

PRESS KIT

Ê X T A S E

Brazil, 2020, 80'

Directed, Written & Produced by **MOARA PASSONI**

Produced by the Academy Award Nominee **PETRA COSTA**

With music by **DAVID LYNCH** and **LYKKE LI**



WORLD PREMIERE



*"With her debut film as a director,
Passoni has made a mark as one of the great names of today."*
– CPH DOX: AWARDS

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PRESS QUOTES

"Astonishing"

Lauren Wissot/Filmmaker Magazine

"A startlingly unusual coming-of-age story"

Lauren Wissot/Filmmaker Magazine

"Restless inventive"

Jonathan Romney/ScreenDaily

"A strongly philosophical feminist voice and distinctive stylistic vision demand attention"

Jonathan Romney/ScreenDaily

"a young woman's eating disorders, as lived from the inside"

Jonathan Romney/ScreenDaily

"A sumptuous, multifaceted feast for the eyes"

Nick Cunningham/Business Doc Europe

"An excellent example of how the extremely person can hold universal insight."

Amber Wilkinson/Eye For Film

"Luminous"

Meredith Taylor/Filmuforia

"Undermines certainties"

Thiago Mendonça/Revista Época

"Delicate and personal"

Laura Reif/Marie Claire

"Crystalline talent and powerful and decisive authorial voice"

Carolina Iacucci/Cinematographe It

"Vital encroachment between documentary and fiction"

Michele Faggi/Indie-Eye Cinema

"A profound interrogation of the relationship of the body to the mind, to memory and to the world"

Jessica Kiang (Variety / The Playlist), on Twitter

FESTIVALS AND AWARDS (Until March 2021)

AWARDS

Winner

(2020) **Prix D'Innovation Daniel Langlois** - Montréal Festival of New Cinema (Canada)

(2020) **Youngsters 16 + Award / Best Film** - Lucas International Festival of Films for Children and Young People (Germany)

(2020) **Jury Award of the Brazilian Cinema Critics Association** - São Paulo International Film Festival (Brazil)

(2020) **Prix of the Portuguese Association of Authors** - Porto/Post/Doc Film & Media Festival (Portugal)

Nominations

(2020) **CPH:DOX Awards** (Denmark)

(2020) **Best Film Unipol Award** International Competition - Biografilm Festival (Italy)

(2020) **Discovery Award** - International Women's Film Festival Seoul (South Korea)

(2020) **Audience Award** - Millennium Docs Against Gravity (Poland)

(2020) **TVP Kultura Award** - Millennium Docs Against Gravity (Poland)

(2020) **Louve D'Or** - Montréal Festival of New Cinema (Canada)

(2020) **New Directors Competition** - São Paulo International Film Festival (Brazil)

(2020) **Up & Coming Competition** - This Human World (Austria)

(2021) **Aurora Award** - Tromsø International Film Festival (Norway)

OFFICIAL SELECTION

(2020) **Visions du Réel** (Switzerland)

(2020) Semana del Documental **Doc Montevideo** (Uruguay)

(2020) Mostra **Doc SP** (Brazil)

(2020) **IFF Pacific Meridian** in Vladivostok (Russia)

