

# THE ACCIDENT







## TECHNICAL INFO

ORIGINAL TITLE **O ACIDENTE**

ENGLISH TITLE **THE ACCIDENT**

RUNNING TIME **95MIN**

YEAR **2022**

FORMAT: **DCP 2K FLAT, COLOR**

ASPECT RATIO: **1:66:1**

ORIGINAL LANGUAGE **PORTUGUESE**

SUBTITLES: **ENGLISH, SPANISH AND FRENCH**

SHOOTING LOCATIONS: **PORTO ALEGRE, BRAZIL**





# o ACIDENTE

## LOGLINE

IN A TRAFFIC ACCIDENT BETWEEN A DRIVER AND A CYCLIST, AN EXPECTED BOND IS CREATED BETWEEN THE TWO FAMILIES INVOLVED.

## SYNOPSIS

THE CYCLIST JOANA IS INVOLVED IN AN ODD ACCIDENT, WHERE SHE IS CARRIED ON THE HOOD OF A CAR FOR A BLOCK. JOANA LEAVES UNHARMED AND DECIDES TO HIDE THIS INCIDENT FROM HER PARTNER CECILIA . WHEN A STRANGE VIDEO OF THE ACCIDENT EMERGES, JOANA'S OMISSION IS EXPOSED. SHE STARTS LITTLE BY LITTLE TO GET INVOLVED IN THE LIFE OF THE FAMILY WHO RUN OVER HER.



# o ACIDENTE



## ABOUT THE DIRECTOR

BRUNO CARBONI (PORTO ALEGRE, BRAZIL, 1988) GRADUATED IN CINEMA AT PUCRS IN 2008 AND COMPLETED A MASTER'S DEGREE IN 2020, WHERE HE DEVELOPED A THESIS ON THE SUBJECT OF OTHERNESS AND CINEMA. HE WORKS AS AN EDITOR, SCREENWRITER AND DIRECTOR. BRUNO EDITED MORE THAN 20 SHORT FILMS SUCH AS DAMIANA BY ANDRÉS PULIDO (70TH CANNES FILM FESTIVAL - COMPETITION) AND 10 FEATURE FILMS INCLUDING CASTANHA BY DAVI PRETTO (64TH BERLINALE FORUM), BEIRA-MAR (SEASHORE) BY FILIPE MATZEMBACHER & MARCIO REOLON (65TH BERLINALE FORUM), RIFLE BY DAVI PRETTO (67TH BERLINALE FORUM), AMONG OTHERS. HIS FIRST SHORT FILM AS A DIRECTOR QUARTO DE ESPERA (WAITING ROOM, 2009), CO-DIRECTED WITH DAVI PRETTO, WAS SELECTED BY MORE THAN 25 FESTIVALS AND HIS FIRST SOLO SHORT FILM O TETO SOBRE NÓS (THE ROOF ABOVE US, 2015) HAD ITS WORLD PREMIERE AT THE 68TH LOCARNO FILM FESTIVAL - LEOPARDS OF TOMORROW COMPETITION. BRUNO WAS SELECTED IN IMPORTANT EVENTS SUCH AS LOCARNO FILMMAKERS ACADEMY 2015 AND BERLINALE TALENTS 2016.

O ACIDENTE (THE ACCIDENT) IS HIS FIRST FEATURE PROJECT, CO-WRITTEN WITH MARCELA BORDIN AND IT WAS SELECTED FOR TORINO FILM LAB SCRIPTLAB 2018. AMONG OTHERS. HIS FIRST SHORT FILM AS A DIRECTOR QUARTO DE ESPERA (WAITING ROOM, 2009), CO-DIRECTED WITH DAVI PRETTO, WAS SELECTED BY MORE THAN 25 FESTIVALS AND HIS FIRST SOLO SHORT FILM O TETO SOBRE NÓS (THE ROOF ABOVE US, 2015) HAD ITS WORLD PREMIERE AT THE 68TH LOCARNO FILM FESTIVAL - LEOPARDS OF TOMORROW, COMPETITION. BRUNO WAS SELECTED IN IMPORTANT EVENTS SUCH AS LOCARNO FILMMAKERS ACADEMY 2015 AND BERLINALE TALENTS 2016. O ACIDENTE (THE ACCIDENT) IS HIS FIRST FEATURE PROJECT, CO-WRITTEN WITH MARCELA BORDIN AND IT WAS SELECTED FOR TORINO FILM LAB SCRIPTLAB 2018.





