

DUGONG FILMS in collaboration with RAI CINEMA  
SERIOUSFILM, BLUE SKIN FILMS  
present



# **That Which to Come is just a Promise**

a film by Platform

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**World Premiere 23rd of MAY 2019 at 14.45 @ THEATRE CROISSETTE**  
**24th of MAY 2019 at 16.30 @ STUDIO 13**

## Synopsis

In a long sequence through Funafuti island, the state of drought and flooding alternate fluidly, and without interruption. The places and the actions of their inhabitants, in the constant and smooth movement from one state to another, set-aside the two recurring situations of the island: the waiting and the suspension. Since some years, Funafuti, in the Tuvalu archipelago, is the scene of a unique phenomenon: due to the unnatural overheating of the sea, salt water rises from the ground, flows through the pores of the land and floods it, putting the future of life at risk on the island.



## Director's Note

Land and water are the protagonists of this work, at least as much as the people and the things that suffer their changes.

This film is told from a human point of view.

Land and water are both treated as walkable grounds, with the difference that if land has among its vocations that of being ground, water does not.

Land has the consistency to be walkable ground, water does not.

Usually the human body is supported on ground, while it sinks in water.

In this film there is no difference between being above and being inside.

Usually, gestures, actions and movements are different in these two distinct dimensions.

Not here.

The film is a poetic translation of the transition of a territory, of a way of life and of a culture, from one state of affairs to another.

This film talks about forced change, about something that seems natural and inevitable but that, instead, is caused by artificial and avoidable acts.

This film's idea certainly arises from some recurring elements that characterize much of our recent work. In particular, we are referring to the attention given to spatiotemporal changes that, through a complex editing process, are created out of real footage. What has interested us for several years is the possibility of working on the landscape to create a continuum of situations that are normally considered either opposite to each other or generated one from the other. Nobody imagines these situations occupying the same time and place, which instead is what we do.

For years, one of the common threads that has guided our research is the production of a state of apparent impossibility, or the exposure, within a unity of time and place, of realities that are possible only in times and

places that are distant from each other. In this regard, it seemed to us that what is happening and will happen in Tuvalu is perfect to further reflect on the poetic aspect triggered by large and small changes, whether personal, climatic, meteorological or cultural. Not only that: it also allows us to create a project that, without having any didacticism or ambitions to be a naturalistic documentary, pays attention in a poetic way to the drama that each state of exception generates.

We are always interested in challenges, meaning the manner and place where to create our own impossibilities and produce, at the same time, a “possible.” And this film is for us all and beyond that: the creation, exclusively from frames of real footage, of the moment of suspension caused by the transition from one state to another, in a fluid, seamless manner. Hence the choice of doing a 20-minute-long tracking shot in which, using only the dizzying and poetic power of images and sounds, a denunciation can also take form, one that, at least in words, is universally shared: the recognition of the threat posed to our planet by climate change.

We filmed in Tuvalu a single tracking shot three times in three different climate conditions, using perfectly identical timings, moves and frames. This necessarily entailed the creation of a filming apparatus that, through the use of GPS systems, allowed total accurate repetition of the established tracking shot.

The three different conditions are the two extremes, droughts and cyclonic storms, and the time between them. The first moment is characterized by the severe dryness of the land and is generated by the increasing impact of a meteorological phenomenon that cools the sea surface temperature, known as La Niña. The second moment is characterized by flooding and is generated by the increasing influence of another weather event, called El Niño. The third moment is, instead, the moment of passage between the first two.

All the shots, the camera movements, the actions of the people filmed and the timing, have been repeated with absolute precision. In the editing and post-production phases, this material permitted a fluid, seamless transition from drought to flood, while the characters enact those actions and movements that we found significantly reflective of the spirit of Tuvalu.

This constitutes the uniqueness of this film.

Platform



## Flatform, director's bio

Flatform is an artist collective acting since 2006 and based in Milan and Berlin. Films by Flatform have been featured in several film festivals such as IFFR in Rotterdam, Venice Int'l Film Festival, IFFT in Toronto, Kurzfilmtage in Oberhausen, LOOP in Barcelona, Festival du Nouveau Cinema in Montreal, IFF in Melbourne, International Doc Film Festival in Jihlava among others.

Works by Flatform have been shown in many museums and institutions including Hirshhorn Museum in Washington, Wexner Center for the Arts in Columbus, Centre Pompidou in Paris, MSU-Museum of Contemporary Art in Zagreb, MAXXI Museum in Rome, Haus der Kulturen der Welt in Berlin, Garage Museum of Contemporary Art in Moscow, Museu da Imagem e do Som in San Paolo.

Selected Awards: Nashville Intl Film Festival, 2016; Go Shorts in Nijmegen, 2016; Jihlava Intl Doc Film Festival, 2015; 25FPS Zagreb, 2009; Screen Festival Oslo, 2008.

