

INTERDEPENDENCE

*An Anthology of eleven Short Films raising awareness on
the Environment and the effects of the Climate Change*

In order to participate in the effort in solving Climate Change and its global issues, ART for The World, wishes to bring its contribution with a film anthology production composed of eleven short fiction films (5'-8') directed by well-known independent filmmakers from the five continents.

This anthology follows on ART for The World's successful production of Stories of Human Rights, 22 short movies commissioned by UNHCR for the 60th anniversary of the Universal Declaration on Human Rights.

This film anthology will explore the concept of INTERDEPENDENCE and our urgent needs to reduce environmental damage and to preserve our natural resources and in respect of the four fundamental elements Earth, Air, Fire, Water, essential for our life on this Planet.

In complete creative coordination with Art for The World and Inspired by the UN Agenda 2030 for Sustainable Development (SDG), the selected short fiction films based on real life experiences, will raise awareness on Environment and Climate Change, educating and providing perspective and hope for our future generation.

With the patronage of



Cultural Activities
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With the support of



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A project by



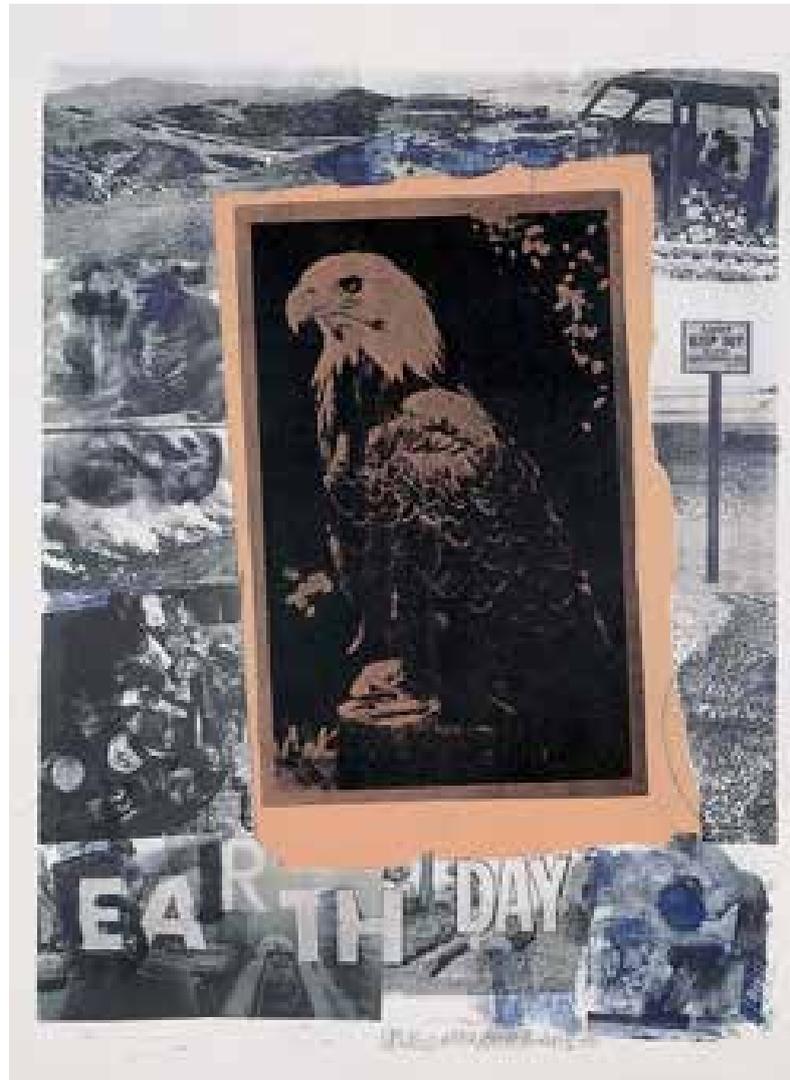
OUR PLANET TODAY

We know that human activities have a direct impact on the resources of our planet, as well as on animals and nature with whom we share the Earth. It is indeed clearly evidenced that human influences are the primary causes of global warming, especially the carbon pollution we cause by burning fossil fuels and the pollution-capturing we prevent by destroying forests. Evidence shows that the last decade was hotter than any other in at least the past 1300 years.

This warming is altering the earth's climate system, including its land, atmosphere, oceans, and ice, in far-reaching ways. Higher temperatures are worsening many types of disasters, including storms, heat waves, floods, droughts and pollution.

With climate change set to force millions of people from their homes due to more frequent extreme weather events and rising sea levels, by 2100, our oceans are estimated to be one to four feet higher, threatening coastal systems and low-lying areas, including entire island nations and the world's largest cities.

As land and sea undergo rapid changes, the animals that inhabit them are doomed to disappear if they don't adapt quickly enough. Some will make it, and many won't, leading to higher wildlife extinction



* Robert Rauschenberg, *Earth Day- 22 April 1970*, 83 x 64 cm, offset lithograph

Droughts, wildfires, storms, floods, pollution among others, propel us to critically observe and reflect on the relationship between the four elements, between our species, all other forms of life and the environment that hosts us.

These phenomena not only threaten the very basis of our existence on the planet but also are increasing the cause and motivation for progressively polarized social structures that threaten the stability of our political and economic systems.

EARTH, AIR, FIRE, WATER

The forces of nature that surround us have been the cornerstones of primordial philosophies for thousands of years, imparting respect and adoration of the fundamental elements and their equilibrium:



Earth that carries us and whose fruits feed us;



Water that quenches our thirst and renders the earth fertile;



Fire that warms us and through the sun brings life to our planet and



Air that gives us breath to be able to live.

Each of these elements, in all their might, cannot exist without each other. Each a representation of the same fundamental cosmic energy which takes on different forms and allows them to mutate into each other. None inherently good or bad, each element however has the power to be both a benevolent or destructive force.

THE FOUR ELEMENTS AND ART

Our hunter and gatherer ancestors used art in its primordial form in cave paintings to represent humans and nature in coexistence, providing us with an early record of this close connection.

Cinema as a universal language is able to mediate between the poetic and the social, offering us more than ever the possibility to express and expand empathic feelings towards nature.

KEY THEMES

The key themes of this film project reflect the intertwined relations within human society and the natural environment that are affected by Climate Change on multiple dimensions and scales:

Environment

climate change impacts on water and land ecosystems across national borders

People

changes in the pattern of migration and tourism flows due to climate change

Politics

climate change impacts on national and international policy and stability

Trade

impacts of climate change on availability of goods and services via international supply chains and global markets

THE FILMS

The anthology is composed by eleven original short films of 5' to 8' in length, directed by well-known independent filmmakers from the five continents, each offering a unique perspective on the concept of interdependence.

The filmmakers are selected by criteria including strong professional background, recently awarded films in the major film festivals, and above all, by a strong commitment to addressing issues and themes related to climate change. Each will direct a short movie on the urgent environmental questions delineated in our key themes.

The participant filmmakers are:

FAOUZI BENZAÏDI (MOROCCO)

ÁSA HJÖRLEIFSDÓTTIR, (ICELAND)

MAMAT-SALE HAROUN, (TCHAD)

SALOME LAMAS (PORTUGAL)

BETTINA OBERLI (SWITZERLAND)

NILA MAHAB PANDA (INDIA)

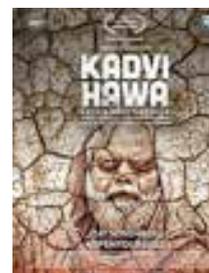
SHAHRBANOO SADAT (AFGHANISTAN)

SILVIO SOLDINI (SWITZERLAND/ITALY)

LEON WONG LIANG (CHINA)

DANIELA THOMAS (BRAZIL)

KARIN WILLIAMS (NEW ZEALAND)



In complete operative and creative coordination with ART for The World, the selected filmmakers will raise awareness on Climate Change, educating and providing perspective and hope for our future generations.

