



#### Technical Information

**Working title:** Mormaço / Moiteur / Sultriness  
**Director:** Marina Meliande  
**Screenplay:** Marina Meliande & Felipe Bragança  
**Nationality:** Brazil  
**Genre:** Erotic / Fantastic  
**Format:** 35mm / DCP  
**Length:** 90 min.  
**Shooting location:** Rio de Janeiro

**Production Company:** Duas Mariola Filmes  
Rua Gustavo Sampaio, 662/903 Leme  
Rio de Janeiro RJ Brasil  
**Tel:** 22010-010  
**E-mail:** dmfilmes@gmail.com  
[www.duasmariola.com.br](http://www.duasmariola.com.br)

#### Director's Filmography

**Desassossego – filme das maravilhas** (*Neverquiet – Film of Wonders*), 63 mins, 2011. Collective film, artistic coordination with 14 Brazilian filmmakers. Premiered at Rotterdam Film Festival 2011.  
**A Alegria** (*The Joy*) – 100 mins, 2010. Premiered at Director's Fortnight, Cannes Film Festival 2010 and screened over 30 international film festivals including Rotterdam Film Festival 2011.  
**A Fuga da Mulher Gorila** (*The Escape of the Monkey Woman*) – 82 mins, 2009. Premiered at Locarno Film Festival, 2009.

**L'image qui reste** – video installation, France, 2009. Produced by Le Fresnoy with the support of Louvre Museum.  
**Lettres aux Vieux Monde** – video Installation, France, 2008. Produced by Le Fresnoy.  
**O Nome dele (o clovis)** – *His Name (the clown)*, 15 mins, 2004. Screened at over 20 international film festivals including Oberhausen Film Festival 2005.  
**Por dentro de uma gota d'água** (*Waterbound*), 10 mins, 2003.

## MORMAÇO

MOITEUR / SULTRINESS

A Film by  
Marina Meliande



FESTIVAL DE CANNES

#### Marina Meliande

**E-mail:** [marinameliande@gmail.com](mailto:marinameliande@gmail.com)  
**Tel:** + 55 21 2266 2757  
**Mobile:** + 55 21 9178 0055 (Brazil)  
+ 33 (0) 7 62 32 65 51 (France)

#### Résidence du Festival 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](mailto:residence@festival-cannes.fr)  
[www.festival-cannes.org](http://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.

# MORMAÇO

MOITEUR / SULTRINESS

A Film by  
Marina Meliande



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



cinéfondation  
LA RÉSIDENCE

## SYNOPSIS

Rio de Janeiro, 2014. The hottest summer in history. The city is preparing for the Olympic Games. After one year out of the city, working with indigenous communities in the north of the country, Ana, a 32 year-old anthropologist, comes back to Rio de Janeiro and receives the news that the building where she lives is to become a luxury hotel and she must find somewhere else to live. Meanwhile, she's been noticing purple fungus-like spots on her body. Strange things begin to happen in the city as well as in Ana's body. The temperature rises, creating a humid and suffocating atmosphere. The sultriness accumulates before giving way to heavy rain.

## DIRECTOR'S NOTE

*Mormaço* is a film about a town caught between sea and forest in which soaring levels of humidity cause lassitude and flashpoint tension. It's a film about a sprawling and swiftly changing city.

*Mormaço* is also a film about rising levels: of heat; of humidity; of desire. It's a film about how bodies behave when they sweat excessively, when they are sultry or clammy, when they want to grab hold of, and be seized by, these other climate-transformed bodies. Fungus starts to take over the walls, bringing them to life, spreading to bodies and transforming Ana into a mouldering, hybrid creature.

It's a fairy story told at a time when Rio de Janeiro is getting ready to host the Olympic Games and is undergoing huge social and urban upheaval. Just what impact, I wonder, do towns have on their inhabitants? In her body, through her skin, Ana lives out the transformation of Rio.

A hybrid creature, a new disease or, perhaps, a means for emotions and individuals to express themselves in relation to a system that treats the city like it were solely a construction site made of cement.

## SYNOPSIS

Rio de Janeiro, 2014. L'été le plus chaud de l'histoire. La ville se prépare aux Jeux Olympiques. Un an après avoir travaillé dans le Nord du pays avec les communautés indigènes, Ana, 32 ans, anthropologue, rentre à Rio de Janeiro et apprend que le bâtiment dans lequel elle habite va être transformé en hôtel de luxe et qu'elle doit trouver un nouvel appartement. En même temps, elle se rend compte qu'elle a quelques taches noires sur la peau, semblables à de la moisissure. Des choses étranges commencent à se passer en ville et dans le corps d'Ana. La chaleur augmente énormément et provoque une atmosphère humide et suffocante. La moiteur s'accumule et se transforme en un orage tropical.

## NOTE D'INTENTION

*Mormaço* est un film sur une ville coincée entre la mer et la forêt où l'accumulation d'humidité provoque une lassitude et une tension presque explosive. C'est un film sur une ville qui se transforme rapidement et qui déborde.

*Mormaço* est aussi un film sur l'accumulation. Accumulation de chaleur, d'humidité, de désir. Un film sur la façon dont se comportent les corps, lorsqu'ils transpirent à l'excès, lorsqu'ils sont moites et poisseux, lorsqu'ils veulent saisir et être touchés, des corps que le climat transforme. Des moisissures s'emparent au fur et à mesure des murs, leur donnant vie, s'emparent des corps, transformant Ana en créature hybride, moisie.

C'est une chronique fantastique, au moment où Rio de Janeiro se prépare à accueillir les Jeux Olympiques et souffre d'énormes transformations sociales et urbaines. Je me demande quel est l'impact des villes sur leurs habitants. Ana vit dans son corps, dans sa peau, les transformations de Rio.

Une créature hybride, une nouvelle maladie ou peut-être, une politique d'affirmation des affects et des individus par rapport à un système qui traite la ville seulement comme un corps en travaux et en ciment.

