



Locarno Film Festival
CONCORSO CINEASTI DEL PRESENTE
OFFICIAL SELECTION

OLIVIA & THE CLOUDS

GUASÄBARA CINE • HISTORIAS DE BIBI • CINE CHANI
DOMINICAN REPUBLIC



OLIVIA & THE CLOUDS

ANIMATION / 80 MINUTES
COLOR / 1.37
DOMINICAN REPUBLIC / SPANISH

PRODUCTION COMPANIES:
GUASÁBARA CINE / HISTORIAS DE BIBI /
CINE CHANI

TECHNIQUE: 2D, STOP MOTION, COLLAGE &
HAND-DRAWN

GENRE: FICTION, DRAMA, SURREAL

PG-13
YOUNG-ADULT & ADULT

WORLD PREMIERE

77TH LOCARNO FILM FESTIVAL
CONCORSO CINEASTI DEL PRESENTE
AUGUST 2024

CONTACTS

DIRECTOR & WRITER.
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CREDITS

LINE PRODUCER: AMELIA DEL MAR
HERNÁNDEZ
MUSIC: CEM MISIRLIGLU
SOUND: UMBRAL SONORA
SOUND DESIGN: HOMER MORA & DENIS GODOY
CASTING: KATYUSKA LICAIRAC
ACTING COACH: KATHERINE MONTES

VOICES

OLGA VALDEZ
HÉCTOR ANÍBAL
ELSA NUÑEZ
FERY CORDERO
DOMINIQUE GORIS

ANIMATION CREW

ANIMATION DIRECTOR.
TOMÁS PICHARDO ESPAILLAT

ANIMATORS.
NIKA ZHUKOVA, VICKY MEDINA, FREDDY
GUERRERO, MARTINA ZENA, CARMELA PEÑA,
RANDY MORALES, JOERY SANTOS, ERIK
ALFREDO MARTÍNEZ, OTTMAR SUERO,
SAMUEL CARABALLO, GIA ZAPATA.

POSTPRODUCTION: PEDRO CARRASCO AT
REVERCINE



SYNOPSIS

OLIVIA, HAUNTED BY A PAST LOVE, HIDES IT UNDER HER BED. SHE TRADES FLOWERS WITH THIS GHOST IN EXCHANGE FOR COMFORTING RAIN CLOUDS. BARBARA, REJECTED BY MAURICIO, ESCAPES REALITY THROUGH FANTASTICAL STORIES. MAURICIO, FULL OF REGRETS, IS SWALLOWED BY THE EARTH. RAMÓN, SMITTEN BY OLIVIA, WITNESSES THE GROWTH OF A STRANGE PLANT MIRRORING HER. WITH SURREAL ELEMENTS, OLIVIA & THE CLOUDS DELVES INTO THE ENDURING POWER OF LOVE'S MEMORY.





LOVE IS MORE STUBBORN THAN IT SEEMS

INTERVIEW WITH THE DIRECTOR TOMÁS PICHARDO-ESPAILLAT

WHERE DID THE IDEA FOR OLIVIA & THE CLOUDS COME FROM?

Olivia & The Clouds is a mix of different things. When I write, I'm very intuitive. I don't analyze things, I just write, and the more the character's personalities are developed the more the story takes on a life of its own.

It started by mixing a few main ideas for different short-films. Some of those ideas were fully developed short stories scripts, and others were just rough sketches for possible stories. With time I realized they all were telling the same story, so I started finding connections between them and how to get from one story to the other. At that point I noticed the new combined story I was making was slowly becoming a feature film.

The ideas for them came by the way I react to the world. I see the real world and I imagine how interesting it would be if that something happens in a very specific way or in a more surreal way. Olivia & The Clouds is full of moments like this, inspired by real life but re-imagined in a magical way.



HOW HAS YOUR ANIMATION CAREER LED YOU TO CREATING OLIVIA & THE CLOUDS?

I've been animating since I was around 15 years old. During those first years my animations were mostly experiments. Free-form, no-rules animations. Some of them were very abstract.

After graduating from College, I worked in an advertising agency. During that time, I was doing a lot of motion-graphics and straight-to-the-point ads. I grew tired of it and I started doing art residency programs and small international courses.

After a while, I was hired to work for TED-Ed as a freelance animation director. While working there I got my chance to play around with different styles, but I also needed to create short stories that talked about very complex subjects animated or explained in a very simple way. Some of these subjects were philosophical questions, others were medical terms and others were history or myths.

I feel Olivia & The Clouds is a mix of all these different stages in my career. A well-balanced contrast of free-form and straight-forward storytelling.

WHAT ARE THE STEPS TO YOUR CREATIVE PROCESS?

I feel it all depends on the story I'm telling. I don't use the same approach for all my work. Some stories are required to be animated in a more manual way, others have a more digital approach, and others are a mix of both. I usually start from there. First, making sure I have a great story to tell. Some ideas stay years floating in my head, slowly changing, slowly forming into something I would be interested in animating. Then, I start writing all down. Putting everything into paper. This part is very intuitive. I let the idea dictate their path. At some point in that process, I started developing some animation tests. Usually, these tests end up being very far off from the actual animation I end up using. But they still are very helpful to me, because I'm just playing around. No rules approach, understanding the story better. And once I got that cover, I got more analytical, more methodical. At this point, I understand exactly what type of animation the story would have, and I can see the whole animation very clearly in my head. So, it's just a process of translating the visuals I have in my mind into a real animation.



HOW DID YOU ENSEMBLE THE TEAM THAT WORKED IN OLIVIA & THE CLOUDS?