ART for The World shall supervise and coordinate the production of each short film with preapproved scripts, following timeframe and budget requirements, ensuring delivery to the highest technical and quality industry standards.

The films will be distributed both as individual short films, as well as in the form of one feature film following a graded strategy. After initially touring selected film festivals, wider distribution will be through national and international broadcasters as well as via social media, the internet, etc. Exploiting its existing distribution network, ART for The World intends to make the films accessible to the widest possible audience globally.

SUSTAINABILITY

In parallel to the first phase in 2018-2019, distribution of the film will initiate on a global scale. The UN and its Agencies, all partners, sponsors and producers of the film anthology have the necessary copyrights to continue the distributional strategy individually. They will be able to introduce the films to their own network in education and awareness-raising projects.

ESTIMATED RESULTS

The film anthology INTERDEPENDENCE plays a role due to its unique nature of cooperation between various stakeholders in the field of Environment and Climate Change. The effects of the high visibility of this short films production can induce multiplying effects and position the project as a great example for cross-sectional cooperation and awareness in the field of climate changes education with global reach of 25,000,000 viewers by 2021.

THE PRODUCER

ART for The World is a Non Governmental Organization (NGO), associated with the United Nations Department of Public Information, founded in Geneva 1996. Its sister association, ART for The World Europa, was created in 2005 in Turin.

As an itinerant institution without walls, ART for The World's activities are not related to a permanent and defined space, but to the sense of the initiatives it promotes: a link between the diffusion of contemporary culture and the defense of universal values. This feature marks ART for The World in the international scene, turning it into a unique experience. Simultaneously curating art shows and organizing constructions of playgrounds for children around the world, ART for The World produced films with independent filmmakers from five continents, well-known for their artistic talent as well as for their commitment to themes related to humanity and our Planet.

ART for the World is inspired by the article 27 of the Universal Declaration of Human Rights, which proclaims creative activity as an essential part of people's well being, and the necessity of respect for pluralism and variety in any kind of creative expression.

THE EXECUTIVE PRODUCERS

ART + VIBES, Milan

Art/Fashion/Cinema & Short Film/Music/Advertising

A collective of extremely talented professionals coming together from different walks of life.

PROJECT OUTLINE 2018-2019

Timing and Delivery

Development: September 2018 – February 2019

Commitment of the Filmmakers: November – February 2019

Delivery of Scripts: February – March 2019

Contracts: March – April 2019

Production and Post-Production of each short film: April – June 2019

Post-Production of the Film Anthology: July 2019

Intended UN Release in 2019 (tbc)

September: **United Nation's Summit for the Climate Change, New York,**

October: **Launching at the United Nation's in Geneva**

January 2020: **25th session of the Conference of the Parties of the UN Climate Change Conference (UNFCCC COP 25) in Chile**

Film Festivals 2019 (tbc)

September: **World Première at the Venice Film Festival**

October: **Roma Film Festival**

December: **Film Festival Marrakesh, London Short Film Festival**

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Distribution

2020 - 2021 (TV Channels, Film Festivals, Movie Theaters, Universities, NGO network, Social Media, Internet, Home Video, Video-on-Demand, In-Flight screenings, smartphone device broadcasting, etc.)

Media partners

Eurovision, Sky TV, AirGuide Travel Media & Technology (Online, Mobile, In-flight & at Airports + Hotels + Rail), and more

Publicity

Studio Lucherini Pignatelli

email: info@studiolucherinipignatelli.it

www.studiolucherinipignatelli.it

benny@studiolucherinipignatelli.it

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www.artandvibes.com

OFFICE DES NATIONS UNIES
À GENÈVE



UNITED NATIONS OFFICE
AT GENEVA

LE DIRECTEUR GÉNÉRAL

THE DIRECTOR-GENERAL

PALAIS DES NATIONS
CH - 1211 GENEVE 10

14 September 2018

Dear Adelina,

I wish to congratulate you on your latest proposal to realise "Interdependence", an anthology of short movies on the topic of climate change, as a contribution by cinematic art to promoting solutions to the threats and challenges put to us by climate change. Your idea fits perfectly with the spirit of the pressing message of the United Nations Secretary-General, who said that climate change is moving faster than we are. Your initiative is a good example of how art can join the global effort to implement Agenda 2030 and the Paris Agreements.

Cinema is the best way to communicate effectively about complex issues and the movie industry is increasingly playing a role in helping to shift the mind-set and change the narrative about climate change. I am hopeful that the notion of interdependence between humans and the planet and the impact of our activities on climate can be better understood thanks to these movies.

I am pleased to support this initiative and I look forward to welcoming the "Interdependence" anthology to the Palais des Nations next year, as part of our Cultural Activities Programme, especially because of its connection with Agenda 2030 and the values of the work of UN Geneva. It would be good if the anthology could be ready in time for the Conference of the Parties (COP 25) to the UNFCCC, planned in Brazil in November 2019.

I look forward to supporting you as best as I can as you realise this trend-setting anthology.

With best regards,

A handwritten signature in blue ink, appearing to read "Michael Møller".

Michael Møller

Adelina von Fürstenberg
ART for The World
7, rue Monnier
1206 Geneva, Switzerland



THE MAP OF THE ELEVEN SHORT FILMS

INTERDEPENDENCE

Concept and Direction: Adelina von Fürstenberg

Advisor designated by the Director General of UNOG: Francesco Pisano

Production: ART for The World

Executive Producer : Art + Vibes

Directors: Faouzi Bensaidi (Morocco), Asa Hjörleifsdóttir (Iceland),

Bettina Oberli (Switzerland), Daniela Thomas (Brazil), Sharhrbanoo Sadat (Afghanistan), Silvio Soldini (Italy/Switzerland), Wang Jiuliang (China), Nila Madha Panda (India), Salomé Lamas (Portugal), Mahmat-Saleh Haroun (Chad), Karin Williams (New Zealand)

Genre: Fiction, Drama, Comedy, SF, Documentary

Lenght: 5'-8' x 11 short Films

Format: Apple Pro Res 4.4.4 and DCP

Language: Original language subtitled in English and French

Location: Africa, Asia, Europe, Latin America and Oceania

Intended release: September 2019

CONSULTANTS

Guido Fauda, Legal Advisor, Milan/ New York

www.nctm.it/en/professionals/guido-fauda

Sara Venturini, Climate Change Advisor, London

www.acclimatise.uk.com/the-team/dr-sara-venturini/

Thomas Boehler, Executive Advisor, (OCDE), Paris

Anna Maria Gallone, Director of Milan Festival Cinema Africano

www.festivalcinemaaficano.org

Gianluca Winkler, vice-President of ART for the World Europa

Piero Pelizzaro, Chief Resilience Officer, Sharing Cities City Lead, Department City Resilience - General Direction, Milan Municipality

Oliver T. Ernst, Secretary General, ART for The World

SYNOPSIS AND BIOGRAPHY OF THE FIRST TEN FILMMAKERS

A short film by
FAOUZI BENSAlDI



SYNOPSIS

Under the effects of climate change, the world changes, it has already changed.

In a distant and near future, both fantastic and absurd, men and women survive as they can. Following a man, a slender figure between Tati and Buster Keaton, we discover through sketches of his daily life how devastating are the effects of climate change and their impact, on humans and nature.

