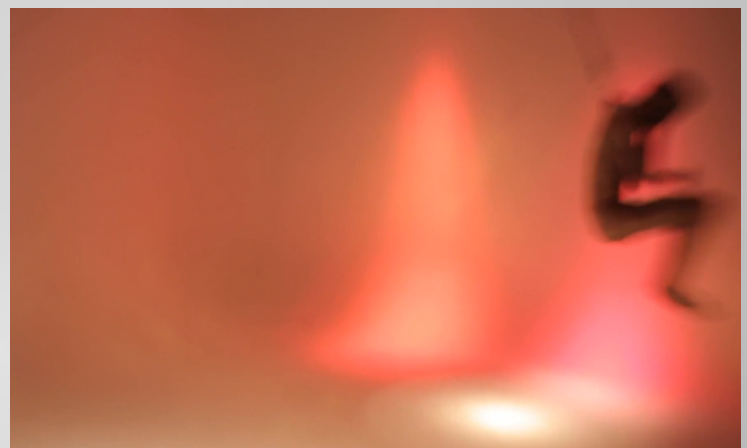
"Believing that art promotes culture, in a brave and true project of improvement and social inclusion of people with disabilities. The documentary was directed as a warning to people that their differences are smaller than a bigger difference; the difference of lovelessness. And as the saying goes: 'love builds'. Believing is the way. Marcos' words highlight how art knows no physical barriers or limitations, and the real difference is in the heart. His work and the documentary's message are a call for empathy and love, encouraging everyone to embrace the differences in themselves and others".

"What we've seen in the last two years, running festivals inside and outside Brazil, is that the film gives hope to people with differences, we've told the story of an incredible guy who is Marcos Abranches and after this film how many Marcos Abranches can appear".

The movie not only inspires but also changes perspectives, as Elder explains: *"On some tours, we've seen young people with disabilities saying that after watching the movie they would dedicate themselves to art, that's Marcos' mission, to shed light on those who can't see and that makes me very happy".*

Elder also shares how this experience has changed him: *"Since this film, my outlook has changed, I don't like to use the word 'disabled', I think it's antiquated and I learned from Marcos the word 'difference', we are all different and we need to respect all differences to be better people too".*

Marcos Abranches' life is a journey of overcoming challenges and a celebration of the strength of the human spirit. The documentary "The Artist and the Force of Thought" explores the incredible journey of this dancer and artist, and Marcos shares the most challenging moments he has faced along the way. Marcos reflects on a crucial moment in his life at the age of 18: *"At 18 when God led me to dance and didn't ask me if I wanted it or not. He just led me. God doesn't ask. But I believe one thing: He made me a dancer so that I could warn the world about equality. I accepted it".*



"The Artist and the Power of Thought" film scene



"The Artist and the Power of Thought" film scene

He stresses that difference is not a defective breath of God, but rather an opportunity to raise awareness of equality and inclusion: *"Some people might think: If we are the breath of God, do those born with physical or mental differences suffer the defective breath? I searched for the answer to this kind of thought. There is no suffering around us. The suffering is not in those who carry it, but in those who suffer from the affliction of their own anxiety, respectable but useless, mentalizing less happy occurrences for the lives of those with differences as they want to suppose"*.

In the documentary we are taken into a world of incredible artistic performances, all starring Marcos Abranches. Elder shares his unique approach to filming Marcos' performances: *"My idea has always been to take Marcos into the studio and reproduce the shows with fictional scenes, working on looks, gestures, subtleties, sudden movements, the gait, feeling the artist's close up like a spectator curious to know what the next move is"*.

This approach allowed Marcos and Elder to work closely together, creating an environment of mutual trust: *"He had the choreographies ready because, as well as being a dancer, Marcos is a choreographer and director of his works, so it was easier, I would always talk to him and he would reproduce it in movements, it was a trance, harmony and of course a lot of trusts in each other"*.

The result is powerful and authentic images that capture the essence of Marcos' artistic work. The performances, such as "Body on Canvas", inspired by the artist Francis Bacon, "The Scream", inspired by the work of Edvard Munch, and "Song of the Damned", based on the work of the writer Austregésilo Carrano, are moving moments in the documentary that reflect the deep connection between the director and the artist.

Elder's approach to filming Marcos' performances brought the works to life and allowed the audience to immerse themselves even more in the art and life of Marcos Abranches.

Elder Fraga is a renowned film director, known for his award-winning projects around the world. However, "The Artist and the Force of Thought" represented a new and unique challenge in his career.



The director Elder Fraga and the actor Marcos Abranches in Russia

"This was the first biographical work I'd ever done, and I think it's very delicate to take a 46-year story, which is the lifetime of Marcos Abranches, and summarize it in 90 minutes".

The delicacy of telling the story of an entire life in a short space of time is a unique challenge that Elder faced with courage. He highlights the artistic freedom he had to explore this multi-layered story as one of the distinguishing features of this project. Elder continues: *"The challenges were immense because I entered a language I hadn't mastered, which was documentary, but at the same time I had all the artistic freedom to explore this story in various layers, and that gave me a lot of confidence to make this movie".*

This freedom allowed Elder to delve deeply into the story of Marcos Abranches, revealing remarkable aspects of his life and art. The director mentions a particularly controversial scene in the film that symbolizes Marcos' courage and freedom: *"There's a very controversial scene in the film, which is when Marcos does human suspension in the show The Scream, it was challenging to put that scene together, but for him that scene symbolizes freedom, so I put it in the film".*

Elder also shares an impactful quote from Marcos that demonstrates his attitude to life: *"For me, it's the coolest scene, because it's the freedom of the world".* This resilient and determined attitude of Marcos Abranches resonates throughout the film and represents one of Elder Fraga's most significant personal achievements in bringing this unique story to life.