(2021) **Doc Fortnight** | Museum of Modern Art - MoMA

LOGLINE AND SYNOPSIS

LOGLINE

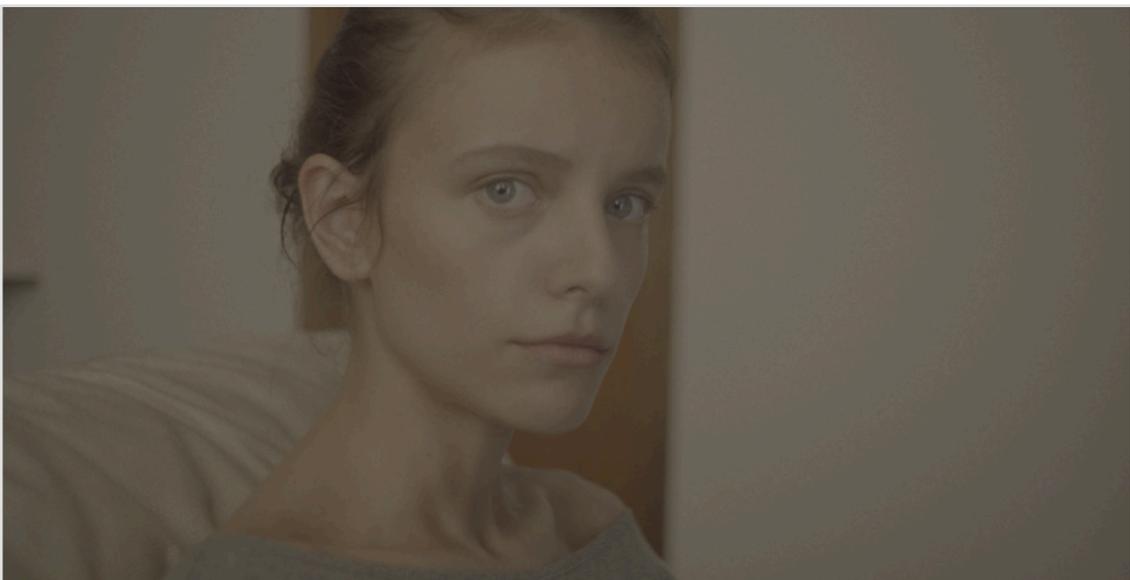
An elliptical portrait of a young girl experiencing both rapture and torture starving herself as a way to find a place in a brutal uncertain world.

SYNOPSIS

In Clara's life, the personal and political are intertwined. She lives with her parents in the outskirts of São Paulo. First, the politics comes to her life through her mother. But the mother, her house, the community, after being invaded by Military Dictatorship, start slowly being taken over by militias. As her mother becomes a congresswoman in Brasilia, her family moves to the Federal District. There as Clara feels her mother's life is increasingly imperiled, she descends into a downward spiral of self-destruction in which suffering has a life force. The less she eats, the more power and energy Clara feels she has. Starving herself, Clara plunges into a routine based on calculations, repetition, and ritual: she ceases to menstruate and begins to experience an ecstasy in controlling time. She attempts to devise a geometry of hunger, an impossible theorem where her calculations of destruction at once incite liberation. At the age of 15, with 37 heartbeats per minute and weighing 29 kilos on a body of 1,64 m, Clara is hospitalized.

Produced by Petra Costa (THE EDGE OF DEMOCRACY) and with an unsettling and electrifying soundtrack by David Lynch and Lykke Li, ÊXTASE is an immersive exploration of the agony and paradoxical pleasure of anorexia set against the backdrop of the chaotic political landscape of Brasil in the 1990s.

Both a deeply personal journey as well as a collective story of young women and their attempts to control the brutal world around them, director Moara Passoni, co-writer and associate producer on the Oscar® nominated documentary THE EDGE OF DEMOCRACY, puts fiction, delirium and reality in a conflicting symbiotic relation.



DIRECTOR'S NOTE

Brazil, late 80's, early '90s.

A 15 year-old girl runs until she falls.

The story begins here - and will return to it again and again, as she tries to recount why, at some moment in her life, she fell into anorexia, and struggles to free herself from it.

The young woman is Clara, who we follow from the age of 7 to 17 and beyond. Clara was inspired by my own experience of anorexia.

A pregnant woman is in front of a group of mounted policemen. She is preventing the military from invading a factory and attacking the workers on strike. The woman is my mother, and I am the baby in her womb. This scene is pictured in the most striking photograph of my childhood. A month after the image was captured, I was born. Few years after the photograph was taken, my mother would be one of the authors of the Constitution of Brazil, a cornerstone of the country's redemocratization process.

