

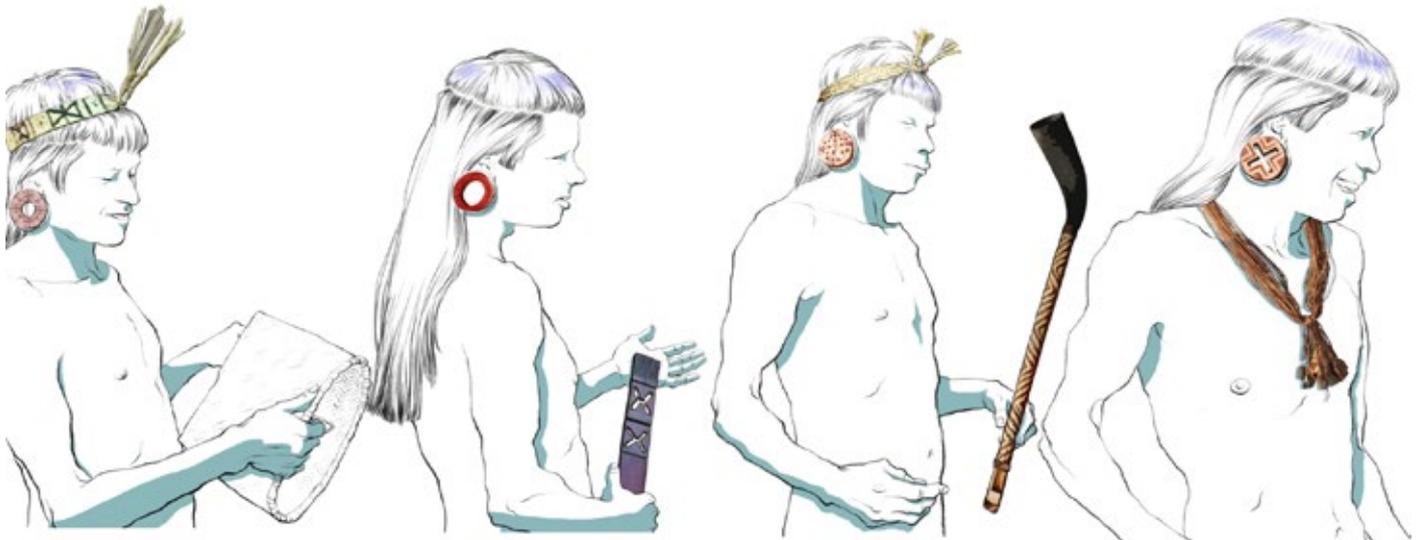


NIMUENDAJU

FILM PRODUCTION



Animation | Fiction | SCOPE 4K | 80 min | Brazil





NIMUENDAJÚ

Production

ANAYA

Direction

Tania Anaya

Executive Production

Bruno Hilário, Kleber Gesteira and Tania Anaya

Coproduction

Peter Ketnath / Cine Zebra

Distribution

Vitrine Filmes (Brazil and Latin America)

SYNOPSIS

"Nimuendajú" - the one who found his place in the world.

Animated feature film based on the true story of the German ethnologist Curt Nimuendajú, who lived in Brazil from 1903 until his death. He dedicated his life to the passion for Brazilian indigenous culture, being adopted and baptized by several peoples with whom he lived, among them the Guarani, Apinaye, Tikuna e Canela-Ronkokamekra. The survival of these groups and the preservation of their culture became his relentless struggle. Aware of the evils and the power of fire of his opponents - the Landowners, the Brazilian government and public opinion about the indigenous peoples - Curt Nimuendajú acts, provokes and leads actions to disarm the attacks of the hostile world that surrounds him. He died at Amazonia in 1945, under mysterious circumstances.





