

# Imbolc



# Key Note's

Genre ..... Drammatic Fairytale

Timing ..... 4 minutes

Medium ..... 16mm film and Super8

Idiom ..... Italian - Gaelic

Setting ..... Rural house and Lessinia's forest



*In the middle of the countryside, suspended in time, a benevolent witch lives in harmony with nature, unaware of the destiny waiting for her. The arrival of a young priest will transform the daily quiet into a sentence at a burning stake.*





Imbolc is a Celtic celebration that marks the symbolic transition from winter to spring and the gradual return to light: it is linked to themes of rebirth, fertility, gestation, and future abundance. Imbolc rituals include purification practices, the lighting of candles and bonfires or divination practices related to the arrival of spring.

The celebrations are dedicated to the goddess Brigid, usually associated with light, fire, poetry, and home protection.

The figure of Brigid is linked to “Giubiana”, a witch from Northern Italian folklore who is symbolically burned in a bonfire at the end of January: a purification ritual that drives away winter and recalls ancient traditions for seasonal rebirth.



Simple and sensory, it allows femininity to take shape in the profound dialogue between nature and substance, between ancient gestures and contemporary images.





“Ours is a symbolic film. More evocative than narrative, it rejects the classic principles of linear construction of the story. We want to work with images and fragments, favoring the fascination with portrait, still life, and landscape, letting sensations guide the viewer.

The landscape and settings will play a central role: they will not be mere elements of context, but will commune with the characters' inner lives, becoming an emotional extension of them. The locations will reflect moods and tensions, establishing an intimate and osmotic relationship with the bodies.

On one side, the atmosphere will be realistic due to the almost documentary-like attention paid to the places, but the situations that unfold will feel suspended and surreal, set in an undefined time. In this symbolic spaces, the confrontation between nature and femininity, embodied in the figure of the witch, and institution and dogma, represented by the church and the priest, will take place.”

“The decision to shoot the film on film comes from the desire to work with a medium that imposes limitations and requires a more conscious approach to the image.

Kodak Vision3 500T Super 16mm film will be used primarily for its ability to render a textured image, with a noticeable but controlled grain, capable of maintaining a balance between visual impact and narrative usability. Super8 film will be used for the most intense and symbolic moments of the narration, in order to make the image rougher and more aggressive and amplify the emotional perception of the scenes.

We will reduce camera movements almost completely, transforming the camera into a static, neutral, and contemplative observation point.

The color treatment will clearly distinguish between interiors and exteriors: interiors will be characterized by warm tones, seen as spaces of intimacy and observation of the characters, while exteriors will be dominated by cold colors, becoming places of connection between the characters and conveying a feeling of isolation and winter rigor.

The lighting will follow a natural but contrasting approach, designed to enhance the three-dimensionality of faces, clothes, and natural elements, emphasizing textures and details and giving character to both the subjects and the environments.





# Antèra

A woman with long blonde hair stands in a snowy landscape, framed by a stone archway. She is wearing a long, voluminous, multi-layered garment with a vibrant, abstract pattern of colors (red, yellow, orange, and white) over a white base. The background shows a snowy path leading through a forest of evergreen trees under a bright sky. The stone archway is made of rough, grey stones, and the ground is covered in snow with some bare branches in the foreground.

Antèra aims to create garments that layer memory and material. The fabrics come from scraps and old samples, while the prints derives from analog designs that have been digitally reworked.

Inspired by rural provincial locations, the collection invites us to rediscover our roots and preserve traces of the past.

In the face of technological evolution, returning to our roots becomes a response to the desire for identity and connection.

Crystallization becomes the central metaphor of this journey, a process that is well represented by clay.

The collection becomes an invitation to reflect on how the past can live on in the present and future, recounting the magic of dust that layers over time.

Lessinia is an highland suspended between sky and plains, a place where the landscape seems to whisper its stories and the natural elements seem to preserve an ancient memory. Lessinia's folklore stems from a continuous dialogue between man and a strong, sometimes hostile, environment.

The stories handed down speak of forest spirits, wandering souls, and mysterious creatures that inhabit the foggy nights of the highlands. Here, the line between reality and imagination has always been blurred.

Even today, Lessinia retains this narrative spirit. Traditional festivals, rituals linked to transhumance, and folk legends keep the link with the past alive, transforming the landscape into a sort of open book.

Lessinia



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