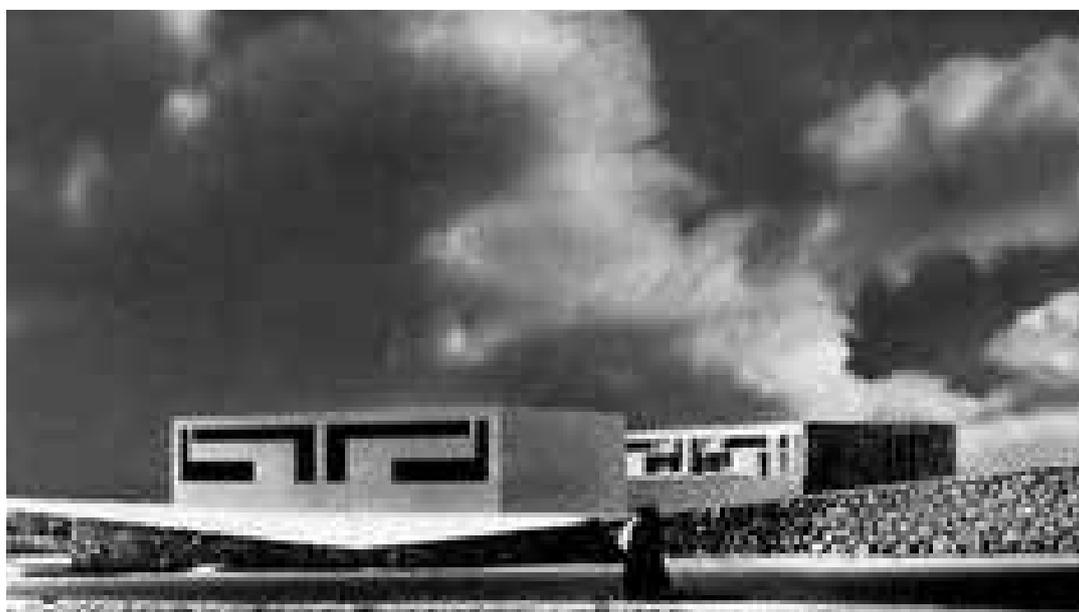
He's at the beach. Swimming and sunbathing are uncertain adventures. We can see through him, what oceans will become as well the marine life and the temperature of the water.

On his way home, the tensions and the pollution in the streets become unlivable.

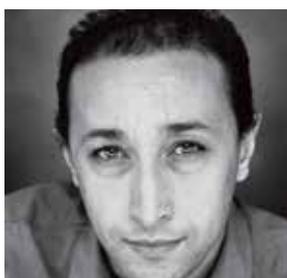
A permanent fog that creates confusion makes him wear a mask. Feels confused in finding his way.

How we barricade against excessive heat or cold?

How it will be to attend a super market, or a zoo filled with different animals and species? A disturbing and hilarious ride in the future, that is already our present.



BIOGRAPHY



After working in the theatre as a director and actor, he directed his first short film, "La Falaise", in 1998, which won several awards at French and International Festivals. In 1999, he co-wrote André Téchiné's film "Loin". In 2000, he directed two short films: "Le Mur", which won an award at the Cannes Film Festival and "Trajets", which won an award at the Venice Film Festival. In 2003 his first feature film "Mille Mois", which won two awards at the Cannes Film Festival for "a certain look". In 2006 his second film "www-what a wonderful world" participates in the Venice Festival.

He returned to the theatre in 2008 with "Histoire d'amour en 12 chansons, 3 repas et 1 baiser". He has also worked as an actor with Jaques Audiard, André Techiné, Daoud Aoulad Sayed, Bertrand Bonello or Nadir Mocknech.

"Death for Sale", his third feature film was selected in Toronto and won a prize at the 62nd Berlin Film Festival.

His new film "Volubilis", was present at the Venice 2017 Mostra and winner of the national film awards in Tangier 2018 including best film, best actress and actor.

Last Dance

A short film by
ASA HJÖRLEIFSDÓTTIR

DIRECTOR'S STATEMENT



As a filmmaker I have always been interested in the connection between human nature and nature itself. How fleeting and fragile of our experiences are when compared to the vast, “eternal” nature. (In my film *The Swan*, for example, I am comparing and connecting the inner life of the characters to the wild nature that surrounds them). And indeed, here in Iceland, nature feels so close, so charged. Certainly it’s a force to be reckoned with. Even now in the 21st century when most of us city folk have lost our connection to the natural world (landscapes reaching us at best through the screensavers on our laptops), the very “real” and raw nature on this young island pulls us towards itself like a magnet. And nature gives and nature takes, and one must show respect. At least this is a strong sentiment here in Iceland. (For example, the belief in “hidden people” - our version of elves and fairies - that reside in rocks and mountains has caused even the authorities to sometimes hesitate when paving roads or building bridges, not wanting to disturb the hidden spirits, the hidden power).

Mysticism or no mysticism, the rules of the game have been destroyed.

We humans are only a small particle in the grand scheme that is the universe, but our hybris has made us believe that we are not only separate from nature, but also masters of it. Any ability we once had to understand and to respect the needs of nature seems rapidly diminishing, and it’s ironic that it’s precisely the generation of Icelanders that grew up with the confidence of Iceland being a natural paradise that seems so determined to exploit it. In Iceland we see it very clearly that the soil can’t take it any more, not just the power plants and aluminum smelters, but also the onslaught of tourism: The car traffic and offroad driving, the flux of people going through places unable to carry pedestrian traffic. (But it should be noted that of course tourism - in itself - is not to blame, but rather the lack of long-term thinking in the management of it, an opinion that I have the character of Bjarni express in his “rant” about the two roads).

The situation now is marked by a total lack of communication with nature, something that can be extremely dangerous; I’m thinking of the many recent deaths and disappearances of travellers that fall into waterfalls, rivers, glacial crevices etc. The words of an old Icelandic lullaby come to mind: “sleep my babe / outside the rain is crying / and we hear the deep, dark aching of the glacier”. Nature expresses the emotions that the people cannot. And now, in 2019, nature is crying out, reminding us that - like a relationship - it needs love and respect to survive. In an ideal future it is my hope that people will really understand this spirituality of nature (here and elsewhere), and treat it more like the holy site that it is.

1 It is in the article “Iceland’s Troubled Environment” by Michael Chapman where he talks of the nature of Iceland being like a “holy place”, see here, at the very end of the article: <https://www.savingiceland.org/2017/08/icelands-troubled-environment/> (visited on March 2nd 2019)

SYNOPSIS



Morning light seeps into a bedroom. HELGA and BJARNI (both in their 30's) lie fully dressed on top of the covers. Crumpled sheets, swollen eyes; an emptiness hangs in the air like a ghost from yesterday. From an open window we can hear the sounds of a city (Reykjavík) waking up; birds chirping, voices fading in and out, a woman laughing in the distance. Helga is the first to wake up, and watches Bjarni until he too opens his eyes. There's a sad nervousness in her look. She's about to say something but Bjarni cuts her off: "Don't... I can't talk more about this. I don't have any tears left. Let's go for a drive".

They drive together in silence, an ocean between them. As a means of not talking about themselves, they talk about trivial things, including tourism, joking about the "Everest climbers" (even when walking within Reykjavík most of the tourists seem to be dressed for severe mountain hiking). Helga sarcastically comments that maybe they should enjoy the tourist attention while it lasts, since soon the glaciers will all melt anyway and no-one will come here. They leave the city, a silence falling over them again. Bjarni is driving, and after a while he comments: "There's the old road. We're on the new one now".

He becomes more and more engaged in the discussion of this road, explaining that instead of fixing the old one that was slowly being destroyed because of too much (tourist) traffic, the authorities chose to build a brand new road next to it, "not giving a shit about the soil. He talks about "lack of long-term thinking, and bad management... Rushing to the new instead of strengthening the old".

The subtext of his words is clearly deeper and more personal. And indeed, as the scene unfolds we gather that Helga wants the relationship to end, while Bjarni is heartbroken and angry at her for not believing in them. Captivating landscapes pass them by, but they are immune to the beauty as they struggle in silence with their emotions.

They park the car by Kleifarvatn lake, a popular tourist destination on the Reykjanes peninsula. It's a stunning location, surrounded by high, dramatic cliffs, the black sand extending itself as far as the eye can see. They are not alone: a few tourists can be seen in the background, sight-seeing, taking photos.

