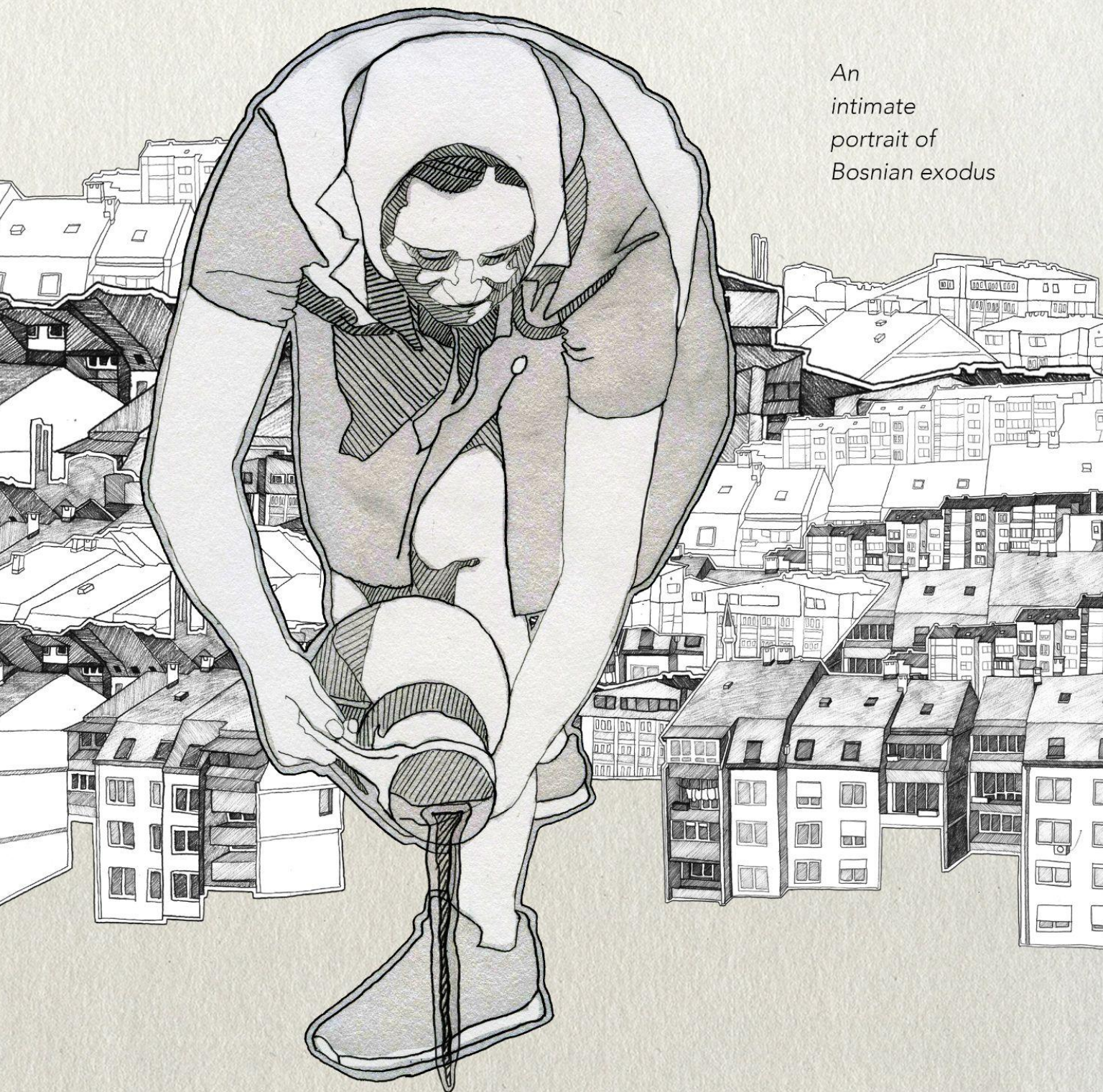


An  
intimate  
portrait of  
Bosnian exodus



POUR  
*the* WATER  
*as* I  
LEAVE

film by Daniela Repas

# Summary

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# Project information

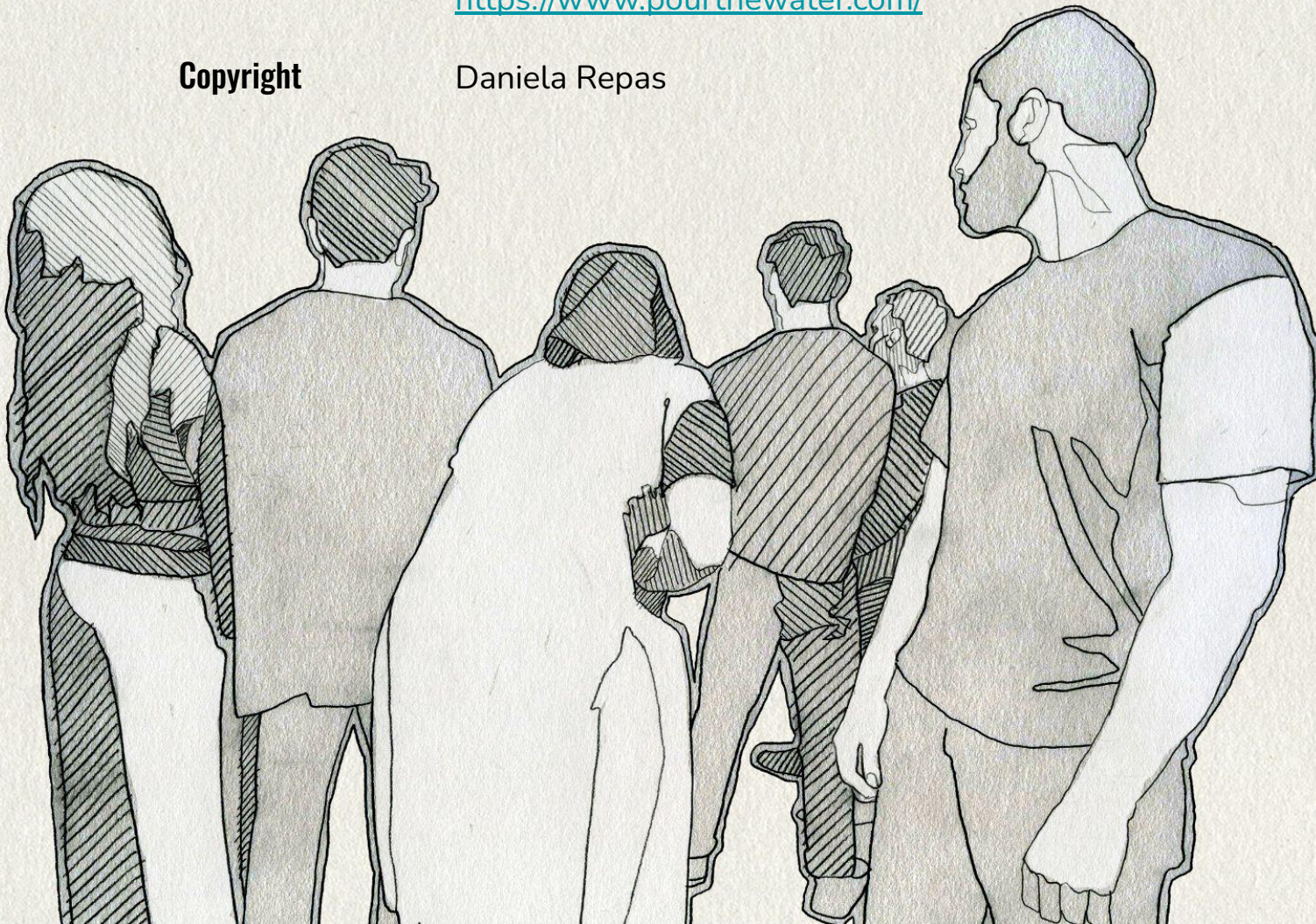
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**Title** **POUR *the* WATER *as* I LEAVE**  
**Countries** USA/Bosnia and Herzegovina  
**Director/Story** Daniela Repas  
**Screenplay** Vu Pham  
**Producer** Jessica Daugherty

**Genre** Animated docufiction  
**Duration** 90 minutes  
**Language** Bosnian  
**Shooting dates** June 2023  
**Shooting locations** Portland, Denver, Fort Worth (USA); Lukavac (BiH)