Before that, she was a leader of a resistance movement against the dictatorship in Brazil and an ex-nun from the Theology of Liberation movement. We lived in a poor neighborhood on the outskirts of São Paulo. While members of the movement held passionate debates in our house, my brother and I would play in the same room, crawling beneath the adults' legs - and enacting our own versions of fairy tales, in which Snow White and Peter Pan were rebellious leaders. When my mom was elected to the House of Representatives, our lives became split between Jardim Angela and the capital, Brasília. To the eyes of a young girl, the National Congress was a place filled with whispered secrets. And I, an explorer, sought to uncover them. I now had a tape recorder and a camera. I snuck into unauthorized places, spinning magic narratives out of my dangerous adventures.

My mother would travel the country carrying out her responsibilities. It was easier to catch a glimpse of her on the TV screen than through the windows of our house in Jardim Angela. I began to feel her absence. The killing of political activists was fresh in Brazilian history. And the experience of the rising of violence each time more concrete. Organized crime and militias were beginning to take the neighborhood. Our house was invaded and robbed seven times. The life threats against my mother were increasing. I feared for her life as much as I admired her courage. I began practicing magical thinking to *protect* my mother. And those mental games slowly turned more and more radical and I started to develop a system of control over the only thing that I actually could control: my own body.

At the age of eleven, I cloistered away in my room to study obsessively and started weighing myself religiously. After years of ballet classes, I traded my toe shoes for a

repetitive physical regimen. I barely ate, but food became an obsession. Years went by, but it felt as though time did not exist. At 15, all I was aware of were my bones gradually protruding from under my skin. And I dove into a brutal pleasure of form. The less I ate, the more energy I had. The more controlled I was, the freer I felt.

The impossibility of communicating what I was going through during those years, and the fact that I could barely recognize my own experience in the movies I saw about anorexia, filled me with the need to convey those overwhelming, enigmatic, delirious years in my own film. It took me about ten years to find a cinematographic language to do it.

I teamed up with important collaborators and conducted research with several other women experiencing the same condition, who shared with me their journals and memories. I also found people around me who wanted to dive into this journey along with me, to understand, implode and reinvent it.

Each time I go back to it I see something different. I see a daughter in a mad and beautiful relationship with her mother. I see a girl who realizes early on that the experience of love might not come so easily to her as it seems to do for most people. I see a child whose subjectivity is directly touched by power and violence. I see an adolescent who rebels against what society offers as being womanhood and adulthood. I see a woman fighting to find her voice. I see a person searching for a food they can enjoy. I see a girl trying to live the bliss of stopping time through the destruction of the body. And I see a girl in a quest for salvation, the sort Orson Welles was talking about when he said that all his films were a search for a paradise lost. When you are bodiless, you are in that paradise, because you are whole and pure. The pursuit of that lost heaven-eden is perhaps one of the myths anorexia presents to us. Just like Adam and Eve perceive their nakedness only after the Fall, it is through the body that we discover the human condition.

What I feel is important to stress at this time in the film's life cycle, and at this point in story, is that every society is the collective and the individual. Most important of all is our relationship with the other and the system of objects, things, values, that surrounds the body. Who is the other in your experience? Who are the others for you? What is the meaning of those surrounding things?

The problem, in my experience with anorexia anyway, is that the other is taken as a threat. Instead of being something that might broaden your physical being, it negates your body. I had created for myself a world without others. An ecstasy without opening. And I hope this film can show us a little bit about how dangerous the project of living without others is.

What Clara shares in this film, concerns at the same time her anorexia and her relationship to the world that surrounds her. Its meaning is mixed in such a way that is impossible to

distinguish one from the other. And Clara's personal story can't be separated from the story of the world she lives in. Our world.

Moara Passoni, January 2021.

Q&A WITH THE DIRECTOR

Q: The film seamlessly mixes fiction and documentary. Why did you choose this form?

A: I see two main tensions that structure the film: first, is the pulse between control and desire. It is when - for her luck - Clara cannot control her desire anymore, that she starts to overcome her anorexia.

