

Technical Information

Working Title: Azra Nadine

Director: Sara Kern

Screenplay: Sara Kern

Genre: Drama

Length: 90 min

Shooting location: Victoria, Australia

Production Company: Green Productions South

Producer: Gal Greenspan

Email: gal@greenproductions.co.il

Director's Information

Sara Kern (1989) is a Slovenian-born writer and director based in Melbourne. She holds a degree in Film Directing from UL AGRFT Ljubljana.

Her short film **Good Luck Orlo** premiered at the 73rd Venice International Film Festival. Other festivals include Toronto International Film Festival – TIFF Kids, Chicago IFF, Seattle IFF, Leeds IFF, Premiers Plans d'Angers. The film won awards at VIS Vienna Shorts, Athens Film + Video Festival Ohio, FICBUEU, and from Slovenian Directors Guild.

Sara is an alumna of TIFF Talent Lab. Parallel to Cinéfondation Residence she is developing her debut feature **Azra Nadine** at Torino Script Lab.

Main previous works:

Good Luck Orlo, 2016, 15' – Venice International Film Festival

Maks, 2013, 15'

AZRA NADINE

a film by Sara Kern



cinéfondation
LA RÉSIDENCE

Sara Kern

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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.



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Synopsis

Emi (10) is a bright and independent girl who lives with her emotionally unavailable father (50) and sister Azra Nadine (20) in a colourless outer suburb of Melbourne, Australia. Grieving after the loss of her mother Emi would give anything to be closer with Azra Nadine, who's lost in the struggles of her own life. When Azra Nadine falls pregnant their father isn't able to provide the support she needs, so Emi steps in: she throws herself into organizing practicalities, in the vain hope that Azra Nadine could become a mother not only for the baby, but for her. But Azra Nadine is in emotional free-fall and has become wildly unpredictable, and dangerously so. Emi seeks answers but there aren't any. She continues to support her big sister, realizing that roles are evolving rapidly, even reversing. Soon after the baby is born Azra Nadine succeeds in taking her own life. Emi is there for the baby: the baby needs her. The emotional simplicity of this relationship is for Emi an unexpected relief.

Statement of Intent

Emi is growing up in a family where the adults are struggling to communicate, where there are secrets, which renders any form of intimacy strained, fragmented and even impossible. I know the fabric of families like this: how this compromises the ability to show love, but also to feel anything in the first place. I am exploring this story through the point of view of a child who is trying her best to push through the emotional walls and find the connection, the closeness that she craves. She relentlessly pushes to understand, to see; she is strong, resilient and she won't give up. But the only way for Emi to access closeness with her family is to start providing the very care and support that she had been longing to get for herself. But how much strength does it take for a child to assume the role of an adult? And is this true strength or is it just a shield: an armour that has been assumed, to face up to and survive the sharpness of the adult world?

Synopsis

Emi (10 ans) est une jeune fille brillante et indépendante qui vit avec son père (50) émotionnellement indisponible et sa sœur Azra Nadine (20 ans) dans une banlieue incolore de Melbourne, en Australie. Après le décès de sa mère, Emi donnerait tout pour être plus proche d'Azra Nadine, perdue dans les luttes pour sa propre vie. Quand Azra Nadine tombe enceinte, son père n'est pas capable de fournir le soutien dont elle a besoin, alors Emi intervient: elle se lance dans l'organisation des détails pratiques, dans le vain espoir qu'Azra Nadine puisse devenir mère non seulement pour le bébé, mais aussi pour elle. Mais Azra Nadine est en chute libre émotionnelle et est devenue follement et dangereusement imprévisible. Emi cherche des réponses mais il n'y en a pas. Elle continue de soutenir sa grande sœur, en réalisant que les rôles évoluent rapidement, voire s'inversent. Peu de temps après la naissance du bébé, Azra Nadine se suicide. Emi est là pour le bébé: le bébé a besoin d'elle. La simplicité émotionnelle de cette relation est pour Emi un soulagement inattendu.

Note d'intention

Emi grandit dans une famille où les adultes luttent pour communiquer, où il y a des secrets, ce qui rend toute forme d'intimité tendue, fragmentée et même impossible. Je connais le tissu des familles comme ceci: comment cela compromet la capacité à montrer l'amour, mais tout d'abord de ressentir quelque chose. J'explore cette histoire à travers le point de vue d'un enfant qui fait de son mieux pour traverser les murs émotionnels et trouver le lien, la proximité dont elle a envie. Elle s'efforce inexorablement de comprendre, de voir; elle est forte, résiliente et elle n'abandonnera pas. Mais la seule façon pour Emi d'accéder à la proximité avec sa famille est de prodiguer le même soin et le même soutien qu'elle a toujours désiré pour elle-même. Mais quelle force faut-il pour qu'un enfant assume le rôle d'un adulte? Et est-ce la vraie force ou est-ce juste un bouclier: une armure qui a été supposée, pour affronter et survivre à la sévérité du monde adulte?