The doomed couple walks together on the beach, taking in the ebb and flow of the water. "I'm sorry, Bjarni", Helga says and reaches for his hand. Bjarni looks at her for a moment before letting go. "This was a bad idea", he retorts as he walks away from her. "You and me. The last 5 years!" Helga looks at him in silence, her tears flowing. Seen from the cliffs high above, they are small figures on a vast, black surface, the powerful ocean seeming very capable of washing them all away if it wanted to. Back on the ground, Bjarni walks towards the cliffs. He picks up a rock and THROWS it ahead. As the rock hits the cliff with the accompanying echo, we cut back to Helga. She looks quickly up to where Bjarni went. But he is nowhere to be seen. After a moment she continues walking, assuming that he willfully distanced himself from her. But the more time that passes, the more uneasy Helga (and we, the audience) become. She calls out to him; no response.

The camera pulls away from her, leaving her and this human drama behind, and we begin exploring and listening to nature instead. As the natural soundscape becomes louder and more overwhelming (the waves, the birds, the wind), so will the visuals: The majestic cliffs. The roaring ocean that eats away at the rocks. The mysterious, lava-like landscape surrounding the lake. The dark mountains beyond. The yellow eyes of a fox. And at some point we glimpse Helga amidst all of this, alone now on the distant beach. No Bjarni. No tourists.

BIOGRAPHY



Ása Helga Hjörleifsdóttir is an Icelandic writer and director, born in 1984 in Reykjavík where she lives and works..

Ása has written and directed a number of award-winning short films. Ástarga ("Love Story") was a 2013 finalist for a Student Oscar. Her first feature film, "The Swan" premiered at the 2017 Toronto International Film Festival, and still continues touring the festival circuit.

Moraine

A short film by
BETTINA OBERLI

DIRECTOR'S STATEMENT



„Gletschersterben“ (Dying off the glaciers) has become a term not only in my country but also everywhere on the planet where there are high mountains. In one hundred years they say all the glaciers will have disappeared because it is just getting to warm. So drawing veils over the ice is an attempt so protect it from melting.

When I saw the pictures of covered up ice for the first time it touched me in a strange way. I had the association of the artist Christo whose trademark is to wrap up objects. But in this case it is not about art, it is a kind of helpless, sad attempt to stop a process that probably will not be stoppable anymore.

“Moraine” tells the short story of a woman, maybe the last woman on earth, who has to live on a post-apocalyptic planet. She has to survive the very hot days, hide from the burning sun, and the only source of water is the little piece of ice she tries to protect with remains of a lost world. Only at night she finds peace and consolation in her memories and with other living creatures.

The atmosphere in this film will be intense, physical, and sensual. The woman, I think of someone like Juliette Binoche – a passionate climate change activist – is struggling with everyday challenges like a last warrior, all wrapped up herself in cloth like a nomad. Even under the hardest conditions she will not give up and finds strength in the encounter with the animals.

This should be the message: We have to fight like warriors but are gentle like fragile, sensitive creatures from the only planet we have.

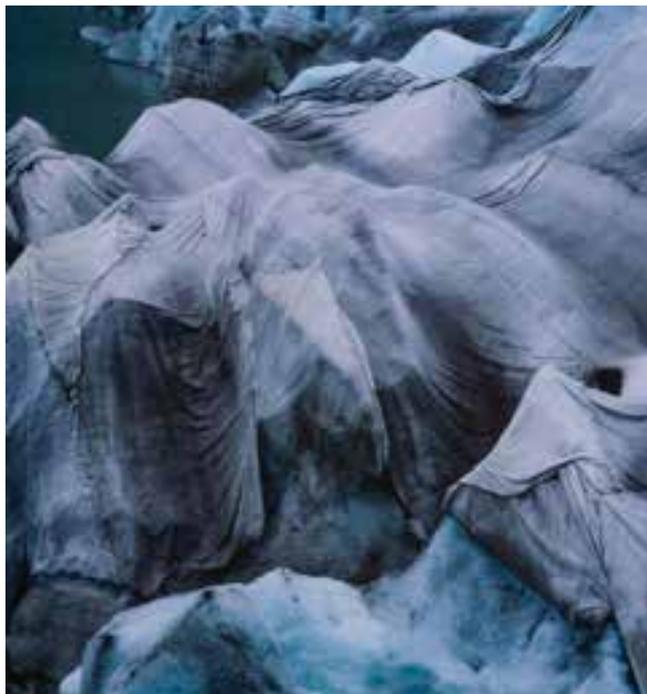
SYNOPSIS

Never a soul in sight, but her...

Early morning. Before the first light of the day. The sun barely shimmers behind the mountaintops and peaks beyond a rocky vast desert. A woman in filthy rags makes her way up from the valley. It looks like she's been on her way all through the night. She is dressed like a Tuareg in dark garment that - at closer look - is a filthy patchwork from different fabrics.

She's dragging something that looks like a parachute filled with cloth, fabric of all sorts behind her. We know what is in there, as we see her stuff some random piece of fabric that she finds on her way into it. She is a Scavenger. One deserted cabin lies on her way. She quickly searches it for any kind of fabric. We see that the cabin has once been inhabited, but evacuated a long time ago. She bags a torn tablecloth and some other rags. There's a bright blue T-Shirt with Sponge-Bob on it... As she finds it, she looks at it for a long moment. The sun shines through the broken window and she hurries on.

DESCRIPTION



Her goal looks like scree high up. The scree is already covered with a wild patchwork of all kinds of tissues, fabrics, and cloths. A manifold patchwork of relics, logos and writings, fragments of civilization. And she is working on it in a frantic way. Working to extend the patchwork, make it denser, fill holes in it.

As the sun goes up an evil wind sets in. She must struggle to fix the patchwork to the ground, with stones, tightropes. It is hard work. The woman avoids the sun as if she were afraid of it. She's drinking from a bottle that she's carrying in the folds of her robe. And she's thirsty, from the strain and from the heat that is quickly rising. Painfully. Infernally. She needs to withdraw.

The woman flees the sun into a cave nearby the scree. The cave is her abode. It leads deep into the mountain and the deeper she goes in, the cooler it gets. What a relief! At the end of the cave she's built for herself something like a recluse, a dwelling, filled with the bare necessities and lit by a solar lamp. She eats tinned food from her large supply and drinks, takes off her sweaty dress. Before lying down to rest, she produces the bright T-Shirt that she brought along. She carefully puts it down on what looks like an altar.

Children's toys, some of them high-tech, out-of-use for long, children's clothes, all of them bright blue... She closes her eyes and smiles.

She is thrown back in her old memories, into a dream, of the past.

FLASHBACK. The woman looks younger, healthier and in bright casual clothes, smiling, laughing as she's playing with her husband and her little daughter. In their garden, green and abundant, they spray each other with a water hose. There's a shepherd's dog jumping around. On the girl's T-shirt there is Sponge-Bob. Her frantically happy, ever happy face and the sound of her laughter...

Silence. Black. When the woman wakes up, she's feeling disoriented. The light is out. She gets up, puts her dress on and leaves the cave again. She's got another task to fulfill. It is night. It is cold now outside and the dress that protects her from the sun in the day now warms her. She's shivering. She walks back to the scree. And she starts to uncover it at its edges. As she scoops some dirt away, we see that something white is underneath. Ice.

She takes a handful of ice; snow by now, licks it. And she fills the bottles that she brought along with it. There are noises in her back, as if somebody or something were approaching. But she doesn't flinch – but smiles. We see a pack of wolves approach the edge of the glacier that the woman uncovered. A group of capricorns follows, they are not afraid of the wolves. The leader of the pack comes very close to the woman; he goes down and starts to lick the ice, right next to her. His head-brushing hair's like in a caress. All the other animals lick their water from the melting ice in unison. The woman strokes the wolves' thick fur. Kisses it. She is not alone any more. She will keep on working to protect their water from evaporating. Animals and a human, the last human, drinking from the last water hole.

Under the bright old moon.

BIOGRAPHY



Bettina Oberli was born in 1972 in Interlaken, Switzerland, and lives in Zurich. From 1995 to 2000 she studied cinema at Zürcher Hochschule der Künste (ZHdK).

