



La Biennale di Venezia
Biennale College
Cinema

- WINNER **sundance** SPECIAL JURY AWARD 2020
- WINNER **TAIPEI** GRAND PRIZE 2020
- WINNER **ATHENS** GOLDEN ATHENA 2020
- WINNER **HONG KONG** FIFTH AWARDS FOR BEST FILM FIFTH AWARDS FOR BEST ACTRESS FIFTH AWARDS PRIZE 2020
- WINNER **REYKJAVIK** GOLDEN PUFFIN 2020
- WINNER **HAIFA** CARMEL COMPETITION 2020
- WINNER **HAMPTONS** NARRATIVE COMPETITION 2020

THIS IS NOT A BURIAL, IT'S A RESURRECTION

A FILM BY LEMOHANG JEREMIAH MOSESE

urucu mamego

URUCU PRESENTS "THIS IS NOT A BURIAL, IT'S A RESURRECTION"
MARY TWALA MHLONGO JERRY MOKOKENG WA MAKHETHA MAKHAOLA NDEBELE TSEKO MONAHENG SIPHIWE NZIMA
CASTING BY CAIT PANSEGRUOW AND MOONYEENN LEE MUSIC BY YU MIYASHITA SOUND DESIGN BY PRESSURE COOKER STUDIOS EDITED BY LEMOHANG JEREMIAH MOSESE CINEMATOGRAPHY BY PIERRE DE VILLIERS
PRODUCTION DESIGN BY LEILA WALTER COSTUME DESIGN BY NAO SERATI SCREENPLAY BY LEMOHANG JEREMIAH MOSESE PRODUCED BY CAIT PANSEGRUOW AND ELIAS RIBEIRO DIRECTED BY LEMOHANG JEREMIAH MOSESE

"IT WILL SHAKE YOU TO THE VERY CORE"

ANDREW BUNDY, THE PLAYLIST



"A VIVID, BEAUTIFULLY CRAFTED REFLECTION ON IDENTITY"

ALLEN HUNTER, SCREEN

LESOTHO'S OFFICIAL SUBMISSION TO THE
93RD ACADEMY AWARDS®
FOR BEST INTERNATIONAL FEATURE FILM

Film and Publication Board cinema/theatre classification: 120 min - 13 DV

Urucu Media

presents

a film by

Lemohang Jeremiah Mosese

THIS IS NOT A BURIAL, IT'S A RESURRECTION

Starring

**MARY TWALA MHLONGO
JERRY MOFOKENG WA MAKHETHA
MAKHAOLA NDEBELE
TSEKO MONAHENG
SIPHIWE NZIMA**

Casting

**CAIT PANSEGROUW
MOONYEENN LEE**

Music

YU MIYASHITA

Sound Design

PRESSURE COOKER STUDIOS

Editor

LEMOHANG JEREMIAH MOSESE

Cinematography

PIERRE DE VILLIERS

Production Design

LEILA WALTER

Costume Design

NAO SERATI

Screenplay

LEMOHANG JEREMIAH MOSESE

Producers

CAIT PANSEGROUW

ELIAS RIBEIRO**Synopsis**

In the breath-taking mountains of land-locked Lesotho, an 80-year-old widow winds up her earthly affairs, makes arrangements for her burial, and prepares to die. But when her village is threatened with forced resettlement due to the construction of a reservoir, she finds a new will to live and ignites a collective spirit of defiance within her community. In the final dramatic moments of her life, Mantoa's legend is forged and made eternal.

Watch the trailer here: <https://vimeo.com/378114953>

The film is distributed in South Africa by Indigenous Film Distribution:

<https://indigenousfilm.co.za/>

About Lesotho

Lesotho, a high-altitude, landlocked kingdom encircled by South Africa, is crisscrossed by a network of rivers and mountain ranges. The tiny country's mountain ranges make up nearly three quarters of its terrain and these are responsible for its abundance of water, believed to be among the highest quality in the world.

Annually, Lesotho annually exports an estimated 780 million cubic metres of water to South Africa; this marks Africa's largest water transfer scheme in history.

As more and more reservoirs are built, thousands of highland villagers are forcibly removed from their land and relocated to urban living environments. There they not only lose their livestock, crops and way of life, but also their individual and collective identity.