CONCEPT

The film NIMUENDAJÚ begins in 1906: the young German Curt Unkel, 22 years old and recently arrived in Brazil, goes to São Paulo to live among the Guarani people and is baptized by them as Nimuendajú, which means one who has found his place in the world. The film reveals the path of Curt through the indigenous' villages of the interior of the country. More than a researcher about the Indians people, Curt becomes a naturalized Brazilian and shares intimacy with most part of them, crossing the conflicted line between the white's and the indigenous' worlds.

The relationship between the people in villages and Nimuendajú originates friendships and marriages. Also emerge some conflicts, especially with neighbors interested in the lands of the Indigenous' people. Curt gets beaten by the farm's hitmen, arrested and slandered; however he behaves firmly and implacable. The film will follow 25 intensive years in the life of Curt Nimuendajú, who used to define himself as a "German by birth, Brazilian by choice and Indigenous by heart": someone who had learnt from the Indigenous how to avoid storms and how to shoot - and hit! - evil spirits.

NIMUENDAJÚ is being developed using the full animation technique, preserving the depth of the real character, as made in WALTZ WITH BASHIR (Ari Folman, Israel/2008). This film is a good example of how a film constructed frame by frame, with drawings, can be a quality fiction for adults. Our method is similar: filming before animating, but with a difference of not work exclusively in a studio, we also filmed in real indigenous villages, at the Apinayé (Tocantins), Guarani (Mato Grosso do Sul) and Canela-Rankokamekra (Maranhão).

The project has had the enthusiastic accession of the Indians people we recorded with, the ones that had a relevant role in Curt Nimuendajú's personal life and scientific journey. This filming was unique, because it made possible the re-creation

of many clothes, adornment, and rituals, since unfortunately some of them are currently extinct among these indigenous people.

Our greatest stylistic reference is the Austrian artist Egon Schiele (1890-1918), characterized by his simultaneously synthetic and elaborated human figures and landscapes work. Their frames, shapes, lines and gamut of colors follow the same kind of an elegantly economic and accurate development. His characters are endowed with intense graphics and the lines are the basis of the imagetic construction. As Egon Schiele, we want to use detailed scenarios only in parts, so what is in evidence is shown in detail and what is in the background has only a suggestive treatment.

The characters, backgrounds and objects designed in NIMUENDAJÚ are succinct and have few colors outline, contributing for an accurate aesthetic research. These art elements increased the strength of the dramaturgical structure of the film, accentuating both the narrative and the stylized aspect of the film's art direction.

The sound brings a documentary approach to the film, since the ambient sounds, dialogues and ritual songs were recorded at the real villages. Curt Nimuendajú's voice off appears in the film sometimes in Portuguese, sometimes in German. In some dialogues, he also speaks indigenous languages. Sometimes this traditional languages is expressed plastically: phrases, words or letters are transformed into graphics elements.

The soundtrack of NIMUENDAJÚ is based on the repertoire of Heitor Villa-Lobos (1887 - 1959), a Brazilian composer who developed a peculiar language using the Brazilian regional cultures nuances, like elements of popular and indigenous songs. Villa Lobos is revered as an exponent of modernism in Brazil.





DIRECTOR'S INTENT

NIMUENDAJÚ is a drama of the tragic genre. The dramatic composition of the film sometimes borders another subgenre, the melodrama, but considering only the identification with a "mill world", lacerating the ideals of the protagonist. But Curt Nimuendajú does not surrender and the main structure of the film narrative is based on the ambiguous game shared between the character and the audience. There is no predictable trigger or end. The trajectory of Nimeundajú in different indigenous groups and places, unbalance the traditional "symmetrical" hero, revealing his eccentric profile. He is angry, but also ironic, serious and comic, he loves and hates in equal intensity. In other words, he is a multifaceted hero.

The relationship with indigenous peoples is political, socio-cultural and affective padding of the NIMUENDAJÚ. Some stories need to be told for a deeper understanding of what is Brazil today and the currently situation of our traditional people.