Her award-winning debut film *IM NORDWIND* (2004) and her second feature film *Die Herbstzeitlosen* (2006) screened for over a year in Swiss theatres. In 2018 she directed *LE VENT TOURNE*, screened at Locarno Film Festival.

A short film by
DANIELA THOMAS

DIRECTOR'S STATEMENT

My basic idea is to bring an Indian from the XINGU river tribes for a walk around the TIETE dead riverbanks, as he talks about the creation myths of his tribe.

I will illustrate that with a common bath on the Xingu River by the tribe's kids.





BIOGRAPHY



Daniela Thomas was born in Brazil in 1959, and works and lives in Sao Paulo.

In 2016, Thomas was the artistic director of the Opening Ceremony of Rio's Olympics.

Her first film as single director is *Vazante*, a historical drama about slavery in Brazil in 1820. The film premiered at 67th Berlin Film Festival. Her last film, *O Banquete*, was filmed in 2018.

Recipe of an almost extinct meal

A short film by
SHARHRBANO O SADAT

DIRECTOR'S STATEMENT

This product is called Qurut and the dish they make out of it called Quruti that is one of the most popular foods in the entire Afghanistan but specifically central Afghanistan. Making Qurut requires a lot of milk and the amount of milk is connected to the amount of grass on the mountains, which is the main food of the sheep and goats and cows. And of course the grass is connected to the rain. Since some years there is not enough rain or there is early rain which causes the flood and kills the trees and grasses because it rains a lot and very strong that earth is not able to take it. Since some years people making Qurut less and less as they have difficulties with feeding their animals because the mountains are dried. The price of a sheep goes really down and the price of Qurut goes really high but also this product gets very rare to find which was not usual at any time. I never took any natural phenomena as personal as climate change. Thinking that my favorite food product can be found less and less until it disappears completely, is horrifying to me.

The film will be in format of silent films from very early time of cinema, black and white mixed with intertitle with humor.

I would like to make the narrative part of the story through the intertitle. I will have an epilogue at the end to tell to the audience why this meal is about to extinct. The format of old films trying to support the idea of how quickly things can be changed, from present to past. And the recipe TV program content of the film will emphasize on how an irrelevant look like thing can be connected to something very big behind, fx extinction of a recipe to climate change.

I intentionally want to make something that in the first look doesn't look like the films about important serious issues. What I don't like on them is being too serious and reportage format that makes the ordinary audience to escape because people normally don't care about things that are not part of their every day's life or at least that's how I think. The reasons made me think of climate change was none of these informative stuff about the climate change that we hear from here and there at all but the signs of it in a very indirect way in my routine. I found this very interesting but of course also very scary how every little thing is connected to another, how everything is a part of a chain. I think to show this side would make people interested to the subject, to start thinking about it and in an advanced stage to take action.

Qurut is one of my addictions. I am used to spend so much time on the airports to explain the security people what is it, because it is filled half of my luggage. Imagining a day I can not find this product anymore makes me insane. My love to this product has made me to think of climate change every day. I am saving electricity, it even makes me feel more proud that I am vegetarian and I am not eating this industrial meat at least and more than all, I am talking this subject with my family and friends.

SYNOPSIS



It is dawn. Rural central Afghanistan, far away in a village.

A young woman is milking a goat while her little boy assisting her by holding the horns of the goat. When she is finished, she pushes the goat and a new goat/ sheep is replaced and the same process applies to the new one. There is a queue of a flock with goats and sheep waiting to be milked before the young shepherd takes them to the mountains to graze all day long.

The woman adds the milk into a big pot where she has collected the milk of the entire week.

Then she empties the big pot into a bag made of dried skin of a sheep. She shakes the bag for about 20 minutes in a normal rhythm and then she adds some cold water into it and shakes it for few minutes more until the fat will be separated from the milk and comes on top.

She collects the fat with a big spoon and keeps it somewhere, then she boils the free fat milk on the oven.

After the cooked milk gets cold, she pours it in a cotton bag and hangs it for 48 hours so all the water goes off. What remains is a white paste.

The woman adds salt and makes big balls out of it and puts them on a clean piece of fabric in shadow to be dried.

After a month they are ready, she collects them. The dried balls are not as big as the beginning. They are quite small now. The woman puts some of them into a huge wooden bowl and adds some boiled water until it covers the dried product completely, and leaves it for half a day. Then she smashes them with her hands until they are as liquid as yogurt, but less soft but more crunchy.

She fries some onion and garlic in the fat that she has collected from the milk before and then adds the smashed crunchy sauce on top of it. The not easy made meal is ready now and she eats it with her family.

Her children are licking a piece of the dry product. You can say from the impression on their faces while they biting, chewing, licking this hard product that it is something very delicious and worth all the troubles to produce it.

BIOGRAPHY



Shahrbanoo Sadat born in 1990. She works and lives between Copenhagen and Kaul.

She is a young Afghan scriptwriter, producer and director. She is based in Kabul, Afghanistan. Her first short fiction Vice Versa One (2010) was selected at Directors' Fortnight in Cannes in 2011.

In 2013, Wolf and Sheep (2016), her first feature film won the Art Cinema Award at Cannes "Un Certain Regard". She is currently developing her second feature film The Orphanage.

Hungry Seagull

A short film by
WANG JIULIANG



DIRECTOR'S STATEMENT

The film will use anthropomorphic rhetoric. The seagull family is the main character of the film. The story of the seagull couple's hard foraging for offspring shows the impact of excessive coastal and marine development on the whole marine ecology, and then express the theme of interdependence.

The couple's foraging behavior is a clue throughout the film. Our aerial camera will simulate the perspective of seagulls and follow the flight path of seagulls foraging for food to show the main content of the film: coastal development and marine pollution. These will be detailed in the shooting outline.

Finally, as for the form of film's presentation, except for the feeding scene shooting of seagulls by ground camera on the island, all the other pictures are taken by aerial camera. The basis for the selection of aerial photography is: one is to simulate the visual angle of birds, and the other is that only the perspective of high altitude can show the shocking effect brought by large-scale environmental changes on the ground and in the sea. At the same time, the content of the picture may be accompanied by necessary explanations.

SYNOPSIS

On an island not far from the mainland, the young father seagull is anxiously guarding the newborn gulls by the nest and awaiting the return of the mother seagull. The mother seagull has given up everything she has, but the baby seagull is still hungry. The father seagull had flown away in search of more food...

Every April and May, the island will gather a large number of black-tailed gulls to breed there. When the young gull is hatched, the couple turns to look for food. But as the gulls' appetites grow, parents find less and less food.

DESCRIPTION



The main diet of black-tailed gulls is pelagic fish in the sea, mollusks and aquatic insects in coastal wetlands and estuaries, etc. However, with the overfishing of offshore fish and the pollution of the marine environment, seagulls can catch fewer and fewer small fish in the upper layer. Meanwhile, with the over development of coastal beaches and the destruction of wetland ecology, seagulls have little chance to get food from coastal wetlands.

To feed hungry baby gulls, parents have to go wherever they can find food. Sometimes they even look for food like scavengers in the coastal garbage dump, and sometimes they go to the tourist area like beggars. But even so, it is difficult for seagull parents to ensure that every little gull has enough food to grow up healthily.

This film will follow the foraging journey of black-tailed gulls, and use aerial cameras to simulate the perspective of seagulls to observe the impact of coastal development, overfishing and marine pollution on the entire marine ecosystem.



BIOGRAPHY



Leon Wong / Wang Juliang was born in Anqiu, China in 1976. He works and lives in Beijing.

Wong has shown his work at the Pingyao International Photography Festival, and he won a gold award as outstanding artist of the year at the 2009 Lianzhou International Photography Festival.

In 2012, his documentary Plastic China is the result of an 18th month sojourn at a plastics recycling factory in Shandong province.

