

A YELLOW ANIMAL

directed by
FELIPE BRAGANÇA

A PROVOCATIVE AND TRAGICOMIC TROPICAL FABLE



INTERNATIONAL
FILM FESTIVAL
ROTTERDAM

BIG SCREEN COMPETITION

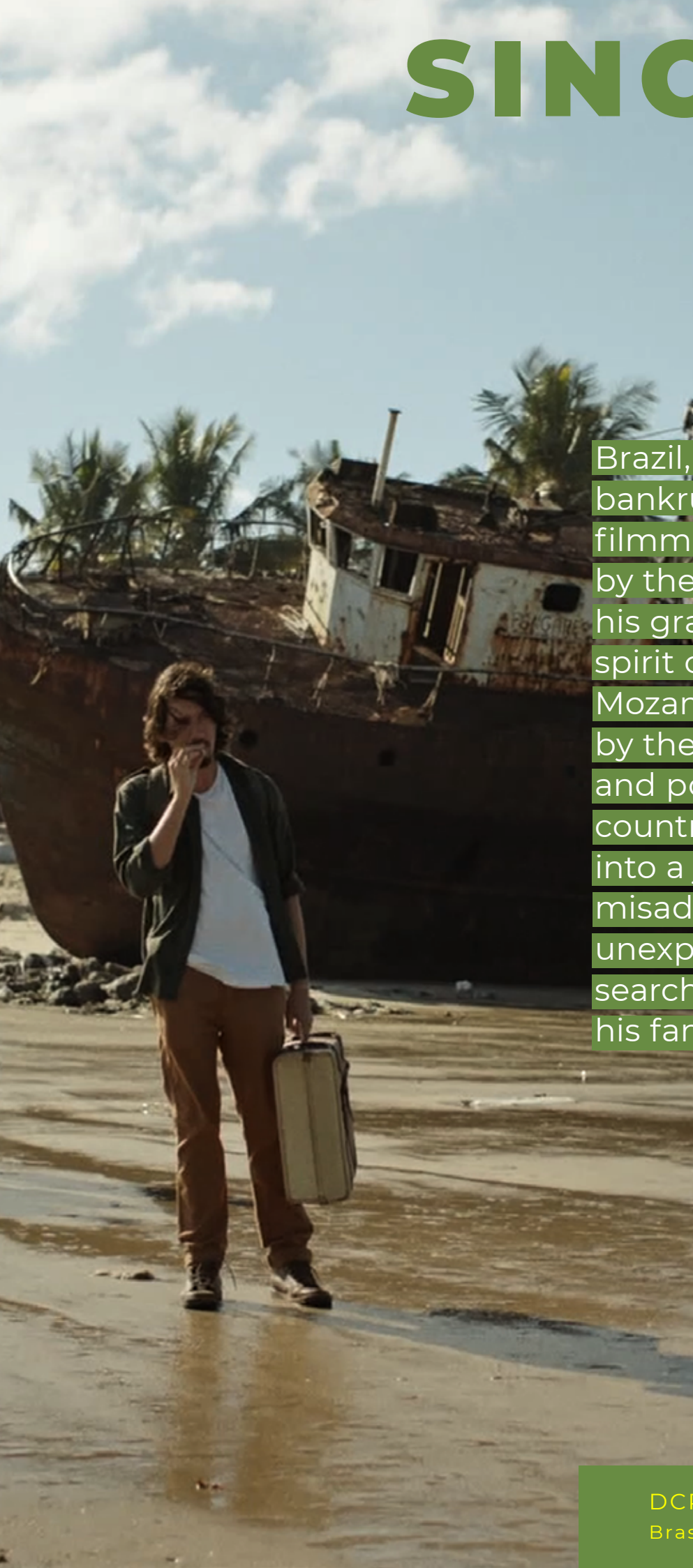
WORLD PREMIERE

LOG LINE

A filmmaker dives into a journey through Brazil, Portugal and Mozambique searching for the ghosts of the colonial past and for the memories of his grandfather.