The making of the film

'This Is Not A Burial, It's A Resurrection' is the first narrative feature film ever made by a Mosotho director. The film was shot on location in the remote mountains of Lesotho, where running water and electricity are a scarcity.

Equipment, vehicles, crew and other resources were brought into the country from South Africa. The tiny crew of just fifteen people endured extreme weather conditions while shooting in areas with no road access. Equipment and cast were often transported on horseback and on mules. Apart from the leads, the cast is made up almost entirely of actual residents from the village where photography took place.

Accolades and Awards

- The first Mosotho film to be longlisted for an award in the Foreign Language Film category of the 78th Golden Globes.
- The first film from Lesotho, made by a Mosotho filmmaker, to screen at an international festival. The film was viewed by critics as one of the best 2020's Sundance Film Festival, where it premiered in January. It won the World Cinema Dramatic Special Jury Award for Visionary Filmmaking at Sundance
- The film was Lesotho's first-ever official Oscar submission and began its Oscar-qualifying run on 27 November 2021 in Cape Town and Johannesburg, and screened until 4 December, in line with the rules for the 93rd Academy Awards.
- The film won 4 Africa Movie Academy Awards (AMAAs), including Best Director, Best Actress (Mary Twala), Best Cinematography, Best Costume Design.

Other international festival awards include:

Portland International Film Festival (PIFF), Oregon, USA

- Jury Award for most exciting new voice in international cinema

MOOOV Film Festival (Belgium)

- Best Film

Taipei Film Festival

- Grand Prize for Best International New Talent in Taiwan

Hong Kong International Film Festival

- Firebird Award for Best Film (Young Cinema Competition)
- Firebird Award for Best Actress (Young Cinema Competition)

- FIPRESCI Prize for Young Talent

Santiago International Film Festival, Chile

- Best Director
- Special Mention for Acting (Mary Twala Mhlongo)

Durban International Film Festival, South Africa

- Best Director
- Best Actress (Mary Twala Mhlongo)
- Artistic Bravery

Athens International Film Festival, Greece

- Golden Athena (top festival prize)
- Europa Film Festivals Award

Reykjavík International Film Festival, Iceland

- Golden Puffin for the Discovery of The Year

Haifa International Film Festival, Israel

- Carmel Competition Winner for Best International Film

CinemAfrica, Sweden

- Best Narrative Film

Hamptons International Film Festival, New York

- Narrative Competition Winner

Festival du Nouveau Cinema, Montreal, Canada

- Best Interpretation Award for Mary Twala Mhlongo

La Roche-sur-Yon International Film Festival, France

- Nouvelles Vagues Acuitis Award winner for Continued Reinvention of Cinema

Montclair Film Festival, New Jersey, USA

- Jury Prize for Cinematography

Documenta, Madrid

- Special Jury Mention

Karala Film Festival, India

- Suvarna Chakoram Prize for Best Film
- Special Mention for Acting (Mary Twala Mhlongo)

International Reviews

The First Masterpiece of 2021 Is Here

“Written, directed, and edited by Lemohang Jeremiah Mosese, *This Is Not a Burial, It’s a Resurrection* became the first feature to screen at Sundance from the small African nation of Lesotho last year; I believe it’s now the first picture from that country to open theatrically in the U.S. (It had its world premiere at the 2019 Venice Film Festival.) That already makes it an intriguing landmark on its own, but the film is thrillingly new in other ways. It has the gripping, elemental hold of myth, but how Mosese tells the story is just as important as the story itself, maybe even more so. The picture is currently available virtually via dozens of independent theaters across the country, and is set to open at even more in the coming weeks. I recommend seeing it more than once; luckily, it’s so gorgeous and spellbinding that it invites repeat viewings.”

www.vulture.com/article/movie-review-this-is-not-a-burial-its-a-resurrection.html

This Is Not a Burial, It’s a Resurrection review – an uncompromising tale of resistance

This is an extraordinary and otherworldly feature film from the tiny landlocked kingdom of Lesotho in southern Africa. It is the tale of a rebel spirit: an elderly woman who opposes government plans to flood her village, making way for a dam. It’s a film about resistance and resilience, but director Lemohang Jeremiah Mosese is coolly unsentimental and realistic about the inevitable march of capitalism and construction. Weaving in ideas around displacement, collective identity and history, this film takes on almost mythic qualities.