Megha's divorce

A short film by
NILA MADHAB PANDA

DIRECTOR'S STATEMENT

I grew up on the bank of one of the most beautiful and longest river of Eastern India Mahanadi. The river, the village and the little forest taught us seasons and man nature's ecosystem. I learned seasons and weather patterns through the color, bird voice, and growth of food grain, fruits, flower and vegetable. Each season has its particular visibility of flowers, fruits and vegetables. Now it seems like we have changed seasons with science and technology. I can never imagine eating a mango in winter.

By the time I realized the changes it started effecting human life in way that I can't even bring back the nature to how it was those days.

I moved to Delhi in the year 1995 from my village for a better life. Things moved really fast in probably last 20 years. Indeed I am thankful to this city for giving me the opportunities to stand today, but it has also cost a lot for family and me. We are just waiting my son's school to get over so that we can move out of this city. My son was born on 2004, healthy, handsome and beautiful chubby kid. Who loved sprint like me. He used to go for training early morning at 5 am before school, two years back we realized, he is developing sever cough and breathing problem so we have to stop his practice due to pollution. We made him stay indoors with air filters. Year by year, we have witnessed Delhi's air getting worst. Unfortunately due to current work here and my son's loved for his school and his friends stopped me from relocating to other states so far. It's just a matter of another winter and we will move out of this city. This film is a sincere effort of what is happening now. "Climate change" the word use to be with scientist, environmentalist or policy makers. Now it has become a part of every conversation among people. We are in a situation not to think about tomorrow but to start taking measures right away as it has started affecting our health badly. And we are responsible for it. The pollution has and is affecting our daily life, economy, human emotions and even relationships.

SYNOPSIS

Akash suddenly wakes up with a jerk in the morning in his posh South Delhi colony house. He just had a morning nightmare and is desperately missing his wife Megha and son Chintu. He turns on the air filter and heads for the treadmill and runs for a while. But he gets tired soon and begins panting. After freshening up, he gets ready for office.

Akash works as a consultant in corporate sector based out of New Delhi. He used to live at his ancestral house along with his aged father, wife Megha and son Chintu.

But Megha, who works in a bank, has moved out taking Chintu who studies in standard 7 along and is living separately for while now. The couples have decided to apply for divorce on mutual consent.

As he goes to the parking lot, he meets Mr. Sharma, who are vacating their house and shifting to Pune. He bids them goodbye before leaving for office.

With much difficulty, he steers his car out of the parking lot packed with haphazardly parked cars and heads for office. He moves at a snail's pace as there is heavy traffic on the road and the visibility is poor because of fog.

As he reached the office, he finds it wearing a deserted look. It seems like the office does not have the old energy. Many places are vacant. Looks like some people are on holiday.

During lunch, he finds his colleagues getting apprehensions about the company shifting its base out of New Delhi due to decrease in productivity. Employees are frequently taking leaves due to ill health, or aged parents or their children. Some have left to join firms outside Delhi.

DESCRIPTION

Akash leaves early from the office to go to the family court where Megha is already waiting for him. The court looks funny as everyone were seen wearing pollution masks. The judge took out mask, asking few questions and putting the mask back.

They sat before the judge who asked them about their reason for divorce. Both Megha and Akash, put their respective points, the judge admits the very reason of divorce was pollution. Although both of them have different perspectives, Megha is worried about the health of her aging Chintu, father-in-law and Akash. Now their son has developed severe breathing problems and has worsens during winter this year and has led him to cough frequently. Chintu loves sports and he has been training for football in the park, but this year, government strongly advice parents not to send children to the open parks or for outdoor games. Schools have officially given notice to all parents to wear mask and come to the school. Megha kept talking about their health for over two years. She tried her best to prove how recent Study as prove fatal for children's lungs due to pollution. Many reports have shown death cases due to difficulty in breathing and choking.

Akash is overweight and has to lose weight as per doctor's advice. Akash tries hard but can't continue exercise for too long, as he gets exhausted soon due to the toxic air. Their sex life is practically non-existent. Finally, when his wife got a better job opportunity in another city and wants to relocate for the betterment of the whole family. Akash is not ready to relocate due limited career opportunities and also his care for his aging father, who does not want to move leaving the ancestral property and relatives in the neighborhood. He is also worried about Chintu's future if they relocated to another city because he is not sure about the quality of education there as compare to good schools and infrastructure in Delhi.

The judge, an old lady, sympathizes with the couple. She tells them that it's the third case in the day of similar nature. With a heavy heart, she says that its unthinkable families are breaking apart due to pollution.

The judge gives them six months cooling off period and asks them to come back for the final hearing. Megha says that if the choice is between their marriage, and Chintu's health and future, she will choose the later. She walks away crying.

Akash drives back home, at a traffic crossing he sees a street hawker selling masks.

As he enters his neighborhoods, he again notices kids wearing pollution masks and cutting the cake in a birthday party. The visuals strike him hard and he shivers as he thinks about the next birthday of Chintu and his future in this city. At home, he notices his father is watching TV. There is a news bulletin on the high pollution level in the city. Talking to his son, the old man reminisces about the good old Delhi. He says the city's roads were lined with thousands of jamun, neem and mango trees. Now they are gone, exclaims father. It is no more the clean city that he lived all his life.

Akash's father says that it feels like a gas chamber outside and like a jail to stay indoors. Delhi is not the same city that he has lived all his life. It's a dying city with no future. He requests Akash to relocate and be with his family. He holds and hugs the photo of Megha and Chintu.

BIOGRAPHY



The story teller's films have unique insights drawn from his own life, the metaphorical distance that he has traversed from a small obscure village based in one of the remotest parts of India, to metropolitan cities across the globe. His expression through cinema comes from the naturally stone crafted river "Mahanadi" where he spent his childhood.

His first feature film "I am Kalam" has become an iconic film winning 34 international awards along with a national award. His second feature film "Jalpari"(desert mermaid), received the MIP Junior award at Cannes. He has been honored "India's Creative Future in 2007" and got the "Longest Journey Award" from the IIM-B & the British Council. "United Nations Media Fellow" by UN, UK Film Fellowship in 2005.

Extraction: The Raft of the Medusa

A short film by
SALOMÉ LAMAS

DIRECTOR'S STATEMENT

By calling the project Extraction: The Raft of the Medusa we refer not only to one of the most influential and cited works of art, but also to extractive capitalism, that like any system of domination, is not totalizing in its destructive effects.

The term Anthropocene, which has been used by Western geologists and climatologists to term the period of human intervention from 1610 forward, now popularly identifies the crisis of future life on the planet. Scientists and scholars in the last ten years have written their visions of a planet in crisis, a spate of literature that addresses a “no future” paradigm and how life on the planet will soon be destroyed. The captivating visuals are a free adaptation of The Raft of the Medusa by Théodore Géricault, one of the first works to feature a subtle social and governmental criticism.

In 1819 the Raft of the Medusa's depiction of migrants abandoned at sea, as a consequence for the sinking of a colonial Western ship in the coast of Africa, outraged the world. Today, most of us ignore those dying to cross borders, the genocidal tragedy of our time. Géricault makes us feel the loss of each of the dead and the pain of each of the living. This painting is an act of empathy for our fellow human beings. But where is such empathy today?

The narrative and composition will be modified to match our allegoric intentions. The raft is standing on sand denouncing desertification as a result of drought, deforestation, or inappropriate agriculture. Above it we find vegetation and taxidermies animals denouncing the extinction crisis as a consequence to human activity, habitat destruction as farming land expand and forests are cut-down is the main cause of modern extinctions, along with pollution, the introduction of alien species, over fishing or hunting, increasingly, however, climate change is thought to be driving extinctions. The migrant bodies reflect the contemporary social crisis as they stand for the migrants fleeing from either conflict regions troubled by resource extraction, natural catastrophes, livelihood systems compromised by climate change impacts. The rigorous choreography and the symbolically composed mise-en-scène asks profound questions about the nature of survival, barbarism, and the miracle of human resilience in the face of the awesome and unforgiving power of nature, as well as the inner-struggle for meaning and purpose that we all face. The sound design will guide the audience through our ideas and urgencies. It opens with the myth of the creation of the first man and the end of the mankind and the world along with it as told by the Xingu tribes in Brazil.