SINOPSYS

A man with long dark hair, wearing a white t-shirt, a dark jacket, and brown trousers, is walking on a sandy beach. He is holding a mobile phone to his ear with his right hand and a light-colored suitcase in his left. In the background, there is a large, rusted metal structure, possibly a shipwreck, with palm trees and a blue sky with white clouds.

Brazil, 2017. Fernando, A bankrupted Brazilian filmmaker, grew up haunted by the violent memories of his grandfather and by the spirit of a mysterious Mozambican man. Pushed by the nowadays cultural and political situation of his country, the filmmaker dives into a journey of misadventures and unexpected miracles, searching for the ghosts of his family past.

**A provocative
and tragicomic
tropical fable**

TECH INFO

DCP / 1,37 / **115 min** / Color
Brasil, Portugal, Moçambique, 2020

FILMMAKER

PROFILE



Felipe Bragança, 39, born in Rio de Janeiro. Raised between the city historical center and the periferic suburbs of the town, known as Baixada Fluminense. Since 2003, has been directing films that were presented in festivals such as Cannes, Locarno, Rotterdam, Berlinale and Sundance.

UM ANIMAL AMARELO is his 4th feature film, the second one as a solo-director. He also have written scripts to filmmakers such as Karim Ainouz, Helvécio Marins and Marina Meliande - alongside he created **DUAS MARIOLA FILMES** production house, in Rio.



MAIN CAST

HIGOR CAMPAGNARO ISABEL ZUAA
TAINÁ MEDINA CATARINA WALLENSTEIN
MATAMBA JOAQUIM LUCÍLIA RAIMUNDO
DIOGO DÓRIA ADRIANO LUZ
HERSON CAPRI THIAGO LACERDA
SOPHIE CHARLOTTE MÁRCIO VITO
MATHEUS MACENA SAMUEL TOLEDO

MAIN CREW



PRODUCED BY **MARINA MELIANDE** **LUIS URBANO** CINEMATOGRAPHY **GLAUCO FIRPO**

EDITED **MARINA MELIANDE** CASTING **GIOVANI BARROS**

PRODUCTION DESIGN **DINA SALEM LEVY** COSTUMES **ANA CAROLINA LOPES**

SOUND ENGINEER **VALÉRIA FERRO** **RENATO CALAÇA** **MIGUEL MORAES CABRAL**

SOUND DESIGN **FERNANDO HENNA** ORIGINAL SOUNDTRACK **JONAS SÁ** **RICARDO DIAS GOMES**

EXECUTIVE PRODUCER **CHRIS SPODE** **JOAQUIM CARVALHO** MAKE UP **MARI FIGUEIREDO** **BLUE**

WRITTEN BY **FELIPE BRAGANÇA** WITH **JOÃO NICOLAU** DIRECTED BY **FELIPE BRAGANÇA**

DIRECTOR'S NOTE

What does being a Brazilian mean? Artists, intellectuals, politicians have been trying to answer this question for over a century and a half. What is the identity of a country created over the corpse of millions of indigenous people killed, African people kidnapped and enslaved, Iberian people outcasted to the tropics? And how did this cultural territory become the projected and dreamed paradise of mixed races and cultures in the 20th Century? I know I won't be able to answer these questions, but maybe I can try to express how is it to feel yourself carrying this melancholic feeling of an impossible Eden since I was a boy, growing up between Rio de Janeiro historical centre and the

poor suburbs, as the son of a half indigenous and half white man and a indigenous half black woman. In a way, what I can say tell is: the weight of these ancestral feelings and memories became heavier in the last years and impossible to keep quite inside my head.