www.theguardian.com/film/2021/jan/06/this-is-not-a-burial-its-a-resurrection-review-lesotho-drama

‘This Is Not a Burial, It’s a Resurrection’ Review: A Startling Vision

Landlocked by South Africa on all sides, the kingdom of Lesotho is a place of high skies, wide landscapes and narrow prospects for its two million inhabitants: a set of dimensions somehow captured in every exquisitely constructed, square-cut frame of “*This Is Not a Burial, It’s a Resurrection*.”

A haunted, unsentimental paean to land and its physical containment of community and ancestry — all endangered by nominally progressive infrastructure — this arresting third

feature from Lesotho-born writer-director Lemohang Jeremiah Mosese is as classical in theme as it is adventurous in presentation.

Toggling between earthy naturalism and suspended dream atmospherics as fluently as its life-weary 80-year-old protagonist (the superb Mary Twala Mhlongo) skims the real and spiritual realms, it's the kind of myth-rooted, avant-garde Southern African storytelling that rarely cracks the international festival circuit.

[variety.com/2020/film/reviews/this-is-not-a-burial-its-a-resurrection-film-review-1203495199/](https://www.variety.com/2020/film/reviews/this-is-not-a-burial-its-a-resurrection-film-review-1203495199/)

This Is Not a Burial, It's a Resurrection

"This Is Not a Burial, It's a Resurrection" is a searing epitaph for Mary Twala, a veteran performer at the peak of her absorbing presence. And it is a radical international breakthrough for Lemohang Jeremiah Mosese, a filmmaker who uses potential philosophical expressions to ask tough questions about the ravaged history of Africa. Set in Lesotho, an independent kingdom landlocked within the South African territory, the film grapples with the ghosts of centuries-old colonialism that are manifested today in the dismissal of native ownership. "This Is Not a Burial" is the second Southern Sotho-language feature from director Mosese, and it made history as the country's first-ever Oscar entry for Best International Feature Film.

www.rogerebert.com/reviews/this-is-not-a-burial-its-a-resurrection-movie-review-2021

'This Is Not a Burial, It's a Resurrection' Review: Bringing Out the Dead

Lesotho-born director Lemohang Jeremiah Mosese shoots his film as a kind of living legend, with a mix of warm-hued tableaux and hillside portraits in defiance. Mosese reaches for a knockout from the very first sequence, a narcotic pan across a hauntingly lit party scene that rests on the film's narrator figure, playing a lesiba (a mouth-blown string instrument). Though the film cuts back to this mystery storyteller periodically, Mhlongo (who also appears in Beyoncé's "Black Is King") carries the movie on her shoulders with an authoritative presence.

<https://www.nytimes.com/2021/04/01/movies/this-is-not-a-burial-its-a-resurrection-review.html>

Director's Notes

This is a personal story for you. Can you tell us about your development process?

When I was a child, my family was evicted from our home. My grandmother's village is undergoing forced resettlement right now. My experience of displacement has significantly impacted who I am and how I see the world. I was fortunate to be incubated at the Realness African Screenwriter's Residency early on in my development process. There I became part of a cinematic family who are rooted in Africa and I was able to make sense of all these ideas and feelings that I was giving birth to. As someone who has mostly had to learn and create in isolation, Realness provided a loving and nurturing home to me and my musings. It was also where I met my producers, Cait and Elias, who are the founders of this initiative. They both believed in me from the beginning and their passion was the driving force behind 'Resurrection'.

This is a tough film, thematically and technically since you were shooting in remote locations. And you are depicting stories of actions against indigenous people. How did you work through these risks and challenges?

It was a very rough, unforgiving landscape we shot in and yet so beautiful. The weather drastically changed constantly, one minute it was sunny and hot and the next we were drenched by torrents of rain and it was dark and cold. We had to wrestle with the gods of nature not just to shoot, but also to get to the next location. It worked in our favour somehow; we kept shooting throughout the storms and we managed to use the footage from this in the film. When the rain stopped, we had to then deal with slippery hills covered in deep mud.

