

QUINZAINÉ
DES RÉALISATEURS
Société des réalisateurs de films
CANNES

SICK SICK SICK

Directed by
Alice Furtado

*Artur bleeds to death.
Silvia wants him back.*

2019 – Brazil / France / Netherlands
HD – 100min – 1:2.39 – 5.1 – Portuguese
Original title “Sem Seu Sangue”



Logline

Silvia and Artur's teenage-romance starts abruptly and ends up all of a sudden after a serious accident. Silvia gets sick and her days turn into dark. Her mourning becomes an obsessive quest to bring Artur back to life.

Synopsis

Silvia is an introspective young girl who is not interested in the daily routine between family and school. Everything abruptly changes when Artur arrives unexpectedly in her class, after being banned from several other schools. Silvia is amazed by the vitality of the boy, who actually suffers from a serious illness - hemophilia. The two immerse themselves in an intense and brief coexistence, interrupted by an accident in which Artur bleeds to death. Silvia gets sick and sees her life turn into a strange nightmare. The mourning gradually becomes an obsession, and obsession becomes a goal - Silvia will do anything to bring him back to life.





Crew

Director

Alice Furtado

Script writers

Alice Furtado and Leonardo Levis

Director of photography

Felipe Quintelas

Production designer

Elsa Romero

Editors

Alice Furtado and Luisa Marques

Additional editor

Eva Randolph

Sound

Rubén Valdés

Original score

Orlando Scarpa Neto

Sound designer

Tiago Bello

Mixing

Matthieu Langlet

Producers

Aline Mazzarella, Matheus Peçanha and Thiago Yamachita (Estúdio Giz)

Co-producers

Elaine Azevedo e Silva
(Oceano Cinematográfico -Brazil)

Edwina Liard and Nidia Santiago
(Ikki Films -France)

Frank Hoeve, Katja Draaijer
(BALDR Film -Netherlands)

Executive producer

Carlos Eduardo Valinoti

Post production coordinator

Gabriela Ruffino

Cast

Luiza Kosovski

Silvia

Juan Paiva

Artur

Digão Ribeiro

André

Silvia Buarque

Fernanda

Lourenço Mutarelli

Marcelo

Ismar Tirelli Neto

Luís

Valentina Luz

Lia

Nahuel Perez Biscayart

Matthieu

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Director's Bio & Filmography

Born in 1987, in Rio de Janeiro, Alice Furtado is a filmmaker and editor. She graduated in Cinema at Universidade Federal Fluminense (Brazil), and post graduated at Le Fresnoy (France). She directed the short films *Duelo antes da noite* (Cannes Cinéfondation 2011) and *La grenouille et Dieu* (2013). As an editor, she worked in Eduardo Williams' first feature *El auge del humano*, and *Os sonâmbulos*, by Tiago Mata Machado. *Sick, Sick, Sick* is her feature debut as director.

Director's statement

Sick, Sick, Sick is a film about love and its destabilizing potential. Love that puts the mechanic, productive functioning of routine to test. It is also a film about desire, this strong and passionate feeling that can motivate people to be better than they ever thought they could be, but that can also lead to doom. Soon I realized that these two feelings, love and desire, walked hand in hand as a double edge sword. They enhance each other but can also be a very destructive (and yet, powerful) combination.

It was motivated by these scorching feelings that the idea of a young girl who would strongly refuse to accept losing her first love has sprung on my mind. Silvia, the hero, came up before the story. With time, the idea of her sensorial journey from love to loss, from loss to the obsession of resurrection started to gain form while the concept of sickness became important to me: I began to face desire as a "pathological" condition that would make this character stronger than others and guide us through her spiral journey.

As the international title suggests, it is a film in three parts, each one marked by the transformation of its main character's body through different kinds of sickness. A body that evolves from the discovery of love and sex to the physical somatization of a devastating loss, ending up in an obsessive, magic state that leads to trance and finally possession. Driven by my love for horror movies and the zombie genre, it was a natural choice to let the fantastic in this teenage love story, building up to this haunting but also open ending.



Q&A with Alice Furtado

Where did you get the idea for this film? Where did your inspiration come from?

The inspiration came from my own life experiences. I was young when I had my first break-up and I remember my body reacted pretty wildly to it. I did a lot of exams at the time, I even went through an endoscopy with the same doctor who does it in the movie. It also came, of course, from my love for horror movies and the zombie genre. I joined both things together and started to imagine the story of this girl who simply wouldn't accept losing her first love. This is how it began, I had the first ideas in 2012, but started to write in 2014.

A first film is often very personal. In which way is this film personal to you?

I would say that, besides the fact that it was written from some personal experiences, I also did it the way I wanted, and it reflects a lot my point of view in life. While I was writing it I was in the middle of another relationship, with the person I'm with today, and during the process we reached a difficult moment where we almost quit ourselves because life and routine couldn't give us enough time. And I thought, how can this be? How can it be that our society makes people put aside their deepest encounters, and all the intensity they can get from it, because it disrupts their functional, productive state? I'm totally against this, and the film is a praise for lovesickness. I could never do it if I didn't know this feeling, and I think that a lot of people go through life without daring it, it's a problem of our society. I agree with Alain Badiou when he says that love is under threat, and we need to act in its defence.

