

A FILM BY JORGE JÁCOME



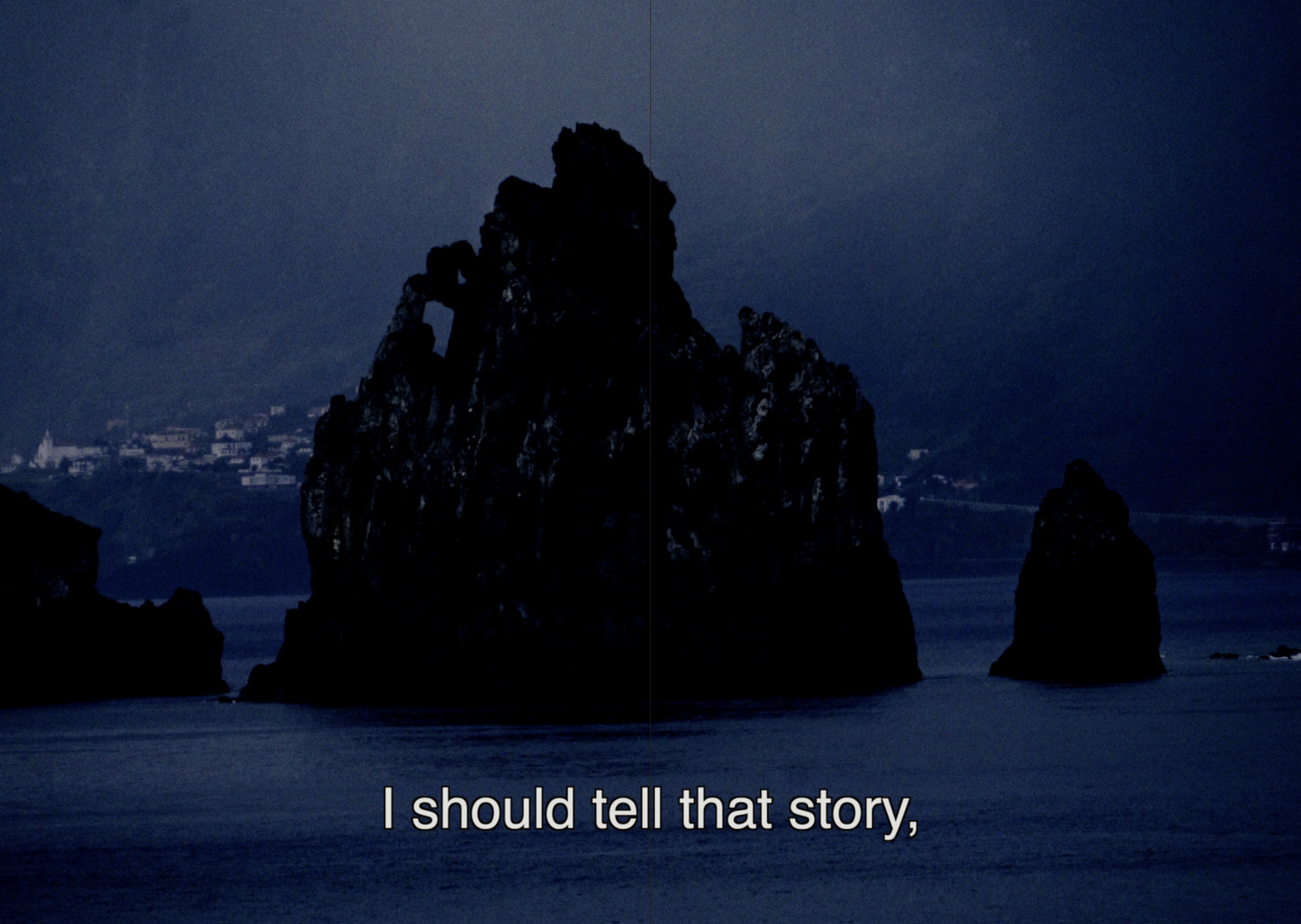
SUPER
NATURAL

85 MIN *PORTUGAL* 2022
DCP - COLOR - 5.1

4K, SUPER 8
MINI DV, 720P, CCTV

SUBTITLES AVAILABLE IN DIFFERENT LANGUAGES





I should tell that story,



SYNOPSIS

SUPER NATURAL is a film that talks and listens, that interferes and seeks out those who are beholding it. Its desire is to abandon the screen, to take a look at those who look at it, and listen to them, but also to be smelled and seen beyond what is being seen.

