

WAKE UP ON MARS

A young man with dark hair is leaning over a wooden bed frame, looking down at a woman who is lying down and appears to be asleep. The scene is dimly lit, with light coming from the side, creating a contemplative and intimate atmosphere. The woman is wearing a red top and is partially covered by a blue patterned blanket.

A DOCUMENTARY BY DEA GJINOVCI

Alva Film, Mélisande Films, Dea Gjinovci
in association with Amok Films and Heidi Fleischer
present

WAKE UP on MARS

by Dea Gjinovci

World Premiere:



European Premiere:



TRAILER:

<https://vimeo.com/390495904>

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LOGLINE

A Roma boy living in Sweden dreams of building a spaceship to escape the reality of his family's pending asylum request, and the mysterious coma-like illness that has befallen his siblings.

LONG SYNOPSIS

Furkan, the youngest member of a Roma family living in Sweden, attempts to come to terms with the mysterious illness of his two sisters. Ibadeta and Djeneta have been in a coma-like state for several years, victims of what has been named the «resignation syndrome.» Traumatized by the thought of being sent back to Kosovo, their homeland, their minds and bodies have suddenly gone to sleep.

In central Sweden, his family attempts to rebuild a normal life, but so far their asylum applications have been refused one after the other.

Furkan tries to escape his reality by building his own spaceship to fulfil his dream: to go live on Mars and save his two sisters. At the core of this film lies this one question: "What happens to human beings, and in particular children, when all hope is gone?"



DEA GJINOVCI

Dea Gjinothci is a Swiss-Albanian director/producer with a background in Economics and Anthropology; she splits her time between Paris, London and Geneva. She is a 2019 Sundance Talent Forum alum and 2019 Film Independent Fellow. Her award-winning documentary short 'Sans le Kosovo' screened at several international festivals and won Best National Film at Dokufest International Film. Her debut feature-length documentary 'Wake Up on Mars' received support from the Sundance Film Institute and Ford Foundation JustFilms, and won the "Perspectives d'un doc" pitch award at Visions du Réel 2018. It has been selected as part of the 2020 Tribeca Film Festival in New York City. In June 2018, she co-founded Amok Films with fellow filmmaker Antoine Goldet in Paris. Her work has been described as "a pure embodiment of human dignity" with a sense of "beauty, poetry, sensitivity and wonder".

FILMOGRAPHY

2020 Réveil sur Mars

2017 Sans le Kosovo



DIRECTOR'S NOTE

When the New Yorker published its April 3, 2017 issue, I came across Rachel Aviv's new article, *The Trauma of Facing Deportation*. The first few lines plunged me directly into the description of children's lives that were suspended by the «resignation syndrome», a devastating and mysterious disorder. About 200 young people are victims each year of the *uppgivenhetssyndrom* or «syndrome of resignation», since 2000 in Sweden. A loss of desire to live that pushes these children into a state of deep apathy. A state of torpor in which they are no longer able to move or feed themselves without the help of a loved one. A particularly strong image that has given rise to many questions and that has gradually nurtured my desire to translate this unique and complex subject into a documentary.

After reading this article, it is not the political aspect of the phenomenon that I wanted to highlight, but rather the psychological impact of this mysterious condition, a condition whose repercussions affect children, their relatives, as well as doctors who face it daily.

I contacted Elisabeth Hultcrantz, a doctor for many of these refugee families in Sweden, whom I met in August 2017 during my first location scout. Elisabeth introduced me to several families, amongst whom the family of Ibadeta and Djeneta Demiri, Romas from Kosovo, forced to flee their country due to persecution of their community. This meeting created a strong resonance with my own family which was decimated during the Kosovo war. This gave me the possibility to build a close relationship with the Demiri family; sharing the same language and culture. Our references and shared memories have allowed us to build a relationship of trust.

My goal was to cover visually every facet of their daily life: their asylum applications, regular visits to the hospital, the schooling of the two boys or the privacy of their home. However, the film is also tinted with a dreamlike dimension developed through the eyes of Furkan and the mission he has given himself to construct a spacecraft in order to bring his sisters to Mars.