Let's make it clear: Brazil was never a paradise, or even a happy country. Our original enchantment as a country could maybe be exactly the broken mirror of this promised future joy. So how does my body, imagination and intellect can work these contradictions as an artist? Before me, before us, Brazilian Modernism in the 20's, Tropicalists in the 70's, also thought and created art as an attempt to answer positively to these ghosts, to



these hurtful ghosts. Trying to show Brazil not only just as a multiracial territory, but as a new language born from the conflict and the “Anthropophagic” idea of absorbing and transforming the violence from the past. A “nation” built above colonialism, slavery and genocide, not as a cursed violent and sad country, but a cultural phoenix reborn, escaped from hell (or for the paradise?). These movements, with artists such as Mario de Andrade and Oswald de Andrade in the 20s, Caetano Veloso and Joaquim Pedro de Andrade in the 70s, tried to address these traumas not as something to run from, but as something we should maybe run to, hug with all our strength, as to befriend our nightmares. Caetano Veloso once said that the Tropicalist in the 70`s movement carried the idea of diving into hell. And I agree. There is something beautiful and tragic in the

Brazilian paradise impossibility.

And maybe diving into some devastating and bittersweet family memories - more or less fictionalized in the script - was the movement I wanted to do in UM ANIMAL AMARELO.

We are now in 2020. We all know what is happening in Brazil today - the extreme right being in charge after a decade of the utopia of a country having found social and economical stability. The golden years, from 2002 to 2014, carried the idea that our country's identity was finally based on an empowered new low-middle class, who would fix our ancestral dilemmas within a generation, Brazil finally becoming the promised multicultural paradise it was created to be. But the last 6 years proved it wrong - as a conservative whitish imaginary and the ghosts of our violent colonial and racist past came out of

their grave. So how could I, still believing in Brazil's cultural potential, react to its complete destruction without being just nostalgic or populist? I am now 39 years old, and started writing the script of UM ANIMAL AMARELO at 33. This film is made of memory and time, of the zeitgeist of our era, of the way my body and life as a Brazilian artist and citizen was affected by these last years. Made from the connection between the cultural-political nightmare we are living in and the hidden stories we still have to talk about.

Intuitively, I knew I had to travel to find myself a voice, so I decided this would be my first film (it's my 4th feature) set outside of Brazil: because, in a way, Brazil is made of spiritual distances. So shooting in Mozambique and Portugal was not like shooting in foreign countries, but inside the body of my country, in

my own viscera as a Brazilian filmmaker. Of course, I came back from these depths full of doubts, thinking that maybe Brazil's project just vanished and we have to deal with this new ruin. And that me, as a "white Brazilian" should just silent under the shadows of the past violence. But I decided to think and to film. Because to recover any idea of society, we'll have to face this: everything in Brazil seems already disintegrating when being created. There is no past and future in Brazil without destruction. So maybe a possible neo-Tropicalism, a new search for a local language, is to believe in a society made of its own decay and sweet nightmares. And in a cinema made among its ruins, from its ruins. UM ANIMAL AMARELO is my tragicomic poem about the fact that we are the ghosts of the Occidental colonialism. And even as

the extreme-right in power now tries to erase them (to put in their place a project of harmonic Christian society we have never been), these ghosts - artists, black movements, indigenous groups, low-class workers organizations in general - will always come back in the middle of the night to haunt them. And to remember them who they ALSO are. Because we, they, will always carry in our bodies more past lives and history than they would like to. But history is not a choice, history is a curse. So what is Brazil? Maybe Brazil is the curse of the ones who want to forget the violent past of colonialism. A perfect circle of memories where the ruins and the seeds are the same thing at the same time. And in a way this is what UM ANIMAL AMARELO, the creature and the film, are all about: a tragicomic affective fable about Memory.

CONTACT

SALES

SHELLAC

www.shellac-altern.org

felicie.roger@shellacfilms.com

+33 495 044 358

+33 673 329 292

CONTACTS

O SOM E A FÚRIA

geral@osomeafuria.com

www.osomeafuria.com

+351 213 582 518

OLHAR

contato@olhardistrib.com.br

www.olhardistrib.com.br

+55 (41) 99119 0601

DUAS MARIOLA

dmfilmes@gmail.com

www.duasmariola.com.br

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