

Locarno Official Selection
Pardi di domani

SLIMANE

written and directed by
Carlos Pereira

produced by
Carlotta Cornehl & Clara Puhlmann

PRESS KIT



In a near future Germany, queer people become, even more, marginalized and under threat. On the last day of winter, Omar is released from prison. He visits Ava, his best friend, who didn't expect to see him. The world keeps falling apart and fear seems to defeat hope.

synopsis.

(Fiction)

(19 minutes)

(Color, 16mm)

(Germany)

(2023)



protagonists.

OMAR Akin Victor

OMAR gently covers his ears, as if some sound is unbearable to him.

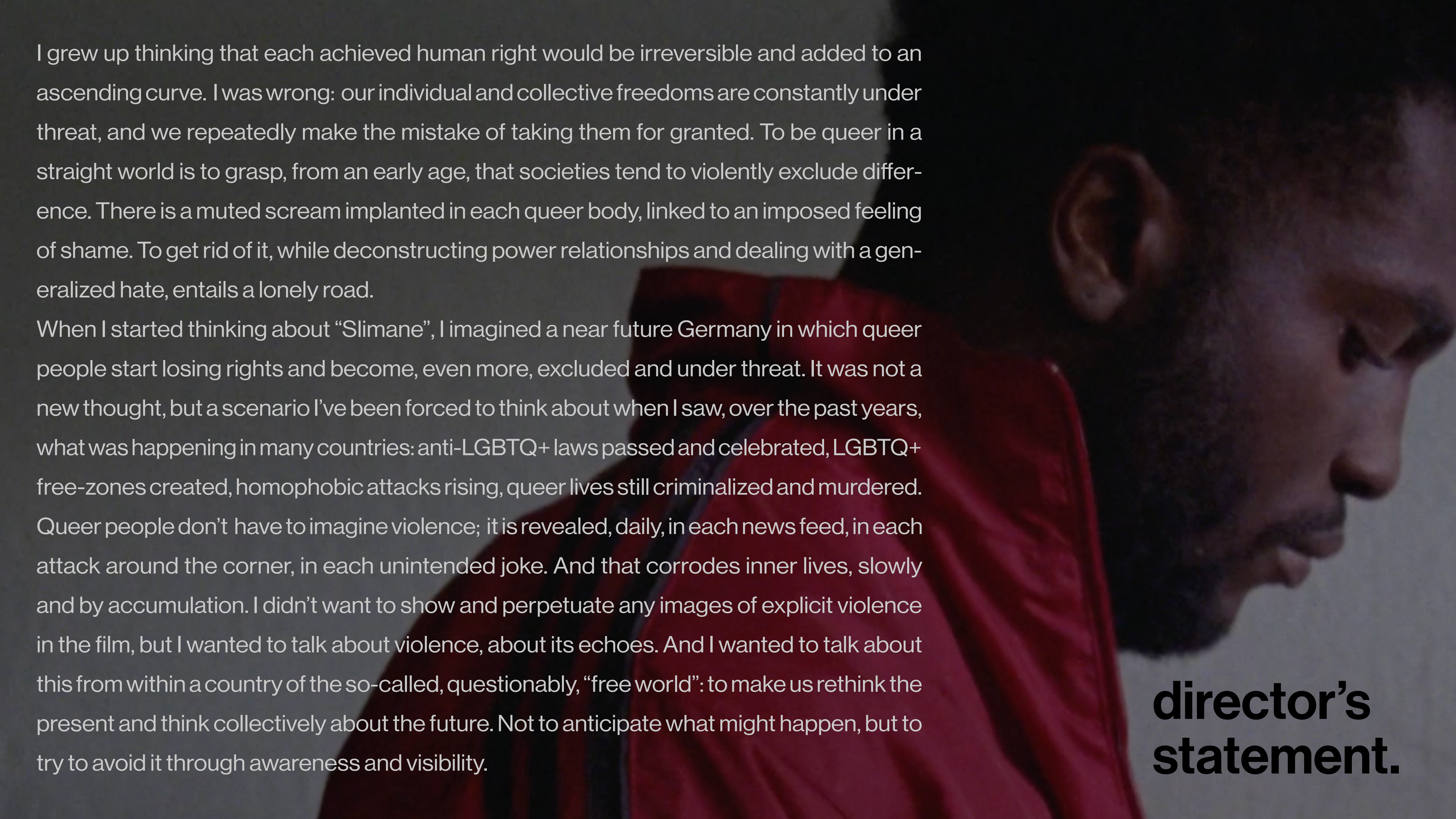
He is crouching on the floor, almost against a wall. A dog comes to him, and he talks to the dog while touching him (“Did you miss me?”, “Do you still remember me?”, “Ava took good care of you, didn’t she?”)

AVA Banafshe Hourmazdi

She looks at OMAR and the dog and we cannot fully read her face.

OMAR: “You keep looking at me as if I were a ghost”.

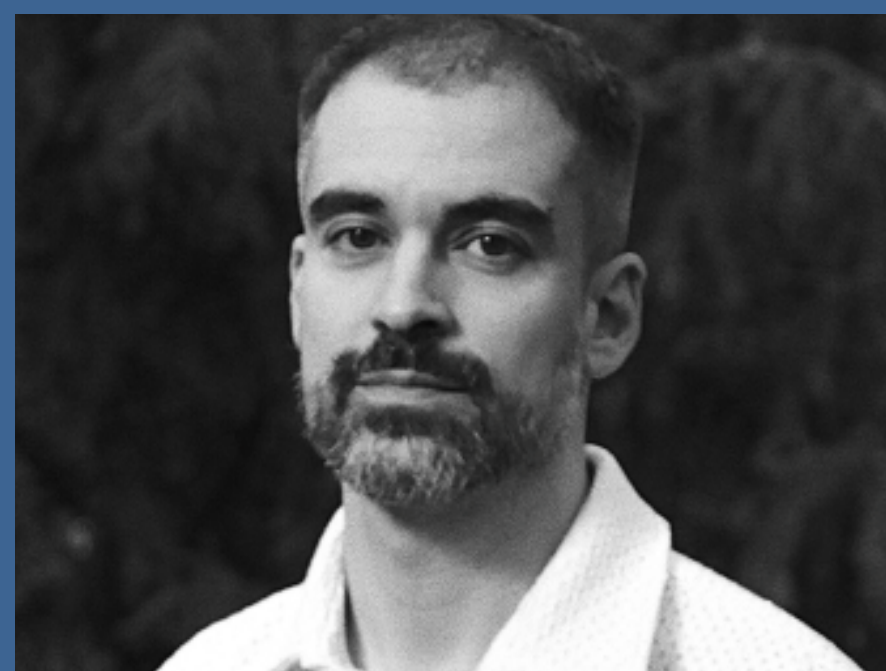
OMAR asks AVA about VIOLETA. She says they are not together anymore, that they broke up almost a year ago. “They are trying to erase us”.



I grew up thinking that each achieved human right would be irreversible and added to an ascending curve. I was wrong: our individual and collective freedoms are constantly under threat, and we repeatedly make the mistake of taking them for granted. To be queer in a straight world is to grasp, from an early age, that societies tend to violently exclude difference. There is a muted scream implanted in each queer body, linked to an imposed feeling of shame. To get rid of it, while deconstructing power relationships and dealing with a generalized hate, entails a lonely road.

When I started thinking about “Slimane”, I imagined a near future Germany in which queer people start losing rights and become, even more, excluded and under threat. It was not a new thought, but a scenario I’ve been forced to think about when I saw, over the past years, what was happening in many countries: anti-LGBTQ+ laws passed and celebrated, LGBTQ+ free-zones created, homophobic attacks rising, queer lives still criminalized and murdered. Queer people don’t have to imagine violence; it is revealed, daily, in each news feed, in each attack around the corner, in each unintended joke. And that corrodes inner lives, slowly and by accumulation. I didn’t want to show and perpetuate any images of explicit violence in the film, but I wanted to talk about violence, about its echoes. And I wanted to talk about this from within a country of the so-called, questionably, “free world”: to make us rethink the present and think collectively about the future. Not to anticipate what might happen, but to try to avoid it through awareness and visibility.

**director’s
statement.**



Carlotta Cornehl
(Producer)

Carlotta (*1992, Hamburg) has been working in film production since 2012. Having been a part of more than 50 projects, her experience ranges from producing to set and production management for television series, commercials, and international art house feature films. Besides working in film, she obtained a bachelor's degree in philosophy and computer science from Humboldt University of Berlin in 2019 and subsequently began her studies in Producing at the German Film and Television Academy Berlin (DFFB). She was awarded the scholarship for production students from the German Verwertungsgesellschaft der Film- und Fernsehproduzent*innen (VFF) in 2022. In collaboration with Clara Puhmann, Carlotta is currently pre-producing several short films and developing their first feature film titled *Remote Islands*.

Clara Puhmann
(Producer)

Clara (*1993, Basel) is currently studying Producing at the DFFB. Having previously obtained a BA in philosophy and economics from Humboldt University of Berlin, she found her way into film by making political documentaries, including a broadcasted short documentary about Swiss activist Bruno Manser's hunger strike. Her 2021 independent production, AGNA, was featured in the Antalya Film Festival's short film competition.

Since 2022, Clara has been a recipient of the scholarship for production students by the German VFF.

Together with Carlotta Cornehl, they are in pre-production for their next short films, as well as developing their first feature film *Remote Islands*, written and directed by Carlos Pereira.

Carlos Pereira
(Author & Director)

Carlos (*1989, Lisbon) is currently studying Film Directing at the German Film and Television Academy Berlin (DFFB).

His films have been shown at festivals such as Rencontres Internationales Paris/Berlin, IndieLisboa, Doclisboa and Vila do Conde, and screened at venues such as Cité Internationale des Arts, Haus der Kulturen der Welt and Museum of Modern Art of Rio de Janeiro.

In 2022, he was awarded a residency at The Bergman Estate on Fårö where he wrote the script of his first feature film, *Remote Islands*, currently in development.

Karim Marold
(Director of Photography)

Karim (*1995, Cairo) is a cinematographer working between Europe and the MENA region.

His interest in filmmaking grew during the Arab Spring where he picked up the camera to document stories that were dear to him.

His films have been shown at festivals such as Rencontres Internationales Paris/Berlin.

Karim is currently studying at the DFFB and will be responsible for the cinematography of *Remote Islands*, his first feature film, written and directed by Carlos Pereira.

Vanessa Heeger
(Montage)

Vanessa (*1994, Salvador, Bahia) is a filmmaker, editor and sound designer.

She graduated from Universidad del Cine (FUC) in Buenos Aires with a diploma in Film Directing and currently studies Film and Sound Editing at the DFFB.

In 2018, she was awarded the Art School Alliance scholarship at HfbK Hamburg and in 2023, the scholarship of the German Academic Scholarship Foundation. She has directed and collaborated in films that premiered in renowned festivals such as Mar del Plata IFF, Oberhausen Kurzfilm-tage and BAFICI.

our team.

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