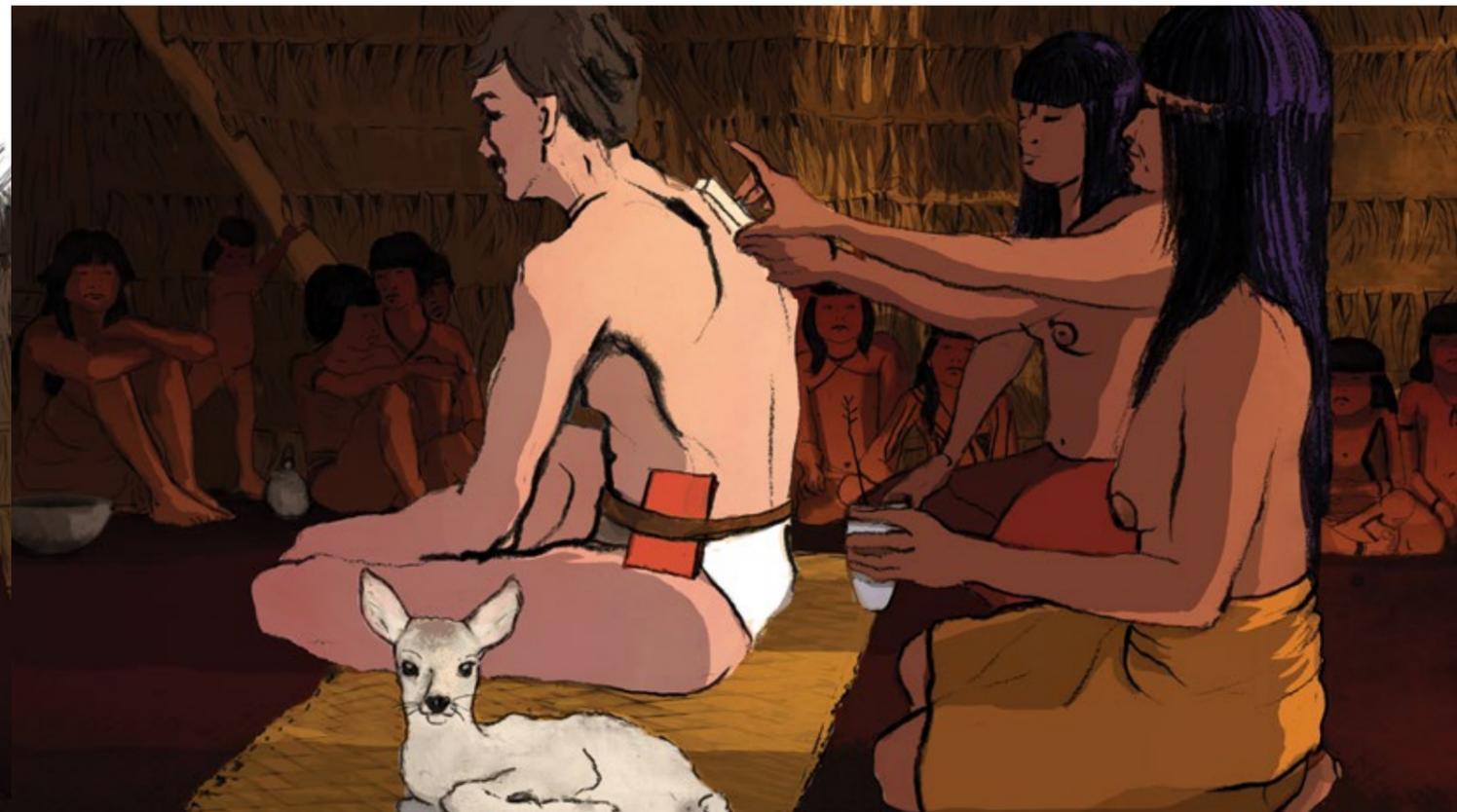


ART CONCEPTS

Guarani village [São Paulo] 1906



Canela village [Maranhão] 1930



Ticuna's Lands [Amazonia] 1945



Emilio Goeldi Museum [Belém, PA] 1930 - 1940



Ticuna's Lands [Amazonia] 1945



Gotenburg Museum [Sweden] 1925



ART CONCEPTS

Jena, Germany [1934]