SUPER NATURAL is a transcendent experience occurring outside of the body, of all bodies, but particularly of one's own. It is like a super-power and, in this movement, it focuses on the image, a sensitive existence one intends to speak with. That is why this film aspires, in a speculative gesture, to activate an effect, a hypothetical relaxation, a sensory experience for those who are off the screen as if they were on it.

the story of forgetting.

SUPER NATURAL

WITH:

ALEXIS FERNANDES
BÁRBARA MATOS
BERNARDO GRAÇA
CELESTINE NGANTONGA NDZANA
DIOGO FREITAS
ISABEL GOMES TEIXEIRA
JOANA CAETANO
MARIA JOÃO PEREIRA
MARIANA TEMBE
MILTON BRANCO
PEDRO ALEXANDRE SILVA
RUI JOÃO COSTA
SARA REBOLO
SOFIA MAROTE
TELMO FERREIRA

DIRECTOR AND EDITING:

JORGE JÁCOME

SCRIPT:

ANDRÉ E. TEODÓSIO, JORGE JÁCOME
JOSÉ MARIA VIEIRA MENDES

ART DIRECTION:

ANDRÉ E. TEODÓSIO

IMAGE:

MARTA SIMÕES

COLOR CORRECTION:

ANDREIA BERTINI

SOUND:

SHUGO TEKINA

SOUND DESIGN:

ANTÓNIO PORÉM PIRES

MUSIC:

RAW FOREST, VIOLET

DESIGN:

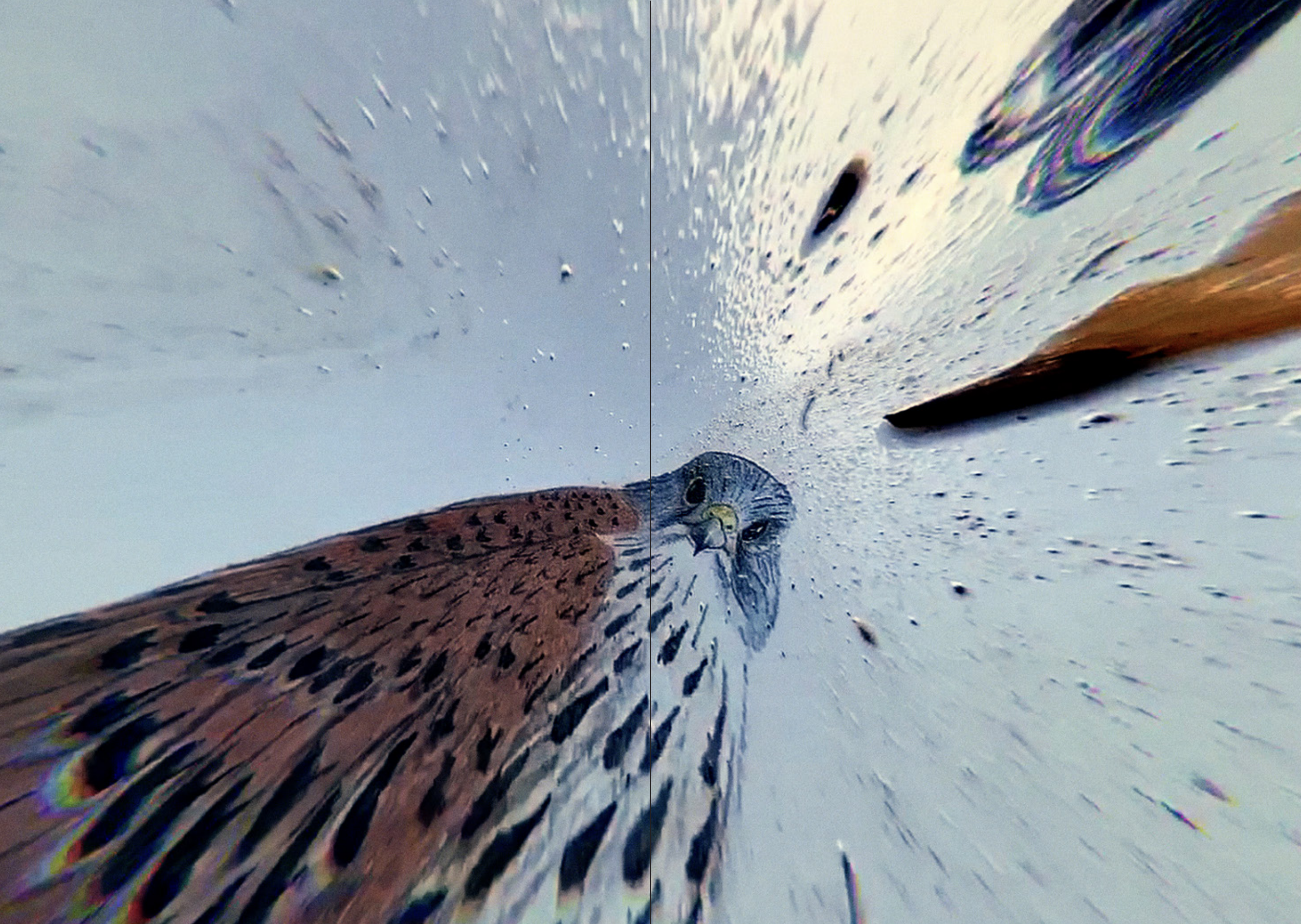
THE ROYAL STUDIO

PRODUCTION:

UKBAR FILMES

CO-PRODUCTION:

TEATRO PRAGA,
DANÇANDO COM A DIFERENÇA



SUPER NATURAL is a film created in collaboration with the performing arts companies Dançando com a Diferença and Teatro Praga.

The Madeira Island-based dance company Dançando com a Diferença — founded in 2001 with a mission to bring together people with and without disabilities for the creation of artistic objects— invited myself and the Lisbon-based Teatro Praga — founded in 1995 and focused on the development of works of theater, performance, curation, and pedagogy — to create a new work in collaboration with their artistic team.

The alliance began by simply spending time together on Madeira. This was not only to meet each other but also to learn and understand the context of the company's members — both in relation to their familiar environment and to their relation with the geography of the island.

When we returned to the island to shoot — already in the midst of the pandemic — we knew that we wanted the film to be a journey that contemplated both the early beginnings of humanity and the uncertain future of the planet.

This narrated voyage is long but simple. Everything emerges and evolves from the water, plants, and oxygen, with beings gradually developing and multiplying according to various criteria of desire: from fur patterns to nail colours. **SUPER NATURAL** unfolds — with the spectator as a part of it — sustained in the experimentality that is the very act of existence. The city of concrete merges with the island, as food with stomachs or constellations with our comprehension of the sky. Everything triggers everything else, and everything is related in a sensorial experience enhanced by colours, landscapes, and sounds.

SUPER NATURAL reveals that “the natural”, whether that of a body or an object, is always more complex than it seems. The film's line of thought belies concepts such as “inclusion” and “difference”, preferring procedures and historiographies about the humanization process that intertwine quantum physics with neurology, biophysics, engineering, and poetry.

SUPER NATURAL takes place on an island inhabited by biology that survived the Ice Age and flora born out of a coexistence between endogenous species and human presence, informed by various migrations and the traces of passersby who crossed and continue to cross it. Shots in the film reveal landscapes inhabited by the performers of Dançando com a Diferença, as if we were leafing through an album of portraits. Offering a space of improvisation for performers in locations as diverse as a natural

swimming pool, a jacuzzi, a garden, an orchid nursery, the beds in their homes, a cable car, or a spa, **SUPER NATURAL** puts the spectator in direct confrontation with the multiplicity of “the natural”.

SUPER NATURAL was conceived from the beginning as a performative film: a film that is constantly looking to interfere and interact with what is in front of it.