# o ACIDENTE

## DIRECTOR'S FILMOGRAPHY

2009, QUARTO DE ESPERA (WAITING ROOM), 12MIN;  
2012, GARRY, 14MIN;  
2015, O TETO SOBRE NÓS (THE ROOF ABOVE US), 22MIN.





o ACIDENTE

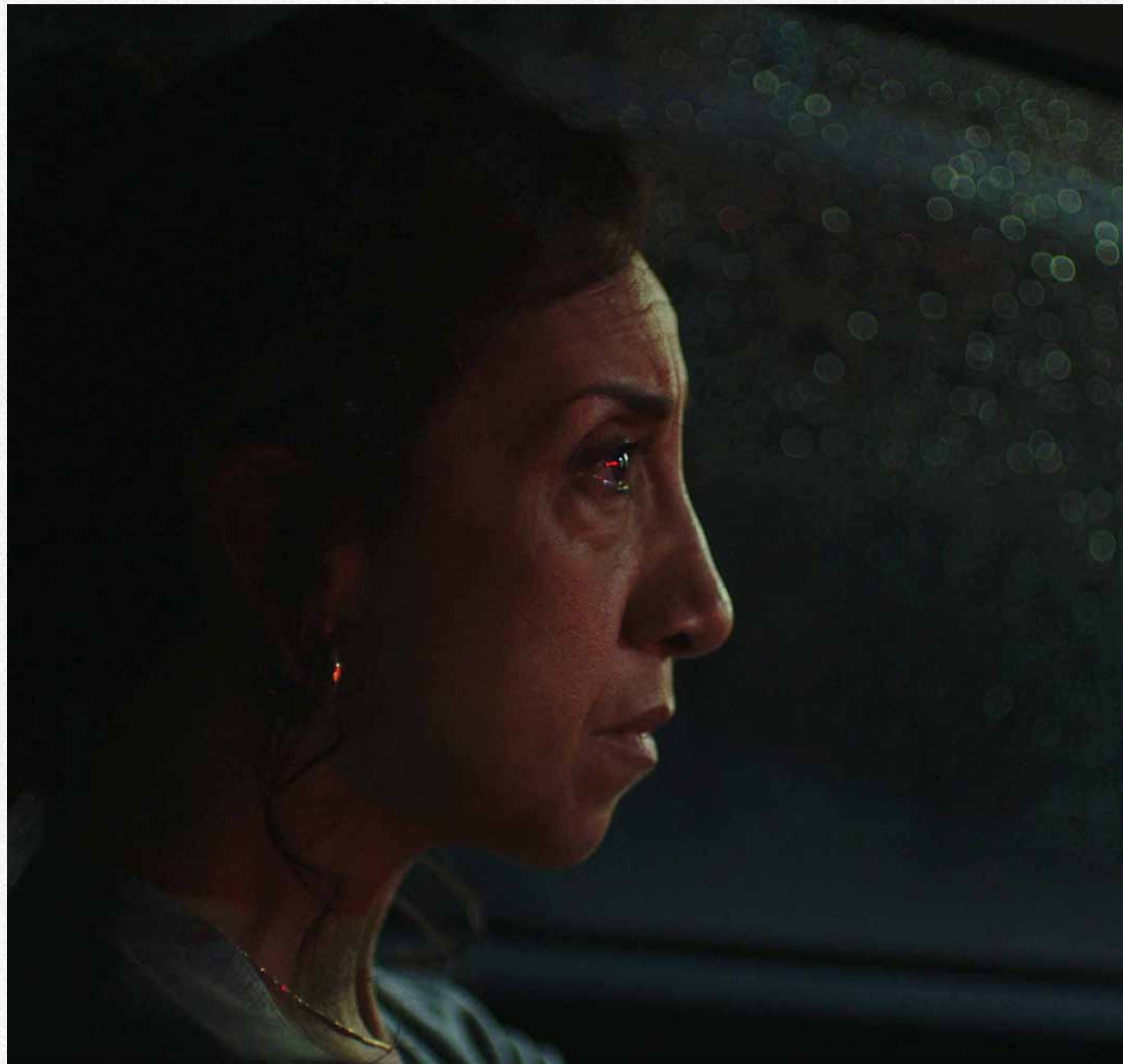




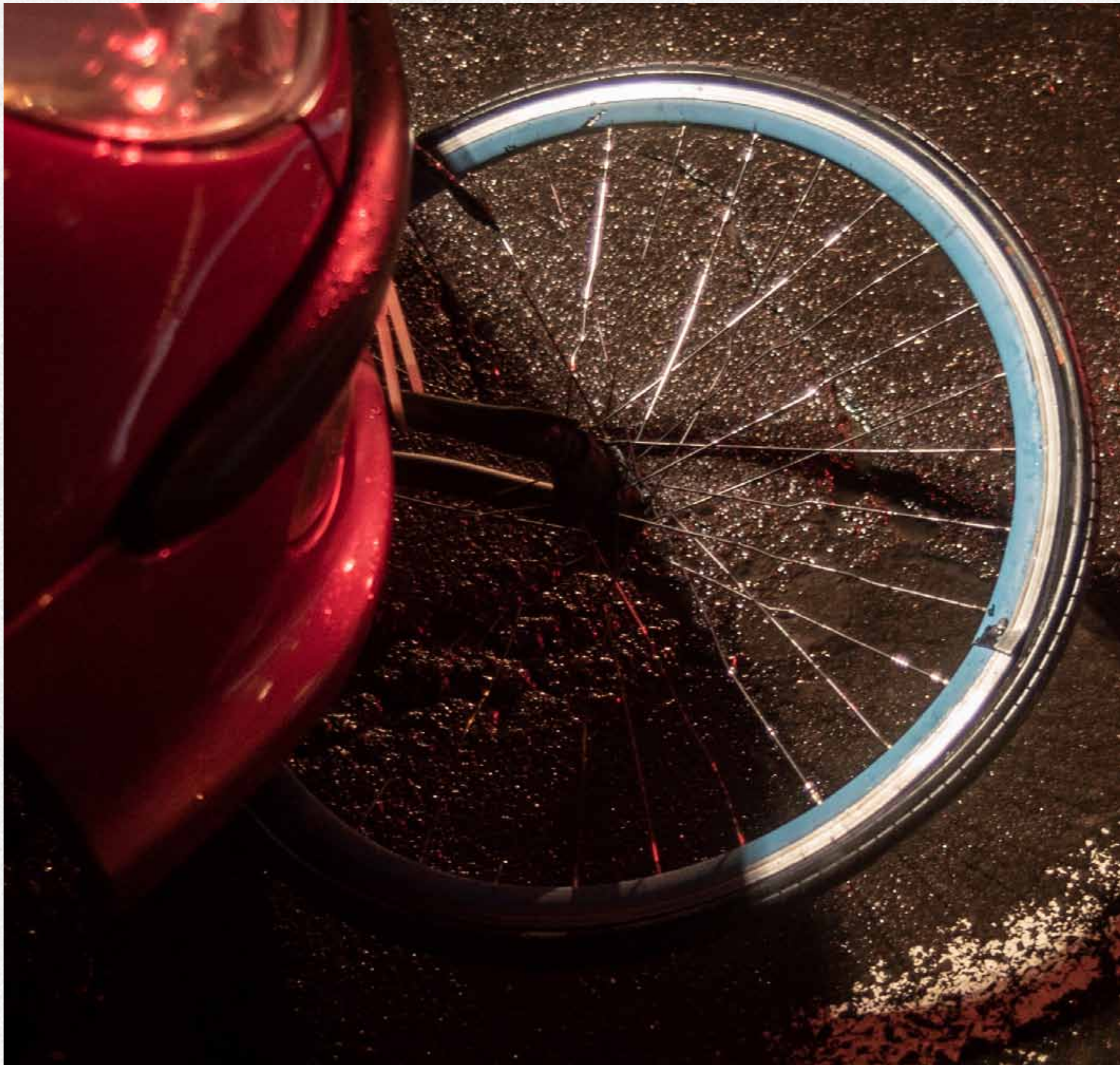


## DIRECTOR'S NOTE

THE ACCIDENT EXPLORES A CONNECTION BORN OUT OF ANIMOSITY IN A TRAFFIC DISPUTE BETWEEN A CYCLIST, JOANA, AND A DRIVER AND HER SON, NAMELY ELAINE AND MAICON. THE INSPIRATION FOR THE FILM EMERGED FROM A VIDEO THAT I CAME ACROSS A COUPLE OF YEARS AGO, THAT SHOWED A CYCLIST BEING CARRIED ON THE HOOD OF A CAR, WHICH WAS DRIVEN BY A WOMAN ACCOMPANIED BY HER FAMILY. THAT VIDEO HAD A MUCH MORE ABSURD TONE THAN PROPERLY VIOLENT - THE CYCLIST IN THE IMAGES WAS NOT HURT -, BUT IN THAT ODD SITUATION YOU COULD SEE A FEELING OF ENMITY, A POLITICAL POLARIZATION THAT WAS DIVIDING BRAZILIAN SOCIETY, MAKING ANY ATTEMPT OF DIALOGUE IMPOSSIBLE. HOWEVER, SUCH A PHENOMENON IS NOT EXCLUSIVE TO BRAZIL, AND IT IS PERCEPTIBLE, THROUGHOUT THE GLOBE, A CURRENT ATTITUDE THAT PREACHES DISTRUST OF THE "OTHER" AND THE DESIRE TO PROTECT ONE'S OWN TERRITORY, PROPERTIES AND VALUES. EVEN THOUGH THE VIDEO WAS LESS BRUTAL THAN MANY OF THE SITUATIONS WE SEE EVERY DAY ON THE NEWS, THAT SMALL INCIDENT STILL SEEMED TO CONDENSE THE SOCIAL COMPLEXITY THAT WAS INTRIGUING ME.