It is this evolution that I represented in this documentary, to tell the refugee crisis as a family tragedy,



TECHNICAL INFORMATION

Original title: Réveil sur Mars

English title: Wake Up on Mars

Film length: 74mn

Countries of production: Switzerland - France

Year of completion: 2020

Facebook: <https://www.facebook.com/xxxxxxx>

Director Dea Gjinovci

Production : Alva Film Production, Mélisande Films, Dea Gjinovci

In coproduction with : RTS - Radio Télévision Suisse

In association with : Amok Films and Heidi Fleisher

Producers : Britta Rindelaub, Jasmin Basic, Sophie Faudel, Dea Gjinovci, Heidi Fleisher

Image Maxime Kathari

Sound Quentin Coulon

Production Design Jesse Wallace

Costume Design Aurelia Martin

Music Gael Kyriakidis and Pavillon - Fabio Poujouly & Jeremy Calame

Editing Catherine Birukoff

Sound editing Amélie Canini

Sound mix Philippe Ciompi

Colorgrading Rodney Musso

International Sales: CAT&Docs

CREW BIOGRAPHIES

BRITTA RINDELAUB & JASMIN BASIC Alva Film, Switzerland

Since 2005, Alva Film has been active in nurturing creative documentary films for cinema and television, which highlight an author's point of view. Drawn to personal and demanding films with a committed look at humankind and the world, Alva Film produces international filmmakers as well as Swiss emerging artists in documentaries, short fiction films and film essays. Over the last couple of years, Alva Film has set up an international network, co-producing films such as *DELPHINE AND CAROLE* (2019) and *KINSHASA MAKAM-BO* (2017).

Britta Rindelaub studied anthropology in Barcelona before following an eclectic training in photography, video and performance in Geneva - University of Art and Design (HEAD), where she obtained a MA in Cinema. In 2006, she joined Alva Film as a documentary director. From 2010 to 2015, she also served as production director at HEAD, in the Cinema Department. Since 2014, she has devoted herself entirely to production at Alva Film. Over the last four years, Britta Rindelaub produced a dozen short fiction films, but also developed and produced debut feature by emerging directors. She also develops TV series for Swiss TV and co-produces documentaries for the international market and reaches with France, Belgium, Italy and the countries of Eastern Europe.

Jasmin Basic is a film programmer and curator who has worked in collaboration with international festivals such as Visions du Réel Nyon, Ambulante Mexico, Animafest Zagreb, International Film Festival and Forum on Human Rights Geneva. She has curated various retrospectives and has also collaborated with the Cinemathèque of Tangier (Morocco), the Centre for the Image La Virreina Barcelona, the Croatian Audiovisual Center, the French Cinémathèque, the Centre Pompidou, the Cahiers du Cinéma and the Forum des Images in Paris. In 2017, she joined Alva Film as associate producer focusing on emerging talents with strong, personal and artistic stories.



SOPHIE FAUDEL
Mélisande Films, France

Graduate of Philosophy and Modern Letters, Sophie Faudel first worked in contemporary music and musical theatre. In 1998 started working as a producer at the Compagnie des Phares et Balises, where she worked for ten years and produced over 50 documentaries. In 2009, she has created her own production company Mélisande Films, where she has the pleasure and freedom of producing a variety of documentary genres by both confirmed filmmakers and upcoming young talent.

Mélisande Films is an independent film production company documentary created in 2009 by Sophie Faudel in Paris. We are focused on documentaries and storytelling that approaches historical, social and cultural issues from a challenging and yet creative point of view. Our aim is to explore and question our contemporary society and bring important issues to the public eye. We work with confirmed filmmakers such as Jérôme Prieur, Véronique Lagoarde Ségot or Samuel Lajus as well as emerging talent currently working on their first feature documentaries or web series.

DEA GJINOVCI
Amok Films, France

Amok Films was created by two emerging documentary filmmakers, Dea Gjnovci and Antoine Goldet, driven by their desire to produce their own films. Since its start, Amok has been collaborating and co-producing with established production companies. They take part in every step of the production of their films; from development to distribution and impact campaigns. Amok Films is now collaborating with many funders and organisations in the United States to create more partnerships between European and American documentary productions.