It's also a film about love sickness with a horror side. How did you manage to keep the balance between the love story and the fantasy side?

It felt pretty natural to me to develop the story between those two dimensions, let the fantastic in this teenage romance. I really think that fear and desire are two very close feelings, they enhance each other, and if you think about it, horror movies often have a pretty sensual side, that's also why I like them. Things are more physical, and as a spectator of a horror film you usually keep your immediate senses much more alive than your deep brain operations. I wanted the love story to unfold itself in that sensorial way as well, make it about the physical impression that one body leaves on another after a relationship. So it made sense to me to develop this dark, haunting side of desire.

How did you find the actors? How did you choose them? How did you work with them, direct them?

I worked with a casting director, Giovanni Barros, who is also a friend and understands me very well. He found Luiza on a drama class and took her to our casting sessions. I interviewed a lot of girls, but she impressed me since the first time we met, and it was the same way with Juan, which was already famous for Brazilian soap-operas and Giovanni insisted I should meet. After the interview we selected eight girls and boys to go through a workshop, and there we also found that they had the perfect match. Rehearsals were pretty experimental and they fully dived in my propositions. I think that gave them confidence on set, because they really knew their characters, how they walk, how they look at each other, etc. I also used a lot of music, that really tuned



them to the right emotions sometimes. The rest of the cast is a mix of very professional actors and also first time travellers, some of them are friends, and I really enjoyed working with all. There is no formula to me, each actor has different needs, and in the end it's more about an emotional connection than anything. That's something I can feel when I choose them.

How does music inspire you?

It's my major source of inspiration, I would say, because I usually have the first ideas for a scene while listening to music. The Salem song that ends the film was a lot in my mind when I started to imagine the universe of Sick, Sick, Sick. I like to work with music in all stages - to write, to rehearse, to edit, and it takes an important place in the work as a whole. My collaboration with composer Orlando Scarpa Neto, which started in my second short *La grenouille et Dieu*, is also fundamental. Sometimes he can compose from the script, and it helps me a lot to prepare a scene, to visualize it in my mind, and also for rehearsals. I also invited singer-songwriter Leticia Novaes, whom I really like, to compose a special song for the film, and it's really good, a very emotional moment.

The work on the frame and light is quite important as well. Could you talk about it?

It was a risk I decided to take to work almost entirely with tight shots and long lenses. I wanted the film to flow as a sensorial journey and it was clear to me that this would only work if we could feel Silvia's body states, so it was a rule to be always close to her skin, and share her unclear vision of things. The camera was usually set in the middle of the scene and not outside it. The DoP Felipe Quintelas, with whom I had

worked with already in my previous short, accompanied me on the rehearsals, and we started to test it, we agreed it worked well. For the light it was less rigid, we discussed it scene by scene, but there were no actual rules. We can vary from totally natural, overexposed sunlight to some really stylized studio scenes, and I think it works well because we're actually in Silvia's mind most of the time...

You studied cinema in Brazil and then at the residence in Le Fresnoy in France. What impact did these two cinema approaches have on your work? Could you talk about these two experiences?

My school in Brazil is where I met almost everyone that I collaborate with today. Regardless of generations, there is a real community of people who come from there in Rio, and even if each of us is different, I think there's a common idea of how to make films that we share, and it's pretty nice. It was also the place where I started to build up my thoughts and tastes on cinema, an extremely cinephile moment, and the beginning of the 00s was a good time for that. I would rush to see the new films by Abel Ferrara, Gus Van Sant, Claire Denis, Apichatpong Weerasethakul, Jia Zhang-Ke, Lucrecia Martel... I did though feel at some point that I needed to expand my thoughts to other domains, and exchange with people from different backgrounds. That's when I decided to apply for Le Fresnoy. This was a totally different experience because most of my colleagues came from other areas and were making films for the first time. It's a good place to experiment, but also to learn how to fight for your ideas. I was lucky to have Claire Denis as a tutor, and, amongst all the good things that I learned from this experience with her, she really thought me to fight hard and never let go the important things.



Estúdio Giz (Brazil) – Producer

www.estudiogiz.com.br

Estúdio Giz is an audiovisual production company founded in 2014. Based in Rio de Janeiro, it works on the development and production of projects for TV and cinema in partnership with independent creators. It is the producer of “Sick, Sick, Sick” (2019), by Alice Furtado, and “Paulistas” (2017), by Daniel Nolasco, with world premiere in the “Next Masters” competition at Dok Leipzig 2017. Estúdio Giz is also the associated producer of “El Auge del Humano” (2016), by Eduardo Williams, awarded with the Golden Leopard in the “Cineasti del Presente” competition at Locarno Festival in 2016. The company has also produced 13 short films over the years, screened and awarded in more than 40 film festivals, such as FICUNAM, Havana Film Festival, Queer Lisboa, among others.