The second one is the tension between delirium and reality. That means the film only exists in this frontier: mixing fiction and documentary enabled me to put the reality of the anorexic body against the often delirious abstraction of anorexia. Anorexia "is" this frontier. ÊXTASE is a cinematic immersion in the story of a girl intensely struggling with her condition in the world. As we enter the world of Clara, the film pulses more and more in between her concrete reality and her delirious passion. Her madness, and an absent pain, that, nevertheless, haunts her.

Q: Why talk about anorexia today?

A: ÊXTASE is a film that dives and reflects on anorexia far from stereotypes. The film penetrates the protagonist's most protected intimacy to reveal a universe that is, on the one hand, unknown, and on the other, strangely familiar. Anorexia, here, is seen as a symptom of our time: thinking that you don't need anyone or anything to survive.

We live in a brutally anorexic world. People think they have to be content with loneliness. Politics in Brazil is complex. Politicians normally rail on and on against the community and in favor of privilege. The most common way of governing is by private interests, schism, isolation, exclusion. It is curious that Neoliberalism - so strong during the 90s, when I had anorexia - is making a brutal comeback now that we are releasing the film.

I feel anorexia is a resistance to this pattern of consumerism and accumulation on the one hand, as well as a heightened version of the destruction, alienation and individualism that the system preaches. It is as if you reproduced the oppressive patterns of our contemporary world on your body.

Q: How much of the film is an autobiography?

A: Like in an autobiography, the main character is both the subject and object of the discourse, and this film spans the trajectory of a question that has pervaded my entire existence, and it's the story of a search, the diary of an investigation. In addition to presenting a character, it's about presenting the question "who is this character?", and how that question transforms over the course of a lifetime.

I had originally conceived the film as stemming entirely from my own biography, but I soon came to see the need to understand the suffering of anorexia beyond myself and

my experience - and beyond that of the spectacle of the anorexic body. For me, it was essential that the film comes from a prejudice-free encounter with other women with anorexia capable of conveying their experience, and of revealing something about our society today that is far more central than might at first appear. To this end, I started a research project with therapists and patients at the two largest anorexia treatment centers in Brazil. Some of the doctors introduced me to patients who wanted to tell their stories and a few women gave me access to their diaries - excerpts from which have become scenes in the film.

One of these women, now 47, an anorexia sufferer since 17, actively participated in producing the script. Together, we decided that it was important to film her anorexic body; that it was necessary to contrast the abstract, aesthetic and delirious ecstasy of anorexia with the reality of a body whittled to the very edge of survival. It was also because of her that the idea of Clara being an architect arose.

This encounter - with these women and also with my collaborators in the film - allowed me to have a necessary distance towards my own experience of anorexia. And this distance was crucial in order to allow me to make the film.

Q: Where did this film begin for you?

A: In an interview I did with the Cuban author Edmundo Desnoes on cinematographic dramaturgy, he said that "everything is in the body"; that cinema, for him, is an investigation of the body. "You can see underdevelopment in the feet", he said. The meanders of our dialogue took us to a very strange and special place in which he told me about one of his nieces who had anorexia. "Anorexia", he said, "thrives on ecstasy, the ecstasy of stopping time through suffering".

Stopping time. Those words touched me deeply, and triggered a process that took me back to my own experience with anorexia, between the ages of 11 and 18, and which I'd never fully managed to understand.

Q: Can you speak a little about the importance of the diaries in your process of writing the script for the film?

A: Looking back at my diaries brought all those sensations and feelings I thought had been lost forever simmering to the surface again. Anorexia was back, thrumming inside me down to the very bone. The same pain, the same despair.

This physical sensation made me shiver, and I found myself reliving the memory of the places I had shut myself away in, where I'd isolated myself, severed, as far as possible, all material contact with the world.

In this film I try to tap that incommunicable experience of being in the skin of someone who refuses to eat. Why had I done that? That's what people asked me then and I ask myself today, though at the time the question made no sense whatsoever, so crystal clear it all seemed to me. There's a certain incomprehension that seals the cloister the anorexic creates for herself.