## Selected Filmography

'Eleven trails', 2018

EYE on Art, EYE Filmmuseum, Amsterdam

'Quantum', 2015

IFFR Rotterdam Int'l FF, winner at Jihlava IDFF, winner at Nashville Int'l FF, winner at Go Short Nijmegen

'Trento Symphonia', 2014

Tiger Competition IFFR Rotterdam, TIFF Toronto

'Movements of an impossible time', 2011

Mostra del cinema di Venezia- Orizzonti, IFFR Rotterdam Int'l FF

'A place to come', 2011

International Short Film Festival Oberhausen, Festival du Nouveau Cinéma Montreal, Kasseler Dokumentar film und Videofest - Kassel

'Cannot be anything against the wind', 2010

Mostra del cinema di Venezia- Orizzonti, Indielisboa, International Short Film Festival Oberhausen

'57.600 seconds of invisible night and light', 2009

IFFR Rotterdam Int'l FF, Cinema du Réel - Paris, Indielisboa

'Sunday 6th April, 11:42 am', 2008

IFFR Rotterdam Int'l FF, winner at 25fps Zagreb, winner at Oslo Cinematek

[www.flatform.it](http://www.flatform.it)



# COMPANY PROFILES

## DUGONG FILMS (Italy)

The Dugong is a large marine mammal, the inspiration for ancient sea-faring tales of mermaids and sirens. From this creature Dugong draws its name, a Rome based production company focused on the blurred line between fiction and documentary. Dugong films have been shown in festivals such as Cannes (Samouni Road, 2018, Winner Cœil D'Or for Best Documentary), Venice (Controfigura, 2017, The Years, 2018, Winner of the European Film Award for the best short), Toronto (Mon Amour Mon Ami, 2017), Locarno (The Challenge, 2016), Rotterdam (Whipping Zombie, 2017), and were exhibited in art venues such as Tate Modern and Art Basel.

info@dugong.it

## SERIOUSFILM (Netherlands)

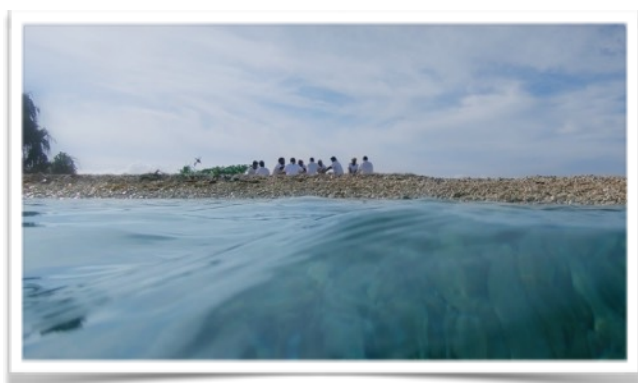
seriousFilm is a Rotterdam based foundation for audiovisual production since 2004. seriousFilm is run by Koert Davidse (producer | director) and Marc Thelosen (creative producer). We use various media and styles for producing feature films, experimental films, film essays, documentaries, websites, animations, interactive projects, and installations.

marc@seriousfilm.nl

## BLUE SKIN FILMS (New Zealand)

CATHERINE FITZGERALD founded Blueskin Films in 2002. The company has produced Tusi Tamasese's "One Thousand Ropes" and "The Orator", both NZ's nominees for Best for Foreign Film, amongst its international award winning features; as well as short and documentary films which have been selected in Festivals including the Berlin, Venice, Cannes, Sundance, Toronto Film Festivals and the Academy Awards and sold worldwide. The company currently has active co-productions with Scotland, China, Korea, Italy-Netherlands and mentors selected new producers, writers and directors. Blueskin Films and Catherine are known as a creative producer and has worked extensively with Maori and Pacific, other cultures and women filmmakers.

catherinef@blueskinfilms.co.nz



**“QUELLO CHE VERRA’ E’ SOLO UNA PROMESSA”  
(THAT WHICH IS TO COME IS JUST A PROMISE)**

A Film by Flatform

Experimental Short, 22’, DCP, colour, no dialogues

Country of Origin: Italy / Netherlands / New Zealand

Direction, Cinematography, Editing: Flatform

Production Companies: Dugong Films (IT) in collaboration with Rai Cinema / seriousFilm (NL) / Blueskin Films (NZ)

In collaboration with Rai Cinema

With the support of  
Mibac DG Cinema  
Ministry for Environment, Land and Sea Protection of Italy  
Netherlands Film Fund

Compositing & VFX: Stereomatrix - Reinier van Brummelen & Neda Gueorguieva  
Camera: Simon Baumfield & Jess Charlton  
Sound: Wiebe de Boer





QUINZAINE  
DES RÉALISATEURS  
Société des réalisateurs de films  
CANNES 2019

# THAT WHICH IS TO COME IS JUST A PROMISE

a film by  
PLATFORM

DUGONG FILMS in collaboration with RAI CINEMA, seriousFilm, BLUESKIN FILMS  
an Italian, Dutch, New Zealand coproduction, with the support of MIBAC DG CINEMA, MATTM Ministry for Environment, Land and Sea Protection of Italy, NETHERLANDS FILM FUND NLFF  
cinematography & editing PLATFORM, compositing & vfx STEREO MATRIX Reinier van Brummelen & Neda Gueorgieva, camera SIMON BAUMFIELD & JESS CHARLTON  
sound WIEBE DE BOER, produced by GIULIA ACHILLI, MARCO ALESSI, MARCTHELOSEN, CATHERINE FITZGERALD  
directed by PLATFORM

DUGONG  
FILMS

seriousfilm

blueskin  
FILMS  
limited



NL FILM  
FONDS

Rai Cinema