The core is a dialogue between a human and a robot inspired by the Agenda 2030 for Sustainable Development (SDG) and commenting on Anthropocene, and its connection with: extractive-colonial capitalism processes that historically subordinated African and Indigenous populations, ecocides and climate change. Thread with a patchwork of testimonies, music, soundscapes and archive sources from different regions of the world, it ends with the mourning and the chants of the Kuarup. The Kuarup is the principal funeral ritual of the Indians of the Xingu. It is a gathering of all neighboring tribes to celebrate life, death, and rebirth.

Inscribed in INTERDEPENDENCE and in direct dialogue with the other films in the anthology Extraction: The Raft of the Medusa is a disturbing sensorial testament to the power of human depravity that pretends to raise awareness on the effects of climate change. The film is inclusive and intends to reach a wide audience leaving them with sacred hope.

SYNOPSIS



Extraction: The Raft of the Medusa is a short film directed by Salomé Lamas produced for Interdependence, an anthology of short films raising awareness on the effects of climate change with the conception and production of Adelina von Fürstenberg and with the patronage of the United Nations, produced by ART for the world (Geneva) and with the executive production of Art+Vibes (Milan) for the occasion of the 25th session of the Conference of the Parties of the UN Climate Change Conference (UNFCCC COP 25) to be Held 11- 22 November 2019.

Extraction: The Raft of the Medusa is cinematic meditation on humanity's massive redesign of the planet and a dystopic pamphlet on Anthropocene.

Extraction: The Raft of the Medusa portrays a brief moment of euphoria as the occupants on the raft spot a glimpsic illusion for their drift, hoping and praying to be rescued. We can almost hear the hoarse cries in an attempt to draw attention to their desperate plight, mustering their last ounce of strength to the void. This is their last chance of survival.

Extraction: The Raft of the Medusa refers to the colonial paradigm, worldview, and technologies that mark out regions of high biodiversity in order to reduce life to capitalist resource conversion with an enormous environmental and social impact.

The film is an allegory for the state of emergency in environmental policy.

BIOGRAPHY



Salomé Lamas, born in Lisbon in 1987, studied cinema in Lisbon and Prague, visual arts in Amsterdam and is a Ph.D. candidate in contemporary art studies in Coimbra.

Her work has been screened both in art venues and film festivals such as Berlinale, BAFICI, Museo Arte Reina Sofia, FIAC, MNAC – Museum do Chiado, DocLisboa, Cinema du Réel, She works at the intersection of cinema, art and performance to highlight marginalized individuals, societies and locations often through surreal filmic techniques. The Tower (2015), for example, follows a central character that eventually becomes one with a tree and occupies a space of purgatory, somewhere between the sky and earth. This fictional being and marginal space could be read as the character's path to enlightenment or, conversely, a journey toward death.

Visions du Réel, MoMA – Museum of Modern Art, Museo Guggenheim Bilbao, Harvard Film Archive, Museum of Moving Images NY, Jewish Museum NY, Fid Marseille, Arsenal Institute fur film und videokunst, Viennale, Culturgest, CCB - Centro Cultural de Belém, Hong Kong FF, Museum Serralves, Tate Modern, CPH: DOX, Centre d'Art Contemporain de Genève, Bozar, Tabakalera, ICA London, TBA 21 Foundation, Mostra de São Paulo, CAC Vilnius, MALBA, FAEMA, SESC São Paulo, MAAT, La Biennale di Venezia Architettura, among others. Lamas was granted several fellowships such as The Gardner Film Study Center Fellowship – Harvard University, Fundación Botín, The Rockefeller Foundation – Bellagio Center, Fundação Calouste Gulbenkian, Sundance, Bogliasco Foundation, The MacDowell Colony, Yaddo, Berliner Künstlerprogramm des DAAD.

Lac

A short film by
MAHMAT-SALEH HAROUN

DIRECTOR'S STATEMENT

Dans cette région du Sahel, la pêche est une activité dévolue aux femmes. Elle se transmet de mère en fille depuis des temps immémoriaux. C'est une tradition séculaire.

Mais depuis quelques décennies, le lac se rétrécit, le poisson se fait rare. Les femmes sont les premières victimes de cette catastrophe dans une zone qui souffre aussi de la sécheresse, et de l'insécurité...

Face à ces difficultés de nombreuses femmes préfèrent migrer, pas Kellou. Elle refuse de quitter cette terre qui l'a vue naître. Elle se bat pour se réinventer, subvenir à ses besoins et construire un avenir à sa fille.

Kellou refuse de transmettre le métier de pêcheuse, elle préfère l'envoyer à l'école pour rompre le déterminisme. Elle a compris que si elle veut survivre, elle n'a pas d'autre choix que de s'adapter au changement climatique. Prenant conscience que la pollution du lac est aussi due aux sacs en plastique, elle décide d'aller en guerre contre ces déchets. Elle va les ramasser et les transformer, luttant ainsi contre la pollution et créant par la même occasion une nouvelle activité génératrice de revenus.

J'ai envie de montrer cette prise de conscience à l'oeuvre.

Pour le rôle de Kellou, je compte faire appel à une vraie pêcheuse. Elle donnera à Kellou plus de crédibilité.

Pour faciliter le travail des comédiennes, j'envisage de tourner le film dans un dispositif quasi documentaire. Les dialogues ne seront pas écrits, mais ils viendront d'elles-mêmes. Bien entendu, je leur donnerai un cadre dans lequel elles décriront, avec leurs propres mots, la réalité de leur vie.

Au vu de la durée du film, il me semble qu'il faut privilégier les visages, les gestes, les couleurs avec une certaine poésie. Le tout sera filmé en lumière naturelle. Une lumière mordorée et éclatante...

Pour le son, je laisserai exprimer la nature (eaux, oiseaux, vent).



SYNOPSIS

Kellou, la quarantaine, vit à Bol, le chef lieu de la province de Sahel.

Elle est pêcheuse, un métier qui se transmet de mère en fille. Elle l'a appris de sa mère. Mais depuis quelque temps, le lac Tchad s'assèche, et le poisson se fait rare. Le métier de Kellou est menacé de disparition.

Un jour, après une pêche infructueuse, Mouna, sa fille de douze ans, lui donne une idée : ramasser les sacs en plastique qui envahissent le lac et en faire des cordes pour les vendre au marché... Dans ce geste simple, Kellou arrive, à son petit niveau, à lutter contre la pollution, et à s'adapter aux nouvelles conditions climatiques...

DESCRIPTION



Comme chaque jour, Kellou, la quarantaine, se réveille aux aurores. Kellou n'est qu'une silhouette dont on distingue difficilement les traits. Elle se prépare à partir à son travail... Mouna, sa fille de douze ans, se réveille à son tour. Elle aimerait accompagner sa mère. Mais cette dernière, qui a pourtant appris son métier à sa fille, refuse. Kellou préfère plutôt que sa fille aille à l'école...

La pêche n'a plus d'avenir ici... Kellou est au bord du lac, il est très tôt, la lumière est encore blafarde dans ce paysage recouvert par les eaux. Kellou charge ses affaires dans une pirogue, puis elle pousse l'embarcation avant de s'y installer. Elle s'éloigne dans l'étendue de l'eau en pagayant avec force... Maintenant, le soleil s'est levé. La lumière éclatante laisse voir la beauté du paysage... Les eaux du lac, divisées en plusieurs bras, s'étendent à perte de vue. On entend la voix de Kellou qui fredonne une chanson mélancolique, telle une complainte. Sa voix douce emplit la totalité de l'espace...

De nombreuses pirogues naviguent sur le lac, essentiellement tenues par des femmes pêcheuses. Elles lancent des filets dans l'eau, les remontent, tentent leur chance dans ce lac où le poisson se fait de plus en plus rare... Assise dans sa pirogue, Kellou continue de chanter en dérivant tout doucement. Nous découvrons enfin le visage de Kellou, marqué par de nombreuses scarifications, typiques des femmes de la région. Kellou est belle, même si on voit qu'elle est marquée par une vie de labeur...