The film is a process of investigation of the body, of my memory of my body, an unveiling of the buried layers of subjectivity, a re-encounter with the experience of anorexia through my diaries and those of other women. This investigation of the inner worlds and scars of suffering is carried out in opposition to the grotesque spectacle our image-society tends to create around the skinny bodies of anorexic girls.

What the viewer sees in the film is fruit of my own reconnection with these diaries and, at the same time, my re-encounter with the places in which I had lived that pain and submitted myself to a ritualized routine, an obsession with weighing and measuring myself and my food; in short, the scene of all that dearth and self-mutilation.

Perhaps it was a bit like Alain Resnais in *Night and Fog*, which he shot in a place of extreme suffering, the concentration camps, and where he makes all the memory etched into those walls, objects and landscapes bleed back into view. I use diaries as a means of recovering memory inspired by what Chris Marker does in *Sans Soleil* and *Letter from Siberia*.

The diaries I drew from are notebooks that contain intensely private notes-to-self, spanning the period in which I was living through anorexia. They contain writings, attempts at self-portraits, records tracking my changes in bodyweight. They are the most inner, intimate maps, and through them I was able to weave a narrative of Clara's gradual emaciation.

Like my anorexic's ritualized daily routine, which subjects every act to the strictest diligences, images of the character's delirious/imaginary world are constructed with mathematical rigor. As in Michelangelo Antonioni's *The Eclipse* and *The Night*, here, too, objective, statement-like images defined by a geometrical framing of elements and objects only admit relationships of measurement and distance (I'm talking about the images of the inanimate spaces and things).

From Robert Bresson's *Diary of a Country Priest*, *The Trial of Joan D'Arc* and Marguerite Duras, I learned the possibilities of sound and voice over in cinema.

From Carl Dreyer in *Passion of Joan of Arc*, I've learned the passion and intimacy with the main character.

From Buñuel and David Lynch, I've learned about dream in films.

ABOUT THE DIRECTOR

Moara Passoni is an award-winning writer, director, and producer from Brazil. She co-wrote and associate produced the Academy Awards Nominee and Platino and Peabody Winner documentary *THE EDGE OF DEMOCRACY* (Netflix Originals, Sundance Film Festival) for which she was nominated for best narrative for both Critic Choices Awards Documentary Awards and International Documentary Association.

Before joining Columbia University, she worked as assistant director for the experimental Brazilian filmmaker Kiko Goiffman and did her first non-narrative short film *TILDEN'S DREAM* (2009). It won the Newcomers Award from the São Paulo Government State, was shot in Cuba, the Vatican and Italy and debuted at the It's All True International Film Festival. The short is a quixotesque, lyrical parable about dream, cinema and politics in America Latina.

Alumni from the L'atelier de Production de La Fémis/Cannes, Moara graduated in Sociology, Anthropology and Political Sciences (USP-SP); studied Dance and Performance (PUC-SP) and Aesthetics (Paris 8). After finishing a Master in Documentary Theory (UNICAMP-SP) she joined an MFA program on screenwriting/directing at Columbia University where she is a current candidate.

She currently has a short in post-production while she develops a Tv Series project with Exile Content and develop the screenplay of her first full-narrative feature film.

Her short *MY MOTHER IS A COW* tells the story of a teenage misfit who after having had her first period, gradually discovers the power of her magical thoughts, playing with death and pushing her physical and psychological limits into its extreme, until the moment she's shoved into awareness.

The one-hour drama limited Tv Series *CORINTHIANS DEMOCRACY* tells the true story of the infamous Corinthians Football Club that, in early 1980's, led by young, rebel rock-n-roller Casagrande, bohemian legendary captain Socrates and the jazzy capoeira Wladimir, form a team democracy that inspires a political revolution in the streets of Brazil, leading to the eventual fall of a fascist regime.

Her first narrative feature *COST OF LIVING* is based on the true story of mothers from the poor outskirts of São Paulo who became political leaders during the Dictatorship in Brazil.