Mary, our lead actress, who was 80 years old, had to be carried back and forth up a long hill by crew members and men from the village. At particularly remote locations, we had to send her on horseback. There were no proper roads and when it rained, our vehicles would often get stuck or break down completely. I was incredibly grateful for the talented and passionate zealots around me. We really went to war together.

Cait Pansegrouw, the film's producer, lives up to her nickname 'Sheela' (as in Ma Anand Sheela that I learnt about through the documentary series 'Wild Wild Country'); she is really a cult leader. She kept everyone focused. She is not just a producer, she is also creative. I come from the school of underground cinema. It is very rare to have producer who not only understands but also appreciates that kind of cinema.

The cinematographer, Pierre de Villiers, was ready and primed to work under extreme conditions that allowed little to no freedom. In a way, the ideal conditions conspired in our favour. Gods are frequently seen in such places.

How did you work with your actors filming those scenes, getting them into that headspace and providing them the right kind of on-set atmosphere?

One thing I kept stressing was they shouldn't act. A few of the leads came from a South African television background, so they had preconceived ideas about their characters and had picked up some habits that of course got them to where they are now in their careers, but that I wanted to strip away for this film. I talked with them about not doing anything. On my set they are objects, not characters. As for the rest of the local cast, they were not professionals, they had never been on camera, and this was beautiful part because they came as they were.

We were shooting in their village. We were their guests. Of course, it took a bit of work to get them in front of the camera and make them comfortable. I would talk to them in the context of their actual village and their way of life, not necessarily about the role that they were fulfilling on screen.

When you envisioned 'Resurrection' in your head, before any shooting began, how did it look?

For me, it was always an observation about life and death. The initial whisperings of 'Resurrection' spawned from this parable that I wrote about a mute prophet who could not speak his prophecies. He had rhema and logos about the soulless march of time and death, but when he opened his mouth, hail and frogs would flood from it and it was too sickening to behold or withstand.

In a way, this illustrated how I feel as a creator who struggles to communicate his ideas in a way that is accessible to others. With 'Resurrection' I felt as though I had an entire ocean of ideas. They were vast and massive. I am pleased to say that we managed to realise some of them in our film.

The subject matter has more significance and urgency today. Did your journey as a writer and filmmaker shift or evolve over the years, in the way you engaged with the material?

I think it evolved. With a team around me, I was able to refine what I wanted to create. The concept of life, death and the cycle of time has always been something that has preoccupied my mind. I am obsessed with the human condition. To me, the most poetic landscape is the human and our constant battle to reconcile with our carnal selves. The foundation of what I wanted to explore was always within me, but how I chose to explore it was continually distilled.

Can you talk about your process as creative collaborators with producer Cait Pansegrouw and the team?

We had the whole village community of Ha Dinizulu behind us, willing to 'go places' with us. I am forever grateful for the work that they put into the film. Cait is a force of nature. She has an iron fist covered in velvet glove. She knows when to say things with a smile and when to say things with a snarl, to keep us sailing to our true north, always. She comes from a film school background and yet she is not pigeonholed by structure or technique or know-how. She believes in art. Among other neurodivergent impediments I am battling dyslexia, and it can be hard for me to communicate clearly.

Cait and I were synchronized from the start. We were both very clear about what kind of work we wanted to make. Pierre de Villiers, my cinematographer, a beautiful, creative human being, had an iron will to go all the way, always. It was inspiring. At times I think I was confusing, my thoughts always seem flawless and complete in my head, but when I actually say things out loud, they can sound incoherent. The crew were patient and respected my thought process. It was amazing to work with my long-time friend and sometime assistant, Pheku (known as 'Keeper'). His generosity and loyalty cannot be bought, and the same goes for Phillip Letela. My Basotho brothers. I am used to working in isolation.

My previous film 'Mother, I am suffocating. This is my last film about you' is an essay film. I had a small local crew that had no clue what I was doing, but who provided extra hands on the day so that I could execute what I wanted. In that way I felt safe because they couldn't question anything or doubt me. With 'Resurrection' I had to work with a professional crew. It was beautiful to get out of my comfort zone and get to talk back and forth about ideas and have everyone on one page.