I wanted to work with local talents. The story is very Dominican, so I wanted the animation to also feel very Dominican. I knew right away that if I wanted to work this way I couldn't make a one cohesive visual style throughout the film, because Dominican animation is still in its infancy and all of the animators that we have in the country come from very different backgrounds. They don't know the same tools.

Fortunately, the script plays with different points of view, and the characters were telling the same story in different ways. This gave me the idea of also incorporating this approach to the animation. To have a team full of animators that have very different styles, and make them animate each point of view in their own style.

With this in mind I ensemble the team based on their own work and how it matches with what and how I wanted to tell this story and these different points of views.

WHAT'S THE STATE OF ANIMATION IN DOMINICAN REPUBLIC?

When I started writing *Olivia & The Clouds*, it was almost non-existent. There were very few Dominican animators at that time, and most of them were working in international markets. Others were working locally and managed to have an influence in future generations of animators.

I think accessibility worldwide also helped Dominican animation to grow. Nowadays you can find any kind of animation tutorial, intuitive animation software, and references all over the internet.

In the last few years, we got new animation schools or programs. And new opportunities or initiatives by the film commission and the art circuits.

As I finish *Olivia & The Clouds* ten years later, we now have a full community of young animators. I feel the animations that are coming out still need to mature a bit more. But time has told me it will continue to grow exponentially, and the quality will get better.



WHAT ELEMENTES OF DOMINICAN CULTURE PLAY AN IMPORTANT ROLE IN THE STORY AND THE AESTHETICS OF OLIVIA & THE CLOUDS?

My work is very influenced by my surroundings. I lived in different countries and I noticed how these places affected my work. The type of stories and the way I was animating them were different based on the country I was based.

As for the Dominican Republic, I feel it will always be part of my stories' DNA. The chaotic nature of Santo Domingo, the constant noises, the visual contrast, the way we speak are all elements that are very consistent in my work.

All of these come very naturally for me, but I also made a conscious decision to make the Dominican culture as visible as possible. I wanted to tell a story that feels like me, that looks like my surroundings and sounds the way me and my friends talk.



BIOGRAPHY: AUTHOR, DIRECTOR & WRITER



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(B. 1987, SANTO DOMINGO) IS A STORYTELLER FROM THE DOMINICAN REPUBLIC. WORKING PRIMARILY ON VIDEO, ANIMATION AND ILLUSTRATION. HE WAS GRANTED A FULL YEAR SCHOLARSHIP AT FABRICA, BENETTON'S DESIGN RESEARCH CENTER, IN TREVISO, ITALY IN 2013. TOMÁS RECEIVED HIS BFA IN ART AND MEDIA AT PARSONS, THE NEW SCHOOL OF DESIGN IN 2010. AND HIS AA DEGREE IN FINE ARTS, AT ALTOS DE CHAVÓN, IN 2008.

PREVIOUS FILMS SELECTED AND/OR AWARDED IN:



BIOGRAPHY: PRODUCERS

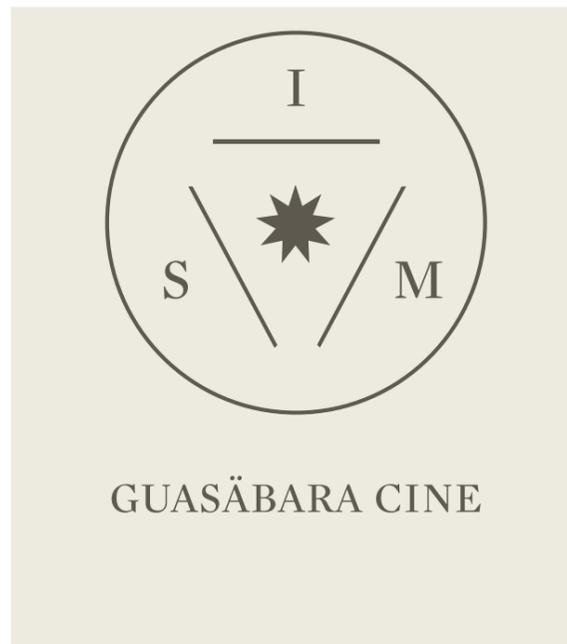


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SCRIPTWRITER, FILM PRODUCER AND TEACHER. GRADUATED FROM ESCUELA INTERNACIONAL DE CINE Y TELEVISIÓN, EICTV, CUBA. CO-WRITER AND PRODUCER OF "EL HOMBRE QUE CUIDA" (2017), WINNER OF THE YELLOW ROBIN AWARD AT CURACAO IFF ROTTERDAM. LINE PRODUCER FOR "PAPÁ LIBORIO" (2018) AND OTHER. DOMINICAN FEATURES. OWNER OF HISTORIAS DE BIBI, A BOUTIQUE PRODUCTION COMPANY THAT FOCUS IN SCRIPTWRITING, PROJECT DEVELOPMENT AND COPRODUCTIONS.



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1980, DOMINICAN FILM PRODUCER AND ECONOMIST. GRADUATED FROM LA UNIVERSIDAD DEL CINE, BUENOS AIRES, ARGENTINA. CREATES GUASÄBARA CINE IN 2013. PRODUCER OF "COCOTE" DIRECTED BY NELSON CARLO DE LOS SANTOS, WINNER OF A GOLDEN LEOPARD AT THE LOCARNO FILM FESTIVAL. ALSO PRODUCER OF THE FEATURE LENGTH FICTION "LIBORIO" DIRECTED BY NINO MARTÍNEZ SOSA.



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