

Technical Information

Working Title: Alfa
Director: Una Gunjak
Screenplay by: Una Gunjak
Nationality: Italian, Bosnian
Genre: Drama
Length: 100 min.
Shooting location: Italy, Bosnia

Production company:
SCCA/pro.ba
Obala Isa-bega Ishakovića 6, 71000 Sarajevo
Bosnia and Herzegovina

Producers:
Amra Baksic Čamo
amra@pro.ba
Cecilia Frugieuele
cecilia@parkvillepictures.com

Director's Biography

Una Gunjak was born in Sarajevo, Bosnia and Herzegovina. She studied film editing at the National Film and TV School in UK, where she is based and has worked as film editor before making her short film **The Chicken**. The film went on to screen 130 festivals world wide and win 26 awards.

The Chicken, 2014, 15 min.
EFA Best European Short
Semaine de la Critique 2014
Sundance 2015
Palm Springs Best Short 2014
Sarajevo Film Festival – Best Short 2014
New Directors/New Films 2015

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a film by Una Gunjak



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Una Gunjak

E-mail: una@unagunjak.com
Tel: + 44 7896 79 44 09 (UK)
+ 387 61 08 25 18 (BiH)

Festival de Cannes

3, rue Amélie, F-75007 Paris
Tel. 33 (0) 1 53 59 61 20
Fax 33 (0) 1 53 59 61 24
E-mail:
residence@festival-cannes.fr
www.festival-cannes.org

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.

With the support of HP. Printed on an HP Indigo Digital Press.

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Synopsis

Twelve years after escaping the Bosnian War, Azra and her son still live in the place that gave them shelter – a drug rehab commune named ‘Alfa’ – in the desolate and socially depressed Italian countryside. When the commune faces closure, Azra is tasked to find new addicts in order to save it and keep its mission alive. On this journey, she meets doubts and prejudices about her ‘home’ but also discovers the normal Italian life she was denied all these years. Now that her son wants to leave for university and her estranged husband in Bosnia wants a divorce, Azra is forced to question her choices and sacrifices as a woman. Who is she 12 years after arriving at Alfa, and what is she still doing there?

Statement of Intent

Alfa explores the notions of woman’s identity – and the loss of it – through migration and the sacrifice it brings. Approaching it in an impressionistic style combined with elements of documentary and verité, I will focus on naturalistic performances, while visually and sonically engaging with the visceral aspect of the world the characters inhabit. As they witness the decomposition of their individual limbo spaces, the tone of the film evolves, hand in hand becoming increasingly daring, surreal and dark. By employing different visual formats and often crossing the parameters of diegetic space and time, I want to underline the differences between Alfa and the outside world, and allow the audience to partake in the character’s personal reality.

Synopsis

Douze ans après avoir échappé à la guerre de Bosnie, Azra et son fils vivent encore dans le lieu qui leur a procuré un abri – une commune de réintégration pour toxicomanes nommée ‘Alfa’ – dans la campagne italienne désolée et socialement défavorisée. Lorsque Alfa est menacée de fermeture, Azra est chargée de trouver de nouveaux toxicomanes afin de la sauver et de maintenir sa mission. Ce faisant, elle a des doutes et des préjugés concernant sa « maison », mais découvre aussi la vie italienne normale qui lui a été refusée toutes ces années. Maintenant que son fils veut partir pour l’université et que son ex-mari en Bosnie veut divorcer, Azra s’interroge sur ses choix et ses sacrifices en tant que femme. Qui est-elle 12 années après son arrivée à Alfa, et pourquoi est-elle encore là ?

Note d’intention

Alfa explore les notions de l’identité de la femme – et la perte de celle-ci – par la migration et le sacrifice qui en découle. En approchant dans un style impressionniste mêlant éléments du documentaire et du réel, je me concentrerai sur une représentation naturalistique tout en retenant par l’image et le son l’aspect viscéral du monde dans lequel vivent les personnages. Alors qu’ils sont témoins de la décomposition de leurs propres limbes, le ton du film évolue, devenant de plus en plus audacieux, surréaliste et sombre. En utilisant différents formats visuels et au travers de paramètres de temps et d’espace diégétiques, je tiens à souligner les différences entre Alfa et le monde extérieur, et permettre au public de participer à la propre réalité du personnage.