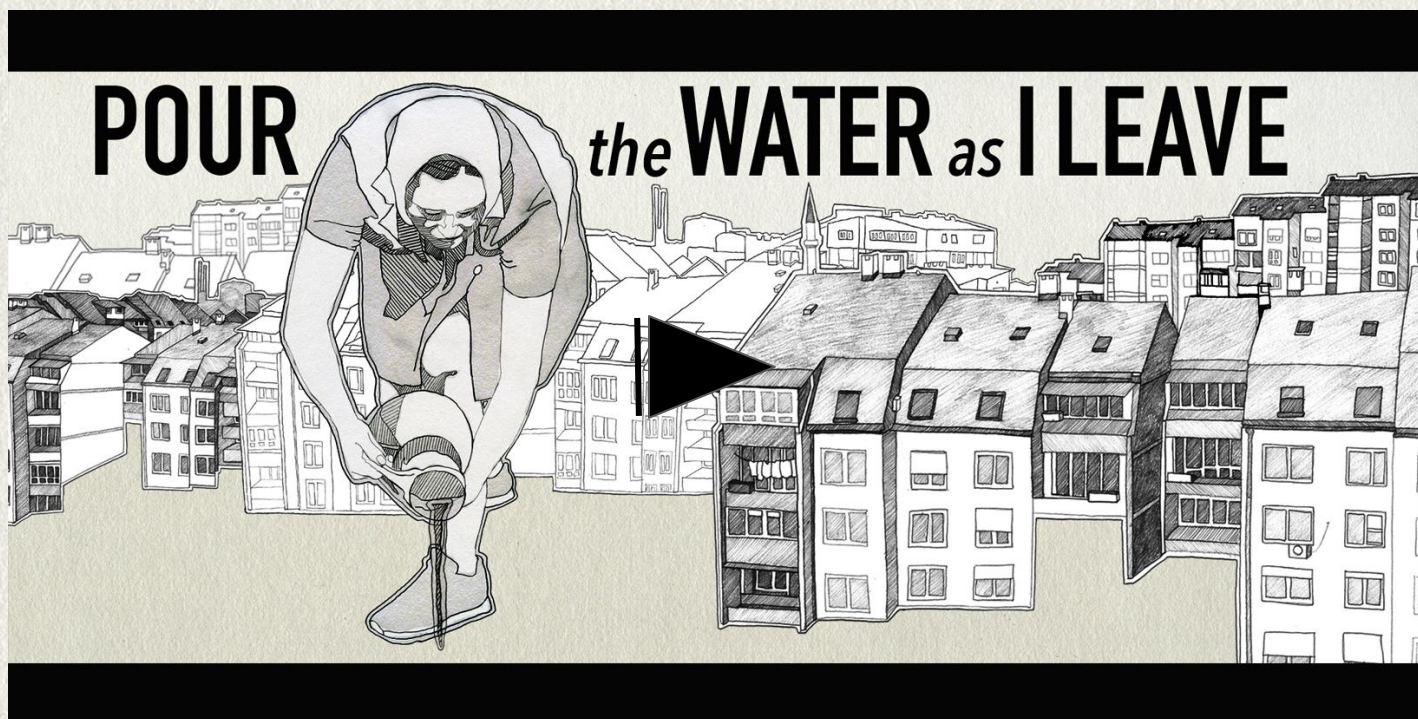
**Contact** Jessica Daugherty (+1-727-204-8339)  
[jdaugh7@gmail.com](mailto:jdaugh7@gmail.com)  
<https://www.pourthewater.com/>

**Copyright** Daniela Repas



## Sizzle reel

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To discover the world of *Pour the Water as I Leave*, we invite you to view our sizzle reel [here](#).

# Synopsis

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*Pour the Water as I Leave* is an animated documentary feature film about the exodus of Bosnian people after the Bosnian Civil War in the 1990s and how their experiences relate to the refugees of the world today. It is a story that reveals what it takes to go through the war zone, become a refugee and find a new home in a foreign country. Structured as a hybrid between fiction and non-fiction, the story follows the two protagonists, a man and a woman, attempting to escape Bosnia in the height of the conflict of 1993. On their path they encounter real Bosnian people, seven interviewees from Tuzla region BiH, whose testimonies ground the fictional characters into lived experiences.

The arc of the story relies on the balance between dance choreography, documentary and magical realism within animation. This poetic structure creates two parallel timelines that collide and form a unifying vision, offering the audience insights into a timeless struggle caused by forced displacement. The two main characters, the woman and the man, are the embodiment of collective struggle. Through dance choreography they speak a universal body language that offers a line of communication between the past and present with intent to make space for empathy and understanding of the current refugee crisis in the world.

The film is narrated by the director Daniela Repas, whose personal experiences of war and refugee life are echoed by those of the interviewees. Her presence puts the film into a first person perspective, creating a sense of intimate storytelling between the maker and her audience. She narrates in English, which grounds the story in present life in the US and contrasts with the interviewees who speak in their Bosnian native tongue.

As the two main characters, the woman and the man, navigate through a besieged country, they experience civilian and military aspects of the war zone. They encounter real Bosnian people, the interviewees, as they move through city landscapes, households, and military spaces. The mutual attraction between them becomes unattainable as the narrative unfolds and exodus is inevitable. The film ends with all participants, real and fictional, occupying one single thread of existence. With its foundation in Bosnia, the story opens up to cultures beyond her border.



# Director's statement

## by Daniela Repas

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The screenplay for *Pour the Water as I Leave* is written by a filmmaker and a screenwriter Vu Pham. It is based on the story I wrote and brought to Vu as a call for our long awaited collaboration. He once wrote “a Bosnian and a Vietnamese refugee walk into an Italian cafe in Portland, Oregon to revel in dreams and chase after shadows”. That is how it began. Two artists from war torn countries who have found each other and now, after a decade of friendship and camaraderie, have created something special. We broke the rules, we followed our hearts and we made a backbone for this film.

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### Director's statement

My stories have always been rooted in my Bosnian heritage. This one dances between personal and shared, between fictional and factual and it captures my fascination with rhythms that occur when these collide. To survive a war requires as much luck as it does imagination. *Pour the Water as I Leave* is my homage to all the moments that lingered between both. Knowing that the narrative required both fiction and fact to become complete, I brought in animation as a medium, dancers as protagonists and real people as the foundation. Through this dichotomy of artistic expression I was able to approach Balkan culture with appropriate complexity in storytelling.

Bosnia was left heartbroken and wounded after the civil war that took place in the 1990s. Hundreds of thousands of people fled in search of a better life outside of her borders, my family and myself being one of them. I was twelve when the war in Bosnia started and fifteen when I became a refugee. Subsequently, I experienced a decade of moving through countries, refugee camps, and bureaucracies. This film has its foundation in my personal stories, while it is focused on testimonies of Bosnian people. My goal in this film is to capture the experience of exodus with the belief that when unraveled, these stories might offer comfort in their honesty and resilience. In 2020 I reached a pivotal point of exactly half of my life spent in Europe and half in the USA. My connection to Bosnia persisted through multiple family visits over the years, as well as a couple of projects filmed in my hometown. For the past several years I have been studying the concepts of home, loss, Bosnian identity and the socio-political impact of the refugee crisis within the western world. My studies resulted in a short animated documentary where I filmed my grandparents as they live their life in Bosnia, separate from the rest of the family. Through all these projects, studies and observations one question still remained unanswered: how to truly capture this feeling of permanent temporality of displacement? This film is my attempt to address this shared sense of disconnection of Bosnian people to the timeline inevitably constructed as a consequence of war.

The artistic vision for this project fluctuates between aesthetics of cinema, animation and drawing. This overlap allows the narrative to flex and move between what is real and what is imagined. The animation style is a combination of rotoscoping technique and drawing frame by frame animation. The source material for all the visual elements is filmed as live action and then translated into animation. The presence of the artist's hand is achieved through the finesse of the line and mark making. The decision to cast dancers rather than actors as the fictional characters is grounded in my desire to specify and highlight gestures of the human body. Through dance

# Director's statement

## by Daniela Repas

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choreography, these fictional characters are a visual opposition to the real people interviewed for the film. Although they occupy shared spaces, the fictional and real characters differ in their movements and interactions with the space they are in. The performative nature of dance brings the visual poetry “front and center” and allows the narrative to highlight the emotive nature of the story. As a guide through the abstraction of the dance choreography, I narrate the film from my point of view on the subject. My voice in the film offers an intimate connection to the audience, creating a storytelling ambiance and setting up the fictional and non-fictional characters as a part of a singular recollection of the film's theme. The visual elements are in consistent dance with the soundscape of the film, achieved through carefully edited intervals of raw sound and composed music. The soundtrack itself will be rooted in traditional Balkan music, consisting of brass and string instruments.

*Pour the Water as I Leave* is an animation film that challenges the genre of documentary and non-fiction storytelling. The artistic vision at the core of this project relies as much on innovation as it does on mastery of the mediums. As it is a part of my person, this story respectfully belongs to thousands of people. My aspiration is to document the past so that it aligns with the present in empathy and understanding.





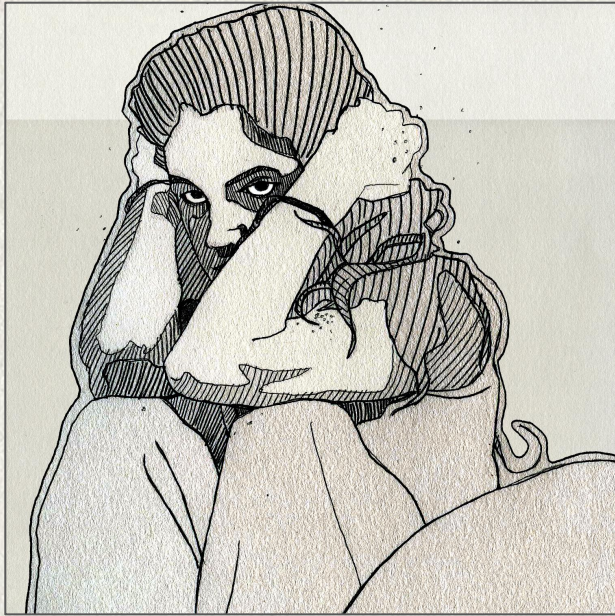


# Cast

# *The Woman*

## Kylie Shea Lewallen

CONFIRMED



**THE WOMAN** : Early twenties, long hair, usually dressed in a T-shirt, high waist pants