Elle se lève pour remonter peu à peu le filet de l'eau. Elle ne rapporte que des bouteilles en plastique, des cannettes, des boîtes de conserve, des déchets de toutes sortes, qu'elle vide dans sa pirogue. Elle prépare à nouveau son filet et le jette dans l'eau... Mouna arrive au bord du lac, habillée de son uniforme d'écolière, tenant ses cahiers sous le bras. C'est une jeune fille pleine de vie, les yeux brillants et malicieux. Elle attend le retour de sa mère en fixant l'horizon, l'air inquiète. Puis un sourire éclaire son visage.

La pirogue de Kellou apparaît au loin. Mouna sourit. Kellou accoste, Mouna va à sa rencontre. Elle constate que sa mère n'a ramené qu'un seul poisson. Elles échangent un regard, dépitées. Puis Kellou parle à sa fille de l'assèchement du lac, de la raréfaction du poisson... Si elle ne peut plus pratiquer ce métier qu'elle a appris de sa mère, comment va-t-elle continuer à vivre ? Peut-être faudra-t-il songer à partir, loin d'ici... Kellou et sa fille marchent sur les bords du lac jonché de débris et autres sacs en plastique. Mouna ramasse un sac en plastique, elle réfléchit un moment, puis un sourire illumine son visage, comme si elle avait soudain une idée. Elle chuchote quelque chose dans l'oreille de sa mère. Elles échangent un sourire, les yeux traversés par une lueur d'espoir. Puis elles commencent à ramasser les sacs en plastique. Kellou et Mouna arpentent les rues ensablées de la ville, elles écument les sacs en plastique devant le regard intrigué des passants. De retour dans leur maison, Kellou et sa fille plongent les sacs dans l'eau avant de les tresser avec dextérité, obtenant de longues cordes solides qu'elles iront ensuite vendre à la criée au marché...

BIOGRAPHY



Born in Chad, Mahamat-Saleh Haroun moved to France where he studied film and worked as a journalist. In 1999 he directed *Bye-Bye Africa*, winning the Best Debut Film prize in Venice. His second feature, *Our Father* (2002), was selected at the Directors' Fortnight.

In 2006 he was awarded the Special Jury Prize at the Venice Film Festival for *Dry Season*, while the Museum of Modern Art (MoMa) in New York presented a retrospective exhibition of his work. In 2010 *A Screaming Man* picked up the Jury Prize in Cannes. That same year, Haroun received the Robert Bresson Award at the Venice Film Festival, as well as the Humanity Prize at the 34th Mostra in São Paulo, Brazil. In 2013 he was once again in Competition at Cannes with *Grigris*. He also received the UNESCO Fellini Medal 2013.

Ka Mua Ka Muri

Walking Backwards into The Future

A short film by
KARIN WILLIAMS

DIRECTOR'S STATEMENT



The island of Aitutaki in the South Pacific is imperilled by human impacts. This fragile tropical ecosystem supports a population of 2,000 residents on 18 square km of land, in a lagoon of 50 square km. Described in the tourist brochures as a “paradise” on one of the most beautiful lagoons in the world, Aitutaki stands at a crossroads where its people must decide what sort of development is appropriate for the island’s future.

The past 200 years have seen massive change, from Christianity in the 19th Century to colonisation by New Zealand and nationhood as part of the Cook Islands in the 20th Century. Aitutaki’s isolation is both a blessing and a curse. Its remote location has kept it from being overrun by the outside world but its reliance on imports, particularly petroleum fuels and processed food, creates economic dependence and leaves the island vulnerable to cultural and environmental degradation.

Aitutaki is becoming a mecca for upmarket tourism. Cook Islands visitor numbers are growing at around 10% per annum, with an estimated 150,000 tourists per year. Aitutaki is the second-most visited island behind Rarotonga, which is also struggling with the impacts of growth. While these numbers aren’t huge compared to major South Pacific tourist destinations like Fiji and Tahiti, the influx puts tremendous pressure on the islands’ environment and resources. The impact can already be seen tourist areas around the airport, where runoff from septic systems and groundwater is causing algae bloom and seaweed growth. Warming water temperatures contribute to coral bleaching. Water quality in high traffic areas is poor, with low dissolved oxygen levels choking aquatic life. More visitors bring increased demand for goods and services along with associated issues of energy use, sanitation and waste management.

Aitutaki is my father’s homeland. He left as a young boy for education in New Zealand and returned as a medical graduate in the 1960s. Our family maintains close ties with the island and we visit often. I have always expected the next generations would be able to visit our father’s island and experience its special beauty and unique culture. But now that is at risk. Aitutaki’s fragile environment is at a crossroads. Our lagoon is home to sea turtles, tridachna gigas clams we call pa’ua, giant trevally or ‘urua, and a host of other fish and coral species, many of which are threatened. If immediate measures aren’t taken the lagoon and its creatures may be lost forever. We inherited this beautiful island from our forefathers. On the current path we might destroy our homeland in one generation. Yet there is still time to choose the future we want and avoid the mistakes of places like Papeete and Waikiki.

SYNOPSIS



The film follows a boy across time: from settlement of the island by Polynesian explorers, to European impact during the missionary period in the 19th Century, to recent history when the international airport was built by the American military during World War II, through the current tourist era, projecting into the future where the island's ecosystem has been destroyed, and turning back into the past again.

He is the same boy, representing a continuous ancestral line. He could be my father, his ancestors and the generations to come – or any one of the island's inhabitants. He is both participant and observer, living his life and standing outside his own time to watch as human forces create rapid destruction in one short lifetime. We see him paddle his canoe across the lagoon, sing hymns in church, work as a deck hand on a tour boat, dive in pristine or polluted waters.



As time expands and contracts we experience the cycles of nature: tides turning; rising and setting of sun and moon; constellations wheeling across the night sky; movement of fish and fowl; drought and hurricane; calm and storm. These natural cycles contrast with images of human impact on the island: Polynesian settlers cut and burn the forest; Christian missionaries burn "idols" and build coral limestone churches and houses; American military engineers construct an airstrip during World War II; flying boats and airplanes bring loads of tourists; diesel engines replace horses; power boats replace canoes.

As our timeline passes through present day, time speeds up with a montage of technology and human action that accelerates climate change: fuel pumps, gas cylinders, air conditioners, toilets flushing, washing machines pumping detergent into the lagoon, agricultural chemicals leaching into groundwater, piles of rubbish and plastic bottles in the dump. The final, disturbing image before the boy, Tāne, returns to the past is of a destroyed, desecrated lagoon, where the fish are skeletons, the water is choked with algae and the coral is bleached white as bone. The film features time-lapse photography of the natural world, spectacular aerial photography sweeping across motu (islands) and moana (ocean), beautiful underwater photography, imagery of our hero at key moments across time, and film footage/photos from the last hundred years. The score incorporates elements traditional drum and song, church 'imene (hymns) 20th Century and contemporary music.

The film incorporates the four elements of earth, air, fire and water, and themes of environment, people, politics and trade. Above all, it demonstrates the interdependence of people and place in this one specific location in the Pacific. The effect is intimate and epic, alarming yet hopeful. Ultimately the film is a call to action, urging everyone to take immediate steps to save this precious ecosystem before it is lost forever.

BIOGRAPHY



Karin Williams is an Aotearoa-born Cook Islander with a background in broadcast journalism. Her first independent documentary film project was funded by Pacific Islanders in Communications in 1996.

Other PIC funded projects include:

Skin Stories (2003) – PBS special on traditional tattoo of the Pacific Islands

The Meaning of Food (2004) – PBS documentary series on food and cultures

Fixing Juvie Justice (2013) – PBS special produced with National Geographic about juvenile justice initiatives in New Zealand and Baltimore.

Her films have screened at the Hawaii International Film Festival (The Voyage Home, Mou Piri: A Rarotongan Love Song) and at festivals around the world.