Nimuendajú's house [Belém, PA] 1930



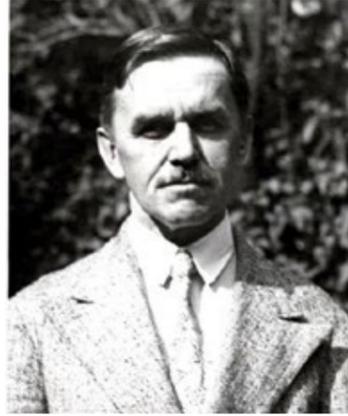
GRAPHIC ELEMENTS

Some original photos taken by Curt Nimuendajú will be used in the film as graphic element and are incorporated into the final script of the project.

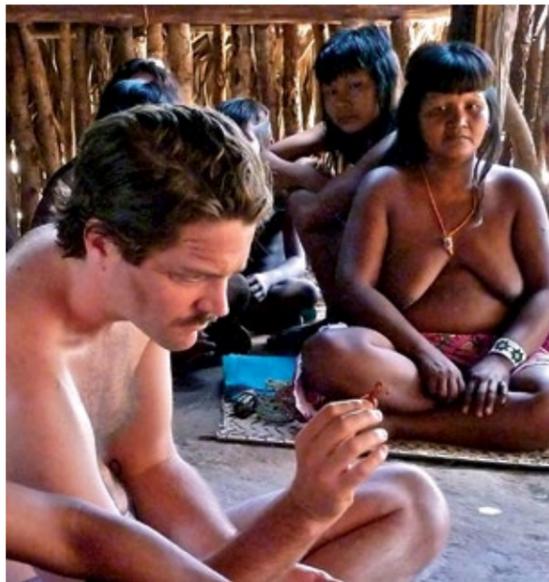


CHARACTERS

CURT NIMUENDAJÚ



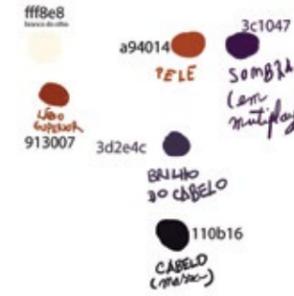
PETER KETNATH



CHARACTERS
Canelas-Rankokamekra



Kentapi



Marinete Rankokamekra atriz



Raimundo Rankokamekra actor



Kukrãcé



Haktokot actor



Nimuendajú's picture



Francisquinho Tep Hot



PROJECT DEVELOPMENT

In 2008, received the award Film in Minas (Stimulus program by audiovisual government of Minas Gerais/Energy Company of Minas Gerais) for script development, in the amount of R\$ 22.000,00 (twenty-two thousand reais), equivalent to about

US\$ 6.714, 00.

In 2010, the Nimuendaju project was approved by ANCINE (National Cinema Agency), Ministry of Culture, Brazil, and in 2012 the work started thanks to the award Film in Minas 2011 / 2012) of R \$ 500.000,00 (five hundred thousand reais), equivalent to about US\$ 152,601.

With this award we held the first pre-production of the film, including: research, final script, development of the visual concept and art's concepts, agreements with the Indian people, recording (sound and image).

In December 2014, the Nimuendajú project received R\$ 1,500,000.00 (one million, five hundred thousand reais), equivalent to approximately US\$ 457.805 by the award of BNDES (National Bank for Economic and Social Development).

The film already has R\$ 2.000.00 raised for the production. However this budget does not match our ambitions.

We are seeking for more investments, know-how and more structured techniques that will mean a gain in the quality of the film.