ÊXTASE is her first non-fiction feature film that premiered in the main competition of CPH:DOX 2020 who called her "one of the great names of today". After CPH, it traveled to several festivals around the world, including Visions du Réel, BiografilmFestival and Doc Fortnight | Museum of Modern Art - MoMA. The film won the David Langlois Award for Innovation at Montreal's Festival du Cinema Nouveau, the Youngsters 16 + Award at the Lucas International Film Festival, the Jury Award of the Brazilian Cinema Critics

Association at São Paulo International Film Festival and the Prix of the Portuguese Association of Authors at Porto/Post/Doc Festival.

In 2020 Moara was listed in the prestigious “25 New Faces of Independent Film” by Filmmaker Magazine.

FILMOGRAPHY

ÊXTASE, 2020 (CPH:DOX), Writer / Director / Producer

THE EDGE OF DEMOCRACY, 2019 (Sundance / Netflix), Co-Writer / Associate Producer

FRANCESCA, 2017 (Harvard Film Festival, Brooklyn Women’s Film Festival), Writer / Director / Producer

OLMO & THE SEAGULL, 2015 (Locarno), Script collaborator / Associate Producer

ELENA, 2012 (IDFA), Associate Producer

TILDEN’S DREAM, 2009 (It’s All True), Writer / Director / Producer

ABOUT THE PRODUCERS

Petra Costa, Producer

In Petra Costa’s work the personal and the political are inextricably linked. Her latest documentary, *The Edge of Democracy*, was nominated for an Academy Award and was listed by the *New York Times* as one of the best 10 films of the year 2019. It is the third of a trilogy where she explores political and existential questions that have as a starting point her own family. Her first short, *Undertow Eyes* is an existential tale about love and death through an intimate portrayal of her grandparents. Her first feature, *ELENA*, executive produced by Tim Robbins and Fernando Meirelles and the most watched documentary in Brazil in 2013, is a mixture of documentary and fever dream. In 2015 Petra directed together with Lea Glob, *Olmo and the Seagull*, which won the young jury prize at the Locarno Film Festival. She has produced *ECSTASY* (2020) by Moara Passoni and is the Associate Producer of Barbara Paz’s *BABENCO* (2019).

FILMOGRAPHY

ÊXTASE, 2020 (CPH:DOX), Producer

THE EDGE OF DEMOCRACY, 2019 (Sundance / Netflix), Director / Producer / Writer

BABENCO: TELL ME WHEN I DIE, 2019 (Berlinale), Associate Producer

OLMO & THE SEAGULL, 2015 (Locarno), Director / Writer

ELENA, 2012 (IDFA), Director / Producer / Writer

UNDERTOW EYES, 2009, Director / Producer

Sara Dosa, Co-Producer

Sara Dosa is an Indie Spirit Award-nominated doc director and Peabody award-winning producer whose interests lay in telling character-driven stories about the human relationship to ecology and economy. Her first feature as a director, *THE LAST SEASON*, which tells the story of two former soldiers turned wild mushroom hunters, took home a Golden Gate Award at its SFIFF 2014 premiere, and was nominated for the Indie Spirit Truer than Fiction Award. Recently, Dosa co-directed an Emmy nominated episode of the Netflix music series *Re-Mastered* about Johnny Cash's 1970 concert for Richard Nixon. Dosa's third feature as a director, *THE SEER & THE UNSEEN*, premiered in 2019, winning awards at a number of festivals, including the McBaine Bay Area Documentary Prize at its SFIFF premiere and Best Foreign Documentary at the Oslo Independent Film Festival. *THE SEER & THE UNSEEN* was called "Captivating, strong and surprising" by The Hollywood Reporter and "Elegant, deft and inquisitive" by Variety, and "Sublime" by The Playlist.

As a documentary producer, she recently produced the Peabody winning *AUDRIE & DAISY* (2016 Sundance / Netflix Originals); and the Peabody and Emmy-nominated *SURVIVORS* (2018 IDFA / POV). Dosa co-produced the Academy Award-nominated *THE EDGE OF DEMOCRACY* (2019 Sundance / Netflix Originals) as well as *AN INCONVENIENT SEQUEL: TRUTH TO POWER* (2017 Sundance / Paramount), the follow up to Al Gore's seminal 2006 *AN INCONVENIENT TRUTH*.