The director Elder Fraga and the actor Marcos Abranches in South Korea

One of the most striking and memorable scenes in the documentary "The Artist and the Force of Thought" is the suspension scene in Marcos Abranches' show 'The Scream'. This unique scene raises several questions about the choice to include it and the meaning behind this intense experience. Marcos Abranches reveals that the choice to include the suspension scene in the show 'The Scream' was one of the most difficult decisions of his artistic career. He faced challenges both about the possible controversy that suspension could generate and his own personal acceptance of the practice. *"First of all, I had to face up to the fact that the suspension was a controversial act that could not be accepted by society as a whole, because for some people it seemed aggressive to the body, including my family, who saw it and still see it as shocking".*

Marcos points out that once he had overcome these stages in his mind, the suspension came to be seen as a powerful artistic expression that fitted perfectly with 'The Scream'. *"Secondly, it was my acceptance that the suspension wouldn't harm my body and my health. Having overcome the stages in my head, it was at that moment that I understood how to express something that would fit in with 'The Scream'. A true cry for freedom where the sensation of flying would express the sensation that someone, you see, with walking difficulties could feel. They were, at that moment, for me, 'wings of freedom' fitted into the show"*.



The director Elder Fraga and the actor Marcos Abranches in South Korea

This suspension scene symbolizes Marcos' determination to defy stereotypes, transcend physical limitations, and create a unique artistic experience that inspires audiences to reflect on freedom, triumph, and acceptance. It has become a fundamental part of Marcos Abranches' artistic legacy and continues to leave a deep mark on all who witness it.

Elder emphasizes that his main goal with this work is to align himself with the vision expressed by Marcos Abranches in the film: *"I want to improve people's outlook"*.

He wants people to see the humanity and dignity of Marcos and all people with differences when they watch the film. Elder wants audiences to see beyond physical differences and recognize the fundamental similarities that unite all people. *"When Marcos is walking down the street, I want him to be respected, because there goes a father of two children with no differences, struggling to make a living for his family, whether it's him or any other person with a difference"*. This is a powerful message that reflects the importance of both inclusion and respect for diversity in our society.

Elder also notes that the world is undergoing significant changes in diversity inclusion and awareness of disability issues. Although prejudice still exists, laws are becoming more rigid and people with disabilities are becoming less and less invisible. *"If the movie manages to change one person's outlook on inclusion, it's worth it, that's what Marcos is looking for with his story and me too"*.

The documentary features several of Marcos' performances, each with its own story and meaning.



"The Artist and the Power of Thought" film scene

Among all these creations, "Body on Canvas" emerges as a truly special piece. "Body on Canvas. A work based on the life and work of the painter Francis Bacon, in which I try to show that the colors poured onto my body escape the simple gaze of seeing. I propose to combine the figurative, illustrative, and narrative characters that the colors on my body can encode. To be Bacon's paintbrush and provoke reflection is to set in motion famous rigidities of paralysis often caused by the lack of oxygenation of the contemporary in people's reactionary minds. By resorting to the variations of the human body, Bacon, through painting, builds a block of painted sensations, not of "images" from the outside in, but of "images" from the inside out. Such are the works of Francis Bacon." Marcos says.

The documentary "The Artist and the Power of Thought" is not only a cinematic work, but also a powerful vehicle for highlighting crucial issues related to inclusion and equality in contemporary society. Marcos, the film's protagonist, and Elder, the director behind the camera, share their unique perspectives on the importance of this artistic and personal journey.

"We believe that we are bringing to the public our contribution to reflections on the need for cultural progress in the performing arts as a form of inclusion for people with differences. As a creator and director, I was able to witness the struggle of people with disabilities and their families and friends on the Brazilian stage over two years. In many conversations and stories, I came to understand the great difference in inclusion processes when we encounter the cultures of other countries. The documentary has political messages, understanding that discrimination and inequality come from a lack of information and moral training. Ethics and morality are not only found in urban accessibility, as most government officials think. Understanding what is equal is what makes people respect and promote opportunities and initiatives that allow people with differences to show their art, thus providing true social inclusion." Marcos says.

"What we've seen in Brazil and around the world, the change concerning the PWD artist, they're seeing what Marcos has been doing for 24 years, in dance, theater, and cinema. They contain what they have seen, and we can meet so many other incredible artists like Marcos throughout Brazil, because we have seen that abroad they are everywhere and are highly respected, with a strong policy for people with disabilities".



The director Elder Fraga and the actor Marcos Abranches in Russia



"The Artist and the Power of Thought" behind-the-scenes photo

"We want to see Brazil become a powerhouse in accessible art and we still have a lot to grow, we're on a better path, many public notices are being opened by President Lula's government, and we want to see more films about these incredible people. That's what I hope for, when you see a President of the Republic walk up the Planalto ramp to take office next to a person with a difference, a black person, an indigenous person, a diversified person, and a woman, you feel that the nation is asking for change and that's what we're hoping for", Elder concludes.

"The Artist and the Power of Thought" is more than just a documentary, it's a celebration of resistance, creativity, and human determination, it's a call to action. It is a testimony to the human capacity to overcome obstacles and a reminder that true inclusion begins with recognizing the equal value of all people, regardless of their differences.

Through Marcos' inspiring story and Elder's insightful vision, we are reminded of the power of art to transcend physical and social barriers. The film poses a challenge to our society, urging us to rethink inclusion, equality, and the value of diversity. Exploring Marcos' struggles and achievements invites us to consider the role we all play in creating a more accessible and inclusive world.



"The Artist and the Power of Thought" behind-the-scenes photo

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