HEIDI FLEISHER

Heidi Fleisher is an American documentary film producer, buyer and consultant who lives in Paris and works internationally. Most recently she handled international acquisitions for French public broadcaster France 2's new creative documentary strand '25 Shades of Docs' from their launch in 2017 through 2019.

From 2017 - 2018 Heidi also worked as a development executive for LA-based Synthesis Films, identifying and developing new non-fiction projects for the company to produce as part of their first look deal with Netflix. From 2015 - 2016 she worked as Head of International Sales and Acquisitions for ARTE Sales, the distribution arm of the European broadcaster ARTE.

Prior to that, for almost a decade Heidi provided creative, editorial and strategic consulting to documentary producers and filmmakers, helping them develop their projects and navigate the international market. She also worked as Head of Emerging Producer Training Initiatives for Sunny Side of the Doc, and is currently a mentor for the Hot Docs Blue Ice Group fellows for 2019-2020. Her most recent film as the main producer is the feature-length documentary Don't Breathe directed by Nino Kirtadze and co-produced by ARTE France, which premiered at TIFF in 2014.

RESIGNATION SYNDROME

Resignation Syndrome was first identified in the late 1990s in Swedish clinics. In 2005, a medical paper published in *Acta Paediatrica* by a Swedish child psychologist reported that a couple of hundred children from traumatized asylum-seeking families in Sweden had developed severe loss of mental and physical functions without evidence of underlying disease. In 2013, the Swedish Board of Health and Welfare gave diagnosis codes “F32.3 and Z65.8” to resignation syndrome. In the last two years, there have been 169 known cases identified by the organisation Doctors of the World in Sweden.

The medical professionals who treat children with Resignation Syndrome believe that trauma is a key factor in the onset of the syndrome. They are most often children whose asylum-applications are denied, who become withdrawn, and unable to eat, walk or communicate, are tube fed in bed. The syndrome appears to affect children from particularly vulnerable communities, such as refugees from the Balkans, Yazidis from Iraq and children from the persecuted Roma minority. Many of the children affected have witnessed extreme violence against family members or have been living in extremely insecure environments in their home countries and after arriving in Sweden.

Many doctors believe that the road to recovery for these children is dependent on building a sense of security and positive resolution of their families’ asylum claims in Sweden. Dr Karl Sallin, a paediatrician at the Astrid Lindgren Children’s Hospital in Stockholm, who is researching Resignation Syndrome recently published a medical paper which describes the recovery of the illness as taking months to years and dependent on the restoration of hope in the family.

Recently, there have been further claims of the illness appearing in the Australian refugee detention centre, on the island of Nauru in Oceania, which undermines the claims that this is a culture-bound illness.

Sources/Further reading :

Resignation Syndrome: Catatonia? Culture-Bound?

Sallin, K. (2016)

<https://www.frontiersin.org/articles/10.3389/fnbeh.2016.00007/full>

Resignation syndrome in refugee children in Sweden, EuroSciCon Conference on Pediatrics 2017

Dr. Elisabeth Hultcrantz and Dr. Anne-Liis von Knorring (2017)

<http://www.imedpub.com/conference-abstracts-files/2471-805X-C1-002-007.pdf>

Pervasive loss of function in asylum-seeking children in Sweden , *Acta Paediatrica*

Bodegård G. (2005)

<https://www.ncbi.nlm.nih.gov/pubmed/16421028>

Sweden’s mystery illness, Doctors of the World

<https://doctorsoftheworld.org/blog/swedens-mystery-illness-resignation-syndrome/>

Swedish National Board of Health and Welfare psychiatric codes for “uppgivenhetssyndrom”

<http://www.socialstyrelsen.se/SiteCollectionDocuments/nyhetsbrev-klassificering-koder-nr-32-20130506.pdf>

The Trauma of facing deportation, by Rachel Aviv, *New Yorker*

<https://www.newyorker.com/magazine/2017/04/03/the-trauma-of-facing-deportation>

FULL CREDITS

Beginning credits on black screen

Title card 1

Alva Film, Mélisande Films and Dea Gjinovci
in association with Amok Films
present

Title card 2

in coproduction with RTS Radio Télévision Suisse
in association with France Télévisions

