

## SHADOW ANIMALS (AUSTRALIA)



### Sinopsis

In the fading evening light, Julia finally finds a way to express herself.

DIRECTOR, WRITER, PRODUCER & EDITOR – Camille Van Wessem/ CINEMATOGRAPHY – Filip Milovac / CAST – Shannon Berry & Olivia Junkeer / CAMERA ASSISTANT – Annabel Hennessey / AUDIO RECORDIST – Brendan Geaney / 1st ASSISTANT DIRECTOR – Daniel Brunetti / AUDIO POST PRODUCTION – Nathalie Resciniti / COLOURIST – Andrew Cucé / TITLE ANIMATION, DCP PRODUCTION – Jack Mason / SET PHOTOGRAPHY – Dawei Clarte / THANKS – Stuart Hassett, Louis Attey



## Director Bio

Award winning Writer-Director of shorts including L'Amour (winner Nikon European Film Festival) and Night Mail. Alumni of the Prague Film School (Honors). A full time Editor, van Wessem has edited many shorts, web series, branded content and music videos. Camille's TV credits include two seasons of Australia's longest running drama; 'Neighbors', and Australia's highest rating, logie-winning lifestyle program; 'Gardening Australia' (ABC).

Camille has a number of scripts in development and strives to create topical, relatable characters and stories that engage and entertain.

## Director Quotes

There isn't enough real relatable film and television available for young adults available today. It's either so finely polished it no longer resembles reality, or represents such desperate dramatic living on the edge that many teens can't relate. Shadow Animals is a coming of age film that sits in that mid-ground for young people, who are treading the well worn path of hope, fears and rejection for the first time themselves.

The writer assumes the viewer's ability to read implicit emotions and situations. The result engages the audience in the film much more than if they'd just been told explicitly what is happening.

\*\* The cast and crew of Shadow Animals was 50% male and 50% female.

The 1 minute format challenges filmmakers to set the scene and communicate their message succinctly. Stripped back are liberties such as long musical scores or lengthy dialogues. It's the bare bones of storytelling - characters must be introduced, locations set, and a story told. The filmmaker must focus on what's most important to their story and ensure it's communicated.

The successful filmmaker creates a world which exists much wider than it's minute duration. It seems ... real. Viewers can imagine more, and **want** to see more from these characters that seem real.