



# MOTHER

DIRECTED BY **JAS PITT** AND **KATE STONEHILL**

LOREM IPSUM SIT PICTURES PRESENTS A LOREM IPSUM SIT PRODUCTION BY A LOREM IPSUM SIT LOREM IPSUM SIT "LOREM IPSUM SIT"  
LOREM IPSUM SIT LOREM IPSUM SIT LOREM IPSUM SIT CASTING BY LOREM IPSUM SIT CSA COSTUME DESIGNER LOREM IPSUM SIT PRODUCTION DESIGNER LOREM IPSUM SIT  
DIRECTOR OF PHOTOGRAPHY LOREM IPSUM SIT ASSOCIATE PRODUCER LOREM IPSUM SIT LOREM IPSUM SIT EXECUTIVE PRODUCER LOREM IPSUM SIT LOREM IPSUM SIT  
BASED ON A NOVEL BY LOREM IPSUM SIT PRODUCED BY LOREM IPSUM SIT SCREENPLAY BY LOREM IPSUM SIT DIRECTED BY LOREM IPSUM SIT



# MOTHER

21 MINUTES / 2019 / UK / BRAZIL / 16:9 / DOCUMENTARY  
DIRECTED BY JAS PITT & KATE STONEHILL



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## SYNOPSIS

A young dancer from a violent favela in Rio de Janeiro finds redemption through his voguing family, the art of Ballroom, and his relationship with his voguing mother, Makayla. When a new age of violence dawns on the LGBTQ+ communities of Brazil, the family bands together in an act of creative resistance. Set against the backdrop of Rio's vibrant underground vogue scene, MOTHER is a queer coming of age story about the power of chosen family in an increasingly hostile environment

## DIRECTORS STATEMENT

We are independent documentary filmmakers who believe in the power of stories to connect people. We work internationally on stories and subjects that matter. Both Co-Director Jas and Producer Sorcha identify as gay filmmakers and their work focuses on the telling or retelling of stories from a queer perspective. Kate has a strong track record of telling stories about characters at the heart of political and social turmoil in unique and interesting ways. To all of us, Brazil represents yet another battlefield in a present-day war in which the values of tolerance, multiculturalism and self-expression are being eradicated by anti-progressive governments. For this reason, we decided to travel to Brazil to document the first days of Bolsonaro's presidency and explore how the extreme divisiveness we'd seen manifested itself at an incredibly tense political moment.

During our first development trip, supported by the Lush Film Fund, we met NAGA, a company run by trans-women focused on outward looking stories from the Favelas' in Rio de Janeiro. We organically started working together on a longer film. Lua the head producer from NAGA introduced us to the self-made LGBT+ families and communities, which exist for support and protection in the Favelas. Jas and Kate brought their previous filmmaking experience, and together we endeavoured to make a positive film about the meaning of family for this community. When we met Makayla and her family, and were introduced into the vogue ballroom scene, we felt that this perfectly embodied the spirit of resistance and care we were trying to portray. We have now been working with Lua, Makayla, and the family for almost a year, and keep up to date in their most recent amazing accomplishments in the audio-visual sector and vogue scene respectively.

The arts have a rich tradition of providing safe spaces for persecuted minorities seeking to connect with each other, challenge oppressive power structures, and express ourselves. Our film is another chapter in the story of culture as an engine of social change, and the arts as some of the best tools we have for re-imagining a better world.









# DIRECTORS

**JAS PITT** works internationally as a director, with many of her films focusing on stories in Latin America. Her films look at the role of imagination in real stories, and experiment with the boundaries of the documentary genre. Jas started out as a documentary filmmaker working for NGO's and aid organisations around the world, and studied directing on an MA at the National Film and Television School. Her most recent film ABRÁZAME looks at the imaginative worlds of three children growing up inside a Bolivian prison. It has screened internationally and picked up a number of awards including Best Short Documentary (Cine Las Americas International Film Festival), Best Director (FMWB), and it was nominated for an IDA award in December 2018. Over the last year Jas has been working between London and Rio de Janeiro shooting her latest film MOTHER, and working as a Documentary DOP.



**KATE STONEHILL** is an award-winning director raised in London and New York whose work explores power, identity and citizenship in the digital age. She experiments with form in her films, playing with genre conventions to investigate truth. Her work has screened internationally at film festivals and galleries including the BFI London Film Festival, Sheffield Doc/Fest, the Institute for Contemporary Art, and DOC NYC. Her Grierson and RTS award-winning film FAKE NEWS FAIRYTALE was included in the BFI's season Born Digital: Raised by the Internet and exhibited in a group show Digital Citizenship: The Precarious Subject at BALTIC Centre for Contemporary Art. Kate's work has been featured on The Atlantic Selects, Short of the Week, and Aeon Magazine and supported by the Lush Film Fund and Catapult Film Fund. She is a visiting tutor at the National Film and Television School.







# CREDITS

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| Directed by        | Jas Pitt & Kate Stonehill   |
| Producer           | Sorcha Bacon  |
| Producer           | Lua Guerreiro   |
| Executive Producer | Erica Edwards   |
| Cinematographers   | Jas Pitt and Kate Stonehill   |
| Editor             | Nse Asuquo  |
| Composer           | Pablo Scopinaro   |
| Sound Design & Mix | Odinn Ingibergsson  |
| Colourist          | Sam Chynoweth   |
| Original Music by  | Teto Preto  |
| Contributors       | Makayla Sabino, Lucas Brainer, Kill Bill, Luky, Chocolate, Maju de Freitas, Blue, Gustavo |

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*In association with Naga Productora*  
*Made with the support of the Lush Film Fund*





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