## DIRECTOR'S NOTE

LATER ON, MY OWN PARENTS SUFFERED A SERIOUS CAR ACCIDENT, CAUSED BY THE RECKLESSNESS OF ANOTHER DRIVER. SUCH AN EXTREME EXPERIENCE CHANGED ME: I LOOKED AT THE SAME VIDEO FROM BEFORE, AS WELL AS TO THE MEANING OF THE WORD "ACCIDENT", IN A DIFFERENT WAY. IT IS ONLY A TRUE ACCIDENT WHEN WE CANNOT ANTICIPATE, SOMETHING THAT WE CANNOT SEE COMING IN OUR FIELD OF VISION AND, BECAUSE OF THAT, WE CANNOT PREDICT ITS EFFECTS ON US. AN ACCIDENT ALWAYS CHANGES SOMETHING, AND IT IS THE CONSTANT SPECTER OF THIS POSSIBILITY THAT IS FRIGHTENING. SO, WHERE I ONCE SAW A SIMPLE COLLISION GENERATED BY DIVERGENCES, I WAS NOW SEEING A LIFE-ALTERING ENCOUNTER THAT WOULD CERTAINLY MOVE SOMETHING IN ITS PARTICIPANTS. THIS REFLECTION MADE ME RETURN TO THE PROJECT, CHOOSING THIS UNPREDICTABLE EVENT AS A STARTING POINT FOR AN ENCOUNTER BETWEEN CHARACTERS. AN ENCOUNTER THAT HAS THE VIOLENCE TO TRESPASS THE WALL OF SOCIAL-POLITICAL POLARIZATION - SOMETHING THAT I EXPERIENCED MYSELF IN THE ORGANIC RELATIONSHIPS OF LIFE.





## DIRECTOR'S NOTE

THE FILM ADOPTS A POINT OF VIEW CENTERED IN JOANA, THE CYCLIST, A CHARACTER WHO ACTIVELY OPPOSES TRADITIONAL GENDER NORMS AND MAJORITY LIFESTYLE OPTIONS, AND IS ALWAYS LOOKING FOR WHAT SHE JUDGES TO BE THE CORRECT MORAL CODES. BUT HER DEFENSES START TO FALL WHEN, IN AN ACCIDENT, SHE ENCOUNTERS AN "OTHER" WHO CONFRONTS HER WAY OF SEEING AND ACTING. THIS ENCOUNTER GENERATES AN UNSTOPPABLE MOVEMENT, WHERE ALL THE CHARACTERS END UP HAVING THEIR LIVES AFFECTED BY EACH OTHER. SO, IT IS FOR BELIEVING THAT OTHERNESS IS A CENTRAL THEME OF THE FILM THAT I ALSO SOUGHT TO REPRESENT THIS IN THE FORM OF THE FILM. FOR THAT, I FRAGMENTED THE SPACE OF THE ACTIONS IN THE DECOUPAGE, SEEKING TO ISOLATE THE CHARACTERS IN THEIR FRAMINGS AND TO CREATE IN THEM A SENSE OF THREAT ON WHAT IS IN THE COUNTERFIELD. GRADUALLY THE MONTAGE STARTS TO PUT THESE IMAGES AND CHARACTERS IN RELATION TO ONE ANOTHER, ALLOWING THEM TO CONTAMINATE THE SPACE OF THE OTHER. I ALSO SOUGHT FOR A LESS NATURALISTIC DRAMATURGY, IN ORDER TO CREATE A GAME THAT ALLOWS A CERTAIN IDENTIFICATION BETWEEN THE VIEWER AND THE CHARACTERS BUT, AT THE SAME TIME, ALSO GENERATES A STRANGENESS THAT EVIDENCES THEIR DIFFERENCE, THEIR OTHERNESS. FINALLY, I DESIRE TO GENERATE IN THE SPECTATOR THE SAME AMBIGUOUS FEELING THAT I FIND IN JOANA'S CHARACTER: SOMEONE WHO FEARS A CONFRONTATION THAT CAN ENDANGER HER STABILITY, BUT WHO, AT THE SAME TIME, ALSO FEELS A CERTAIN DESIRE FOR THE TYPE OF CLASH THAT CARRIES HER TO UNKNOWN PATHS.





# o ACIDENTE

## MAIN CAST

JOANA **CAROL MARTINS**  
CECÍLIA **CARINA SEHN**  
MAICON **LUIS FELIPE XAVIER**  
ELAINE **GABRIELA GRECO**  
CLÉBER **MARCELLO CRAWSHAW**





# o ACIDENTE



## CREW

WRITTEN BY **MARCELA ILHA BORDIN** AND **BRUNO CARBONI**  
DIRECTED BY **BRUNO CARBONI**  
PRODUCTION COMPANY **VULCANA CINEMA** AND **TOKYO FILMES**  
PRODUCED BY **PAOLA WINK** AND **JESSICA LUZ**  
CINEMATOGRAPHER **GLAUCO FIRPO**  
SET DESIGNER **RICHARD TAVARES**  
EDITOR **GERMANO DE OLIVEIRA** AND **BRUNO CARBONI**  
SOUND EDITOR AND MIX **TIAGO BELLO** AND **MARCOS LOPES**  
ORIGINAL SOUNDTRACK **MARIA BERALDO**







**CONTACT**



**NORTH AMERICAN DISTRIBUTOR**

**AVI FEDERGREEN - PRESIDENT**

**INDIECAN ENTERTAINMENT**

**INFO@INDIECANENT.COM**

**O: 1-416-898-3456**

**HTTPS://WWW.INDIECANENT.COM**

**VULCANA**



**+ 55 51 30624400**

**VULCANACINEMA@GMAIL.COM**

**VULCANACINEMA.COM**

**INSTAGRAM /VULCANACINEMA**







A FILM DIRECTED BY **BRUNO CARBONI**

# o ACIDENTE

“THE ACCIDENT“

**VULCANA CINEMA** AND **TOKYO FILMES** PRESENT **CAROL MARTINS** AND **LUIS FELIPE XAVIER** IN **THE ACCIDENT** WITH **GABRIELA GRECO**, **MARCELLO CRAWSHAWN** AND **CARINA SEHN** CINEMATOGRAPHY **GLAUCO FIRPO** PRODUCTION DESIGN **RICHARD TAVARES** PRODUCTION DESIGN COORDINATION **DAYANE PAZ** COSTUME DESIGNER **GABRIELA GUÊZ** MAKE-UP ARTIST **JULIANE SENNA** STILL **TUANE EGGERS** GAFFER **GUILHERME KROEFF** KEY GRIP **ANDRÉ CAMPANHOL** VISUAL EFFECTS **RICARDO MENDES** E **CAMILA GALARZ** GRAPHIC DESIGN **TALITA MENEZES** ILLUSTRATIONS **LÍDIA BRANCHER** SOUND RECORDIST **MARCOS LOPES** FOLEY **IVAN LEMOS** E **DANIEL DE BEM** ACTING COACH **RENÉ GUERRA** CASTING **SIMONE BUTELLI** PRODUCTION MANAGEMENT **MARIANAMÊMISMÜLLER** ASSISTANT DIRECTOR **HENRIQUE SCHAEFER** EDITING **GERMANO DE OLIVEIRA** AND **BRUNO CARBONI** IMAGE POST-PRODUCTION SUPERVISOR **LIGIA TIEMI SUMI** COLORIST **WILSON ESGUERRA** E **DANIEL DODE** SOUND DESIGN **TIAGO BELLO** AND **MARCOS LOPES** ORIGINAL SOUNDTRACK **MARIA BERALDO** PRODUCTION **PAOLA WINK** AND **JESSICA LUZ** WRITTEN BY **MARCELA ILHA BORDIN** AND **BRUNO CARBONI** DIRECTED BY **BRUNO CARBONI**



PRODUCTION **VULCANA** **TOKYO FILMES** SUPPORT **TECNA** **PORTO ALEGRE Film Commission** **ie cine** INSTITUTO ESTADUAL DE CINEMA DO RS

FINANCING **PRC cultura** **GOVERNO DO ESTADO RIO GRANDE DO SUL SECRETARIA DA CULTURA** **visions est** **BRDE** **isa** **ancine**