In 2018, DOC NYC named Dosa to the inaugural "40 under 40" class of documentary filmmakers to watch and was also inducted into the Academy of Motion Picture Arts & Sciences, Documentary Branch. She graduated from Wesleyan University and holds a joint Masters in Anthropology and International Development Economics from the London School of Economics & Political Science. She lives and works in San Francisco, California.

FILMOGRAPHY

ÊXTASE, 2020 (CPH:DOX), Producer

THE SEER & THE UNSEEN, 2019 (SFIFF), Director / Producer

THE EDGE OF DEMOCRACY, 2019 (Sundance / Netflix), Co-producer

TRICKY DICK & THE MAN IN BLACK, 2018 (Netflix), Co-director

SURVIVORS, 2018 (IDFA / POV), Producer

AN INCONVENIENT SEQUEL: TRUTH TO POWER, 2017 (Sundance / Paramount), Co-producer

MELTING ICE, 2017 (Sundance), Producer

AUDRIE & DAISY, 2016 (Sundance / Netflix), Producer

THE LAST SEASON, 2014 (SFIFF / America ReFramed), Director / Co-producer

BORDER PATROL BODY SLAM, 2013 (NY Times OpDocs), Producer

INEQUALITY FOR ALL, 2013 (Sundance / Radius), Associate Producer / Field Producer

ELENA, 2012 (IDFA / Syndicado), Associate Producer

Margo Mars, Consulting Producer

Margo Mars is the Dutch founder of Lief, a London based creative content studio, and one of the most respected and well-known producers across the UK. Mars has a proven track record for cultivating innovative and imaginative approaches to working, nurturing the careers of its exceptional and uniquely diverse filmmakers such as Alma Har'el (JellyWolf), Natasha Khan (Lost Girls), Eva Michon (Adult Baby), Lola Young (Imogen) and Lotje Sodderland (My Beautiful Broken Brain).

As a partner of Free The Work, a nonprofit initiative founded by Alma Har'el dedicated to expanding access for underrepresented creators, Mars promotes and celebrates inclusivity creating new culture-defining work with underrepresented voices of filmmaking today.

Mars' body of work has won numerous awards, including D&AD, British Arrows, Campaign, VMA and Tribeca X, as well as the Grand Prix at Cannes Lions. Her films have been funded by Tribeca Studios, The BFI Doc Society, The Guardian and Lush Film Fund.

FILMOGRAPHY

ÊXTASE, 2020 (CPH:DOX), Consultant Producer

ADULT BABY, 2020, (Lief) Producer

TRIPLE BEAM DREAM, 2020 (NOWNESS, Lief), Producer

IMOGEN, 2019 (AMDOCS), Producer

BAT FOR LASHES LOST GIRLS 'THE HUNGER' 'KIDS IN THE DARK', 2019 (AWAL, Lief), Producer

THE 4TH WAVE, 2019 (Tribeca Studios, Lief), Producer

JELLYWOLF, 2017 (I-D, Tribeca X), Producer

KEY CREDITS

Director, Writer, Producer

Producer

Writer, Editor

Co-Writers

Writing and Editing Collaborator

Director of Photography

Original Score

With Music By

Sound Design

Sound Design and Mix

Executive Producers

Production Company

Moara Passoni

Petra Costa

Fernando Epstein

Daniela Capelato, Henrique P. Xavier

David Barker

Janice D'Avila

Ismael Pinkler

David Lynch and Lykke Li

Cecile Chagnaud

Edson Secco

Paula Pripas, Leda Stopazzoli, Emilia Ramos

Busca Vida Filmes

CONTACTS

Moara Passoni

moarap@gmail.com

Sales Contact

Aleksandar Govedarica

Syndicado Film Sales

+42 19 49635890

aleksandar@syndicado.com

