



PRODUIRE AU SUD  
FESTIVAL DES CINÉMAS  
NANTES

# PORTA RETRATO (PICTURE FRAME)

Mozambique

Produire au Sud Nantes 2018

## MAIN DATA

**Category:** Drama

**Length:** 100'

**Language:** Portuguese

**Shooting location:** Mozambique

**Shooting dates:** February - March, 2021

**Expected dates of completion:** November 2021

**Stage of production:** development stage

## PRODUCTION

**Budget:** 549 000 €

**Financing in place:** 0 €

**Production company:** Blue Art Films

**Workshops and platforms attended:** Durban FilmMart 2018

**Current situation:** Development stage, seeking for partners

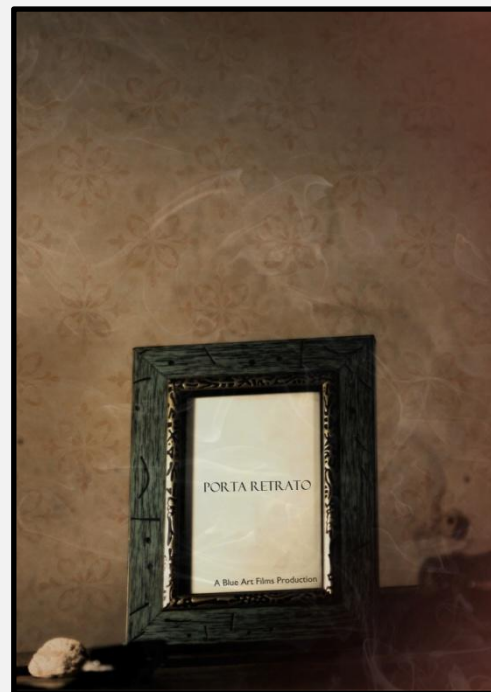
## CIRO MONDLANE, PRODUCER

Ciro Conrado Mondlane is a producer from Maputo, Mozambique. He started writing short screenplays in high-school, and often sought advice from local film producers. He has a bachelor's degree in social sciences and is currently graduating in law, while working part-time as a liaison between directors and aspiring actors and producers. As recently as 2018, he established a working relationship with Blue Art Films. He is currently producing two short films and writing his essay on the difficulties of being a filmmaker in Mozambique, called *Film Passion Debaçle*.



## ORLANDO MABASSO JR, DIRECTOR

Orlando Mabasso Jr. is a filmmaker from Mozambique. He began writing short stories, which then turn into scripts. He is focused on his targeted feature debut. His first short fiction film, *Under The Full Moon*, screened at festivals in Portugal such as Figueira Film Art and Shorts@Fringe. His next film, the short documentary *Casa Branca: A Ponte*, has also played in reputed film festivals. In 2017, he headlined a four-day film workshop as part of Festival Fim do Caminho, a local festival held in Nampula Province, Mozambique, with local filmmakers.



## SYNOPSIS

Unemployed, Augusto spends most of his days trying to get a job, under the guidance of his older friend colleague, Xavier. Their friend, Helton, is mistaken for a thief, and an official neighborhood patrol attacks and kills him. Augusto and some of his friends gather together a group for a protest to end the patrol, but the group is not as united as it should be. One day, Augusto finds a boy at the beach, who offers to work as his assistant. Augusto and Xavier go on two momentum-building meetings for the protest, and their differences are only mitigated by the fact that Xavier vows not to interfere. The protest goes awry and Augusto is held in prison. Xavier pays his release and offers him a job. He takes his wife and the boy for a walk in the park, where he takes some fun-filled photos of them, and they make peace with reality.

## DIRECTOR'S STATEMENT

« *Picture Frame* is a feature film that came out of a meditation on how artists should deal with being widely considered lower working-class individuals, while still pursuing their dreams of acclaim, with the same passion for their work and their art. From that idea came stories related with the struggles of artists, mainly, how many are victims of their own lifestyle, and end up dying by rather unfounded *motifs* and circumstances. It was conceived from the moment there was resurgence of borderline frontier justice in Mozambique, and how impotent people were to it. It became more serious when innocent people started to get lynched, by mistake, and no one had a say on the issue. From there on, I had a very dark, tragic, almost melodramatic tone to follow, and infused it with my own personal life-stories of surrogate families, unrequited love, drug and alcohol-addiction. What I did was to take the dark undertones within the very structure of the story, and undermine it with blissful moments of happiness to highlight the story's three themes: hope, the promise and the dream. [...]

As a storyteller, I felt helpless, and as vulnerable as the protagonist and his inner quest for redemption, yet being undone by my own impulses, time and time again, I came to question whether or not, in the same situation, I would act the same. Although the movie would have its moments to deal with existentialism and time, the story is more about how to get "back on track" despite the many vicissitudes of life. Those would be "highlighted" by seldom presence of a low-key emotional musical score.»

## CONTACTS

### Producer

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### Director

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