What informs your choice of camera and technology, and what techniques do you do to bring out the beauty in your imagery?

I come on set or to the page as a novice, an amateur. I have allowed myself to dream and not filter anything. I have come to understand that ideas have a life of their own, all I have to do is to free them from myself. Technique and language are things to be used but not necessarily embraced. Of course, this comes with years of making bad art. As far as the camera and composition, Pierre, my DP, and I had synchronised love and passion for beauty. He has a very particular way of seeing light. I called him 'the god of the sun'. I also trusted him with the choice of camera we should use, which was the Sony Venice. It served us best in low light conditions since we did not have much lighting gear. We had to make do with the little we had in no-man's land. What do you hope audiences will take away with them after seeing the film? I hope the audience will walk into this film with no preconceived ideas. Specifically, as an African filmmaker who set out to explore new forms of cinema.

I wanted to develop a new cinematic language. I was heavily inspired by Brechtian Theatre, which recognised the ability of Naturalistic theatre to have great social influence, but at the expense of its capacity to arouse aesthetic pleasure.

I am hopeful that 'Resurrection' will provoke rational self-reflection, just as Brecht's Epic Theatre encouraged a critical view of the action on the stage. I hope that each person who engages with the film will allow their own ideas around it to permeate and take on their own form. What are you ideally seeking in a distributor who might be interested in the film? I earnestly hope that our film finds the right home. It would be amazing to work with a distributor that is not pigeonholed by preconceived ideas about what African cinema should be. I would like for everyone that works with us towards unleashing our film into the world to appreciate it for what it is and to do what's necessary for it to have a healthy life.

Bios – Cast

This is not a burial; it's a resurrection
Production Notes

Mary Twala Mlongo – Mantoa

A leading South African actress, Mary Twala Mlongo had an extensive career as an actress, performing in roles in film, television (TV) and theatre. Her film career includes international films such as 'Mapantsula', 'Sarafina!', 'A Love in Africa', 'Malunde', 'Dr Lucille', 'Nyaka-Nyaka', 'Ngaka', 'Deliwe', 'Friends', 'Game for Vultures', 'Taxi to Soweto' (for which she won a Best Supporting Actress award), 'Waati', 'Science Classic' and 'Score'.

Her TV career includes performances in many South African productions, including 'Undenzani Melwane', 'Iqhawe', 'Die SonKriel', 'Hlala Kwabafileyo', 'Soul Buddyz', 'Child of Soweto', 'Khululeka', 'Yizo-Yizo', 'SOS' and 'Muvhango'. She won best Comedy Performer awards for her performances in 'Hlala Kwabafileyo' and 'Molo Fish'. In 2007 she appeared in the supernatural mini-series 'Ubizo (The Calling)', for SABC1. She played the role of 'MaDolly' in the SABC2 miniseries 'Hopeville', in 2009, which earned her a best supporting actress nomination at the 6th Africa Movie Academy Awards. In 2010 she starred as 'MaKhambu' in the SABC2 sitcom 'Skwizas', which she reprised in later seasons.

Mhlongo has featured in several South African local productions. She was a guest cast-member in the first season of 'Generations'. After undergoing a medical procedure that kept her out of filming for months, Mhlongo made a comeback in the film, 'Vaya' in 2015. In 2016, she was one of the ensemble cast in 'Comatose', a film that featured top actors across Africa, including Bimbo Akintola and Hakeem Kae-Kazim. In 2017, Mhlongo played a supporting role in the sport film, 'Beyond the River'.

Mary was one of South Africa's most well loved and respected actresses. In 2019, she was honoured with the National Order of Ikhamanga in silver, which is one of South Africa's highest honours. Presented to Mary by President Cyril Ramaphosa, the presidency cited that the award was for her contribution to performing arts and for creatively raising awareness on women's health issues. We were beyond honoured when Mary agreed to play the leading role of Mantoa in our film, 'This Is Not A Burial, It's Resurrection'. Sadly, Mary passed away on July 4th, 2020. Posthumously, she has been recognised for her portrayal of the 80-year-old Mosotho widow with acting awards from Hong Kong International Film Festival, Santiago International Film Festival, Durban International Film Festival and Festival du Nouveau Cinema. It is a privilege to say that our film was her last. Rest in Power always, Mary.