In 2016, the production of Nimuendajú signed an exclusive distribution agreement for Brazil and Latin America with the Vitrine Filmes, a company that has highlighted in the distribution of Brazilian independent cinema.

NEXT STEPS

STAGE OF THE PROJECT: Production

2017/2018

Production: animation (full animation, corrections, final adjustments, composition), art (final-art of the animations, background, corrections, final adjustments, render), 3D animation, special effects, sound design, composing and recording of the original soundtrack, foley, sound effects.

2019

Post Production, edition of sound band, final edition, mixage and mastering (stereo and surround 5.1) and insertion of final credits. Premiere, and distribution.





PRODUCTION NOTE

Nimuendajú started production stage, which will last for 20 months. This is a great time to establish partnerships for an international coproduction. In this sense, our main goal is to promote knowledge exchange between animation artists from different countries and the local professionals, investing in formation of professionals from Minas Gerais (Brazil). This will improve the quality of our film, making it competitive in the national and international animation market and several festivals around the world.

Estimated budget: R\$ 4.970.504,03 (\$1.580.542,00)

Financial arrangement already acquired: 60%

COPYRIGHT

The film producer Anaya is the holder of the copyright. This is an original screenplay, developed exclusively for the film Nimuendajú. The script is registered in the National Library Foundation, Rio de Janeiro, Brazil



PRODUCTION TEAM

COMPANY

Founded in 2002, ANAYA PRODUÇÕES CULTURAIS is a company from Minas Gerais (Brazil) with a main focus on the production of animated films for young and adult audiences. ANAYA make an aesthetic and language research, exploring many animation styles that are often intertwined with fiction and documentary. The company has a successful career producing films in short format, some award-winning works at several national and international festivals, including the Internationale Kurzfilmtage Oberhausen (Germany) and the Hiroshima International Animation Festival (Japan). Since 2010, the company has invested in the creation of an important production location of animated feature films in Belo Horizonte.

DIRECTION

TANIA ANAYA - Graduated in Fine Arts and mastered in Cinema at UFMG, she studied animation at Nuclei of Minas Gerais Animation Film, a technical cooperation between Brazil (Embrafilme) and Canada (National Film Board). Directed the animated short films: MU, BALANÇANDO NA GANGORRA (award-winning of 5th HIROSHIMA Int. Animation Festival) ÂGTUX (award-winning of 53th Kurzfilmtage Oberhausen); CASTELOS DE VENTO (best animation of the 25ª Journey of Cinema from Bahia), among others.





EXECUTIVE PRODUCERS

BRUNO HILÁRIO

Graduated in Cinema and he is also responsible for management and curatorship of Cine Humberto Mauro, main public theater of Minas Gerais. Participates, since 2009, in the production of the Belo Horizonte Int. Short Film Festival (FESTCURTASBH), which is currently one of the general coordinators. Has already produced and directed some independent short films.

KLEBER GESTEIRA

Master of Anthropology at the University of Brasilia and partner of Anaya Productions, he works with Indian peoples for 28 years. Filming Nimuendajú, in addition to intermediating negotiations with the Indians, their leaders and associations, Kleber also got support from the National Indian Foundation, Ministry of Education and others.

COPRODUCER

PETER KETNATH / CINEZEBRA

German production company which acts as a bridge between filmmakers around the world, developing financing and distribution partnerships. Peter Ketnath, director of the company, is also an actor and interprets the role of Curt Nimuendajú. As a producer, established partnerships with filmmakers like Marcelo Gomes, Paulo Caldas, Karim Ainouz.



CONTACTS



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SECRETARIA DE
CULTURA



PARTNER INSTITUTIONS

National Indian Foundation (Funai)

National Museum / Federal University of Rio de Janeiro

Center of Indigenist Work (CTI)

Center of Timbira Documentation

University UNA/Belo Horizonte

PRODUCED BY



See the trailer!

<http://filmenimuendaju.blogspot.com.br/p/trailer.html>