Title card 3

a film by Dea Gjinovci

Title card 4: TITLE OF THE FILM

Wake Up on Mars

END CREDITS/TITLE CARDS

Each role is its own title card on black background

Directed by

Dea Gjinovci

Edited by

Catherine Birukoff

Director of Photography

Maxime Kathari

Production Sound Mixer

Quentin Coulon

Art Director

Jesse Wallace

Original music by

Gael Kyriakidis

Pavillon Studio - Fabio Poujouly & Jérémy Calame

With

The Demiri family

Furkan

Muharrem

Nurje

Resul

Ibadeta

Djeneta

Elisabeth Hultcrantz

ROLLING CREDITS ON BLACK BACKGROUND

A Film Written by	Dea Gjinovci
In Collaboration with	Lucas Minisini
Supervising Editor	Lizi Gelber
First Assistant Director	Aliosha Cheyko
Assistant Art Director	Thomas Collinet
Construction Coordinator	Armand de Benoist de Gentissart
Costume designer	Aurélia Martin
Gaffer	Clémence Warnier
Best Boy Electric	Thibault Lauritzen
Grip	Joja Brieze
Special Effects Supervisor	Olaf Taittinger
Storyboard Artist	Elsa Dupont
Locations and Transportation	Inga Kempe Hanne Marie Mysen
Viking Almquist	
Catering Café Gamla Färghandeln, Horndal	Malin Klovus
Additional music	Federico Albanese, Migrants, The Blue Hour Album, 2016 Pierre Dao, Original Music for the documentary Sans le Kosovo, 2017
Additional Photography	Jo Jo Lam
Sound Mix Sound Editing	Amélie Canini Philippe Ciompi
Colorist Finishing	Rodney Musso Jean-Baptiste Perrin
Graphic and Title Designer	Louise Ducatillon
Swedish Translation	Sophie Jouffreau Johannes Svensson
Albanian Translation	Eljesa Beka

Transcription	Nadine Vera
Script doctor	Raphaël Rivière
Movie Poster Designer	Michael Boland, The Boland Design Co.
Production Switzerland Producers	Alva Film Production Britta Rindelaub Jasmin Basic
Production assistant	Manon Emmenegger
Administration Interns	Cleria Golino Irene Muñoz Martín Zacharie Rüegg
Noémie Guibal	
Accountants	Thomas Reichlin Hélène Thomas
Legal Counsel	Marie Mercier
Production France	Mélisande Films
Producer Executive Producer Legal Counsel Subtitles Accounting	Sophie Faudel Heidi Fleisher Lucie Walker Almut Lindner Vincent Dicop
Associate Producer	Amok Films
Producer Associate Producer	Dea Gjinovci Antoine Goldet
Associate Producer for Development Collection Film	Mathieu Cacheux
International sales	Cat&Docs
In co-production with	RTS - Radio Télévision Suisse Unité Fiction Documentaires et Séries Originales Steven Artels et Gaspard Lamunière
In Association with	France TELEVISIONS
Communication France 2	Isabelle Delécluse
Production	Dominique Faure Cristelle Poirson Nelly Dutreuilh
Pôle Société et Géopolitique	Renaud Allilaire David Amiel

Directrice des documentaires

Catherine Alvaresse

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Women Make Movies Fiscal Sponsorship
Film Independent Documentary Lab

Camera equipment
Dagsljus Film Equipment, Stockholm
Photocinerent, Paris
Sound equipment
Editing suite
Color grading facility
Sound editing studio
Mixing studio
Saya, Paris

Arri Alexa Mini

Tapages & Nocturnes, Paris
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LOGOS (IN THIS ORDER)

Line 1 :

Alva Film
Mélisande Films
Amok Films
RTS
France TV

Line 2 :

OFC (logo anglais)
Cinéforum
Loterie Romande
FPT-TPF
Pour-cent culturel Migros
Fondation UBS

Line 3 :

CNC
Procirep - Angoa
Doha Film Institute
DFI Qumra
Sundance

Line 4 :

Just Films Ford Foundation (leur logo seul aussi)
Perspective Fund
Visions du Réel - Perspectives d'un Doc
Impact Day Award - FIFDH
Film Independent
Women Make Movies
CAT&Docs