BALDR Film (Netherlands) – Co-producer

www.baldrfilm.nl

BALDR Film (2012) is the production company of producers Frank Hoeve and Katja Draaijer in Amsterdam. They focus on developing and (co-) producing international high-quality features and documentaries of a select number of filmmakers with a distinctive personal signature. Their latest credits are “Those Who Feel the Fire Burning” by Morgan Knibbe (IDFA, Dutch Academy Award), “Etgar Keret: Based on a True Story” by Stephane Kaas (International Emmy Award, Prix Italia), “Heartbound” by Critics Week-Winner Janus Metz (TIFF 2018, IDFA), “Western Arabs” by Omar Shargawi (Berlinale 2019) and “Sick, Sick, Sick” by Alice Furtado (Cannes Directors Fortnight 2019). Currently in production is “Mitra” by Kaweh Modiri (Winner Eurimages Co-production Development Award). Frank Hoeve was Producer on the Move in Cannes 2018.



Ikki Films (France) – Co-producer

www.ikkifilms.com

Ikki Films produces and co-produces original and innovative films since 2011, live and animated. The team is composed by producers Nidia Santiago and Edwina Liard. At Ikki Films, we are internationally oriented. Our approach is to produce films with audacious and singular vision of the world. Our film productions have been selected at nearly 700 international festivals and have won more than 100 prizes, including the FIPRESCI Prize in Annecy, Unifrance Prize at Cannes Film Festival, Best Animation Film in Animamundi, Zinebi, among others. We have been nominated to the Oscars 2018 with *NEGATIVE SPACE* by Ru Kuwahata & Max Porter. *“Sick, Sick, Sick”* by Alice Furtado is our first live action feature film in co-production with Brazil and the Netherlands selected at La Quinzaine (Cannes 2019).

Oceano Cinematográfico (Brazil) – Co-producer

Elaine Azevedo e Silva is the creator of Oceano Cinematográfico that is located in the small town of Niteroi, Rio de Janeiro since 2010. With 15 solid years of experience in the cinema industry, Elaine brings to Oceano her commitment to a independent brazilian cinema ready to entertain the world. Ocean co-produced with Jura Films the movie *“The Serpent”*, with acclaimed brazilian actors Lucelia Santos and Matheus Nachtergaele. This movie is a beautiful adaptation of a Nelson Rodrigues play and won the Special Judges Prize at the 20th Brazilian-Luso Cinema Festival in Santa Maria da Feira, Portugal. Nowadays, Ocean is producing the movie *“Inybia”*, an attempt to tell the histories of the original inhabitants of the Guanabara Bay surroundings in the 16th century Rio de Janeiro.



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QUINZAINE
DÉCOUVERTE
CANNES 2018

ESTUDIO GZ, IKKI FILMS, BALBO FILM AND
OCEANO CINEMATOGRAFICO PRESENT

SICK SICK SICK SICK

WRITTEN BY ALICE FORTADO

ESTUDIO GZ IN ASSOCIATION WITH IKKI FILMS BALBO FILM OCEANO CINEMATOGRAFICO PRESENTS SICK, SICK, SICK (SEM SEU SANGUE)

CASTING BY LUIZA KOSOVSKY. COSTUME DESIGNER: JUAN PABLO DIGNÓ. HAIR: RIBEIRO SILVA. MAKEUP: BUARQUE LOURENÇO. MUSIC BY MITIARELLI ISMAEL TIRELLI. NETO VALENTINA LUZ. EXECUTIVE PRODUCERS: NAHUEL PEREZ BISCAYART

PRODUCED BY ALINE MAZZARELLA. MATHEUS PECARINA. THIAGO YAMACITA. EXECUTIVE PRODUCERS: BELLAINE AZEVEDO E SILVA. EDWINA LIARD. FRANK HOEVE. KAZIA DRAALGER. NIKKA SARDIAGO

PRODUCED BY WILLY FREEMAN. WISALFHA. VIOLET. PRODUCED BY CARLOS EDUARDO VALENTE. EXECUTIVE PRODUCERS: FELIPE DIWIELAS. WENDISSA ROMERO. EXECUTIVE PRODUCERS: KIKKA LOPES. MASTA AHANE

EXECUTIVE PRODUCERS: JORJHEN VALDÉS. EXECUTIVE PRODUCERS: ALICE FORTADO. LUIZA MARIQUES. EXECUTIVE PRODUCERS: EVA FRANCO LPH. EXECUTIVE PRODUCERS: ORLANDO SCARPA. NETO. EXECUTIVE PRODUCERS: TILSA MOWLES. JUAN PABLO BELLO

EXECUTIVE PRODUCERS: GABRIELA RUFFINO. EXECUTIVE PRODUCERS: GIOVANNI BARROS. EXECUTIVE PRODUCERS: ALICE FORTADO. LEONARDO LEVIS. EXECUTIVE PRODUCERS: ALICE FORTADO

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