The film begins by thanking the audiences in the screening room for their presence, projecting itself into the room, in a desire to see the space and the gathered spectators. When voice and light install themselves on the screen the journey begins, in chapters or stages, through images captured on multiple forms of media: surveillance cameras, mobile phones, film, and video cassettes.

Alongside these images, the film itself speaks to the audience, through written text and a voice inspired by meditative atmospheres, intensifying this relationship between film and audience, searching for an osmosis that is itself a statement about filmic existence and ontology.

SUPER NATURAL proposes a world in which performers are human beings, as well as a mermaid, a passionfruit or a cat, in which the emotions and the tears of the audience who see the film are as complementary to fiction as those of Instagram filters, or in which the sound of the wind, captured in pure cinema vérité, is as musical as an electronic beat.

In this history of cinema and media, we leave the urban centre of Madeira's capital Funchal and enter the rooms where the performers sleep. We move from the natural pools to the colossal base of an airport built on a beach. **SUPER NATURAL** guides us on the journey of life, sharing contexts, geographies, historical curiosities, music videos, confessions, and moments of humour, culminating in a proximity that confuses gazes, fiction with reality, drones with birds, and robots with spiders.

And so, the lives portrayed riding along with the passage of time recorded in the film become increasingly diverse, as diverse as its performers - human, non-human, mythical, or robotic. **SUPER NATURAL** is that: perpetual motion. Finding in movement and its continuity a superpower. **SUPER NATURAL** is an ode to all life forces.







You're no longer there,
and I am no longer here.

K.O.



We are already somewhere else.

It begins like a pop song. There’s a you, there’s an I, and there’s nothing in between. “I’m so happy you found the time to be here, baby.” Where are we anyway? The frame is filled with hyper-saturated colours, different colours caressing each other; it’s impossible to say where one ends and another begins, cyan becoming magenta, passing through baby blue along the way. We have no choice, but to surrender and follow the voice. There’s two of them actually, one glitch talking to another, neither human, nor natural, voices produced without organs. They have some shared past, but it’s of no great importance. What matters is here, what matters is now. “I’m so happy that you made it, baby.” It’s oddly reminiscent of Carly Rae Jepsen: “You gotta believe in me…We are super natural.”

It’s like a pop song, but it also feels like a type of hypnosis, a meditation, a trip, a mash-up, a state where the shape we’re given becomes hazy.

Is this what mermaids see when they close their eyes? When they open them again, we see sleeping bodies, swimming bodies, rainbows, a couple of crabs, a couple of mermaid princesses, a rock-mountain, spider robots, screaming dragon fruit, a flower gang bang, a crystal ball, digital tears, dust and air. Endless body. Everything body. “Every day euphoria.”

It’s like a pop song, but it also feels like a type of hypnosis, a meditation, a trip, a mash-up, a state where the shape we’re given becomes hazy. A film full of bodies of the most deliriously different shapes becomes a film about forgetting one’s own body, feeling it dissolve, about bodies entwined with their environment, bodies entwined with other bodies. Bodies of no fixed shape or form, neither solid nor liquid nor gaseous, but mutable, malleable, always becoming. All it takes is a green tail or a soil-coloured boxing glove to be a mermaid or The Hulk. Part human, part superhero, all skin.

A mermaid is not only a hybrid being, but also traverses different environments. Skin enveloped in water, skin enveloped in air, skin as a film, a membrane that allows things to flow through us, a form of encounter, a new sense of perception. Different bodies, different membranes, different films. Filming the ocean with a Super 8 camera is not the same as filming it with an iPhone, each experience produced is unique. The film rushes wildly through CCTV webcam footage and Instagram feeds, live-action and animation, celluloid and digital.

Different bodies need to be filmed differently too. SUPER NATURAL proposes a distinct way of filmmaking, one that does not come from a single point, but rather creates in-between perspectives, a film about being together made together, a series of fragments, each made on its own terms, an amalgam of moments, many heres and nows, the surface of the screen transformed into a billowing, shimmering tissue where they all meet. As such, it works with a form

of narration that dares to give up on preconceived notions of what a story is and how it is to be told, who tells it and how it should feel, and invites us to do the same. Wonderfully intertwined, this is how bodies create themselves anew, one image at a time.

“I do not make decisions outside the Universe and then plunge in, like an Olympic diver. I am already in. I am like a mermaid, constantly pulled and pulling, pushed and pushing, flicked and flicking, turned and opened, moving with the current, pushing away with the force I can muster. An environment is not a neutral, empty box, but an ocean filled with currents and surges”, says Timothy Morton. “Earth should be called Ocean,” the film replies. The answer in turn: “We are all mermaids. We just haven’t figured it out yet.”

Dane Komljen







Everything exists.



BIOGRAPHY

Jorge Jácome (b. 1988) is a filmmaker and artist based in Lisbon. He was born in Viana do Castelo and grew up in Macau. He graduated in Direction and Edition at Escola Superior de Teatro e Cinema (Lisbon, Portugal) and holds a post-graduation at Le Fresnoy – Studio National des Arts Contemporains (Tourcoing, France).

In his works, which blurs the lines between documentary and fiction, he investigates relations between utopias, melancholy, disappearance and desire.

His films have been shown in festivals and exhibition contexts — Berlinale, Toronto International Film Festival, San Sebastian, New York Film Festival, 25 FPS, Winterthur, IndieLisboa, Curtas – Vila do Conde, BIEFF, Palais de Tokyo, MoMa, Tabakalera, among others.

His projects won several awards, such as: Best Film Award in Hamburg International Short Film Festival, Short Film Grand Prize at Indielisboa — with Past Perfect (2019); Grand Prix at 25 FPS, Best Film Award in Hamburg International Short Film Festival, Punto de Vista, BIEFF, New Talent at IndieLisboa — with Flores (2017), among others.

Parallel to his work as a filmmaker he works as an editor of projects by other filmmakers and regularly collaborates in performing arts projects.

FILMOGRAPHY

2022 Super Natural **85** min

2019 Past Perfect **23** min

2017 Flores **26** min

2016 Fiesta Forever **21** min

2015 A GUEST + A HOST = A GHOST **16** min

2013 Plutão **30** min



*DANÇANDO
COM A DIFERENÇA*

Dançando com a Diferença appeared as a pilot project in 2001 in the Autonomous Region of Madeira. The intention was to implement Inclusive Dance activities, non-existent in Madeira at that time, and years later it became a professional company that currently has several objectives, among them the possibility of bringing together on stage people with and without disabilities for a single cause: dancing.

Under the artistic direction of Henrique Amoedo, in more than 15 years of activity it has become a national and international reference within the contemporary arts, occupying a reference level within the European artistic panorama when we talk about Inclusive Art.

TEATRO PRAGA

Who needs Realism when we can have Fakism? Teatro Praga [“Plague Theatre”] define themselves as a group or federation of artists, with a coat of arms and a history. When someone asks who they are, they usually propose a rephrasing of the question, since they are something different with every show or day that passes. Still, they rejoice with the established order and find the unpredictable variations of themselves to be a way of enlarging the concept of predictability.

Teatro Praga was born in 1995 and is currently located at Rua das Gaivotas in Lisbon. The group has been regularly creating theatre plays co-produced by the most prestigious contemporary cultural institutions in Portugal and have performed at several festivals and events in other European countries (Italy, United Kingdom, Germany, France, Belgium, Spain, Hungary, Slovenia, Estonia, Denmark and Poland), in Israel and in China.)

UKBAR FILMES

Established in 2009 by Pandora da Cunha Telles and Pablo Iraola, UKBAR FILMES is one of the leading Portuguese production companies.

Always looking forward to working with new, young and talented people, we’ve produced various debut features, both in documentary and fiction formats.

Exploring the thin line between author and story driven films, from Portugal and abroad, Ukbar produces both documentaries and fictions, mostly internationally co-financed. Throughout our history, we’ve collaborated with Spain, France, South Africa, Latin American countries and Portuguese-speaking countries. Our latest films swing from national top 5 on the box office to official selections in the major international film festivals. Good stories take us anywhere in the world.



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Everything begins and
ends at the same time.

SUPER NATURAL



DANÇANDO
DIFERENÇA



INSTITUTO DO CINEMA
E DO AUDIOVISUAL

PORTUGAL
FILM