Jerry Mofokeng Wa Makhetha – Lesiba Player

Dr. Jerry Mofokeng wa Makhetha began acting in Community Theatre initiatives in Soweto in 1970s Apartheid South Africa. He soon became the writer and director of these groups. In 1983 he went to Wits University School of Dramatic Arts where he majored in Acting and graduated with Directing as his second major.

After graduating, he was awarded the Fulbright Scholarship to Columbia University in New York, where he received his MFA in Theatre Directing and Management. He returned home and began lecturing at Wits and was simultaneously appointed as Resident Director at The Market Theatre. He went on to helm the artistic life of the Johannesburg Theatre, The State Theatre and The Performing Arts Centre of The Free State. His Theatrical Acting and Directing credits are too numerous to list. He's perhaps best known for his special hand in interpreting classical works such as Brecht's *Mother Courage*. In 2019 the University of the Free State recognised the depth and breadth of his contribution to the Arts and awarded him an honorary Doctor of Letters degree. Jerry is a prolific actor in both film and television and received a South African Film and Television Lifetime Achievement Award in 2013

Makhaola Ndebele – Priest

Makhaola Ndebele is an actor, dramatist and screenwriter, theatre director, television producer and creative consultant. As a story consultant and screenwriter his television credits include work on miniseries, episodic drama, drama soap, variety comedy, and sitcom. As a dramatist his own work includes one-man play 'In The Meantime... (1999), and one-act play, 'Lerato' (2001), 'Cantos of A Life In Exile' (2015), 'Gone Native' (2017), and 'Bantu' (2018).

Makhaola created, and co-produced *Nomzamo*, a situation comedy commissioned by the SABC in 2005. *Nomzamo* ran for three broadcast seasons (39 episodes) on SABC 1, from 2006 to 2010. During its run *Nomzamo* developed a great audience following and won a number of South African Film and Television Awards. He debuted as a theatre director in 2010. He has since directed plays by Zakes Mda, Nikolai Gogol, Anton Chekhov, Mike Van Graan, August Strindberg, Moagi Modise, and Steve Dyer.

Makhaola has also served as an adjudicator for in the 7th and 8th Annual African Heritage Week Arts and Cultural Festival (Herifest) held at the University of Limpopo (2005, 2006); as

a judge for the 1st, 2nd, and 3rd South African Film and Television Awards (2007 -2009); and as an International Jury Member for the World Cinema Competition, at the Pune International Film Festival (PIFF), in Maharashtra, India (2011).

Tseko Monaheng – Chief

Tseko Monaheng is a Mosotho actor. He is best known for his roles in the films ‘Five Fingers for Marseilles’ and short film ‘Behemoth: Or the Game of God’.

In 2005, Monaheng was discovered by veteran actor and producer Silas Monyatsi during the auditions for AIDS drama ‘Ke Khetho Eaka’. Later that year, he acted in the short film ‘Untitled’ directed by Kaizer Matsumunyane, and also appeared in several AIDS radio dramas. In 2006 he appeared in ‘Soul City’s Untitled Stories’ ‘Mapule's Choice’ and ‘Monna Motsamai’.

In 2017, Monaheng appeared in the acclaimed South African film ‘Five Fingers for Marseilles’, in the role of a corrupt police officer. In 2018, he joined the cast of the soap opera ‘Rhythm City’. Monaheng also appeared in the productions ‘Mantsopa’ and ‘Qomatsi’, as well as various Lesedi FM radio dramas.

Siphiwe Nzima – Pono

Siphiwe Nzima-Ntskhe is an actor known for ‘Mosonngoa’ (2014). Born in Zimbabwe but now a naturalised Mosotho who has lived in Lesotho for over 20 years, Nzima-Ntšekhe is an activist who uses her poetry and songs to stimulate the masses. Her work is an infusion of spoken word, African melodies, and traditional drumbeats and is inspired by contemporary Afro-pop artists. Her passion for protecting African children has led her to perform poems about human rights, gender-based violence, and child abuse.

Bios – Filmmakers

Lemohang Jeremiah Mosese – Director and Writer

Lemohang Jeremiah Mosese is a self-taught filmmaker and visual artist from Lesotho, based in Berlin. His film 'Mother I am Suffocating. This is My Last Film About You' was selected for Final Cut in Venice 2018, where it won six awards. It premiered in the Berlinale Forum in 2019. Mosese was one of three filmmakers selected for Biennale College - Cinema with his feature film 'This Is Not A Burial It's A Resurrection', which premiered at the Sundance Film Festival this year, where it won the Jury Award for Visionary Filmmaking. It has gone on to win 25 further awards, including 8 Best Film Awards and 2 Best Director awards. Mosese is an alumnus of the Berlinale Talents, Focus Features Africa First, Realness African screenwriting Residency and Cinefondation's L'Atelier

Cait Pansegrouw – Producer

Cait Pansegrouw is a producer and casting director that has worked internationally for the past 6 years. A SAFTA-winner, with work that has travelled to Sundance, Berlinale, Venice, Durban and FESPACO, to name a few. In 2018 she was included on the Mail & Guardian's Top 200 Young South Africans list. Cait is passionate about identifying and developing talent and in 2015, she co-founded Realness Institute, which seeks to foster a new wave of African cinema. She has also served as an expert and/or mentor in various labs/courses by London Film School, The National Film and Television School, The University of Cape Town and The Ladima Foundation.

Her work has been supported by public and private funding globally. INXEBA (The Wound), which she produced and cast directed, screened at more than 60 festivals worldwide, winning 28 awards, including 6 SAFTAs. It was also selected as South Africa's official entry for the Academy Awards® for Best Foreign Language Film in 2018, making it to the December shortlist of 9 films. Most recently, her feature film This Is Not A Burial, It's A Resurrection, made through Biennale College – Cinema, and shot entirely in the remote mountains of Lesotho, was awarded the Jury Prize for Visionary Filmmaking at the 2020 Sundance Film Festival. It has gone on to win 25 further awards and continues to travel. The film is also Lesotho's first ever Oscars® submission. Cait is a Durban Talents,

Berlinale Talents, La Fabrique Cinema de L'Institut Francais, EAVE Producer's Workshop and Biennale College Cinema alumna.

Elias Ribeiro – Producer

Brazilian born Elias Ribeiro has worked internationally since 1999. A resident in South Africa for a decade, he launched Urucu, a production company dedicated to making authentic and thought-provoking content in 2011. Urucu's films have won awards at Sundance to Locarno, Durban, Rio and Beijing. They have sold worldwide to theatrical distributors, broadcasters such as SABC, Arte, ZDF, Mnet; and SVOD platforms such as Netflix and HBO. His projects have attracted financing from private equity to Regional and National funding bodies as well as tax incentives globally. In 2015 Ribeiro co-founded Realness African Screenwriters Residency, an incubator that has developed 30 audiovisual projects in over 16 countries in Africa to date. He served a jury member for funds like Hubert Bals and as a mentor in multiple labs across the globe for emerging producers. His most successful film, INXEBA was shortlisted for an Oscar after winning 6 SAFTAS. He is often a speaker in Industry events and helmed in 2018 the Cape Town International Film Market Program. He is an Advisory board member to screenworlds.org and ladima.africa and consults to various film related businesses in Africa.

Pierre de Villiers – Cinematographer

"Nothing without a reason" is the adage that Pierre De Villiers lives and creates by. A fan of finding the why behind every decision, his images are provocative and always strive to explore new ways of looking at the world. Pierre navigates both long and short form projects, loving the myriad of challenges that each piece of work presents. Pierre is a 2020 Berlinale Talents alumnus & was selected for the coveted camera studio program. His latest short film 'Mthunzi' premiered at the Locarno Film Festival & screened at several festivals globally picking up the Jury Award for Best Short film at AFI & 'Best Cinematography' at the European Film Awards. This year, Pierre's first feature film won Best South African Film at the Durban International Film Festival. His second film 'This Is Not a Burial, It's a Resurrection' premiered at the Sundance Film Festival, where it won the Special Jury Award for Visionary Filmmaking in 2020. Pierre's work on the film was featured in American Cinematographer's "Sundance Standouts".

The film has gone on to win 25 further awards, including the Jury Prize for cinematography at the Montclair Film Festival