

Malaya Stern Takeda

Aram Tafreshian



**EIN FILM VON
SARAH MIRO FISCHER**

SPIT

**Producer Maximilian Seidel Bildgestaltung Selma von Polheim Gravesen
Musik Steve O'Connor Sound Nils Plambeck Mischung Colin Shaw
& Samuel Schwenk Szenenbild Agnes Maagaard Petersen
Kostümbild Clara Zimmermann & Carina Ortiz Maskenbild Charlie Juchler**

Rudel Film

SYNOPSIS

„Sometimes I fear that I don't exist if nobody touches me anymore.“

One morning Livia wakes up with a wet dream. She has a violent fantasy about a man physically abusing her. Struggling to understand what this desire is about and how to deal with it, she tries to figure out, where the border between passion and violence lies.

DIRECTORS NOTE

Livia has a wound. She has been sexually harassed. As a result of that something in her shifted. The experience of sexuality in connection with violence has brought her life out of balance. She draws back and stops trusting anything that she herself can't control. This leads her to isolation without her even realizing it.

This is where the film begins.

In a moment on the edge of dreaming and waking her sub conscience calls her. The fantasy she has while masturbating is a wake up call to attend her wound. On the other hand it is the visualization of the shift inside her.

She has to start over and figure out what she wants. She has to learn to accept that there will always be things in her life she can't control. Finally it is the realization that, in order to be able to get close to other people, she has to be honest with herself and them.

The mix of pleasure and violence is a constant theme in this film. Most of the scenes are built as balancing acts, where in a moment happiness becomes danger, laughter becomes tears. The most powerful expression of this is the spit itself. Spit is an bodily fluid, with which you can humiliate a person deeply. At the same time it is an expression of intimacy if you consentfully exchange it while kissing.

We start the film with a violent act of spitting and end with a pleasurable exchange of it. It becomes the binding element between two people. Through which they truthfully connect for an instant.

Sensualism in philosophy represents an epistemology, in which consciousness is traced back solely by sensory experience "To be is to be perceived. Being is perceiving" (George Berkeley, 1710)

The last time we see Livia with her friends, she opens up to them. "Sometimes I fear, I might disappear if nobody touches me anymore." For Livia, the stakes are high.

The film is built in fragments. Many, short scenes slowly connect to a mosaic of this specific moment in Livias life.

All the depicted relationships are between Livia and different men. Spit is not a buddy movie, no boy meets girl tale. Spit is Livias story.

THE DIRECTOR

Sarah Miro Fischer is born in 1993 & grows up in Stuttgart, Germany. In 2012 she goes to Bogotá, Colombia and studies at the conservatory at ESCUELA NACIONAL DE CINE.

After returning to Germany, Fischer takes a script development internship and works in various projects in set management and as 2nd AD, e.g. „THE SILENT REVOLUTION“ by Lars Kraume.

In 2017 she shot her first short film in Germany.

Since 2018 she studies at the GERMAN FILM AND TELEVISION ACADEMY BERLIN

In her work she tries to discover different aspects of identity in the context of society. Therefore she often takes on themes such as sexuality, trauma and family dynamics.

FILMOGRAPHY

2015 “Cometas” (writer, director) short film, 2mins, ENACC

2016 “Lili, Espejo en un Desierto Azul” (writer, director) short film, 13.40 Mins ENACC

2018 “Schleudern” (writer, director), short film, 15.40 Mins, Rudel Film

2019 “Aber Jetzt ist Alles Gut, Oder?” (writer, director) short documentary, 23.10 Mins, German Film and Television Academy Berlin (DFFB)

2019 “Oggi No” (writer, director) short film, 08.16 Mins, DFFB

2020 “Granatapfelsaft” (writer) short film, 06.00 Mins, director Hannes Schulze, DFFB

2020 “Draufgänger” (writer) short film, 5mins, director Luis Schubert, ARTE.

2021 “Spit” (writer, director) short film 28.00 Min, Rudel Film

In Production

“Greifvögel” WT (co writer), short film, director Sorina Gajewski

“MEMO” WT (script supervisor), short film, director Nelson Algomedá

“Mom, Dad & Tree” WT (script supervisor) short film, director Agnes Maagaard Petersen.

In Development:

2021 “Damaged Lemons” WT (Co writer) series, director Naemi Büchtemann, (DFFB)

2021 “FOUR” WT (Drehbuch für programmfüllenden Spielfilm), (DFFB)

THE CAST



Malaya Stern Takeda was born in Tokio in 1997 and grew up in Berlin. From 2015-2016 she was trained at the Michael Tschechow studio in Berlin, since 2017 she studies at the Ernst Busch Academy of the dramatic arts in Berlin.



Aram Tafreshian was born in Filderstadt in 1990 and gathered his first stage experiences as a percussionist. He studied drama at the Ernst Busch Academy of the Dramatic Arts in Berlin, where he appeared in several productions of the bat-Studiotheater, e.g. Leonhard Frank's *Der Bürger* directed by Simon Kubisch.

THE CREW



Selma von Polheim Gravesen is a Cinematographer from Copenhagen, Denmark. She has been living in Berlin since 2011 and worked in the camera department on Feature- Short- and Commercial Films. Since 2018 she studies Cinematography at the German Film and Television Academy Berlin.



Maximilian Seidel is a producer from Berlin.

For the last years he has been working as a production manager for German feature films.

Since 2018 he studies at the German Film and Television Academy Berlin.

THE FILM

LENGTH	27:42 minutes
FORMAT	digital, colour
ASPECT RATIO	1.85:1
FPS	24
SCREENING FORMAT	DCP
ORIGINAL LANGUAGE	german
SUBTITLES	english
SOUND	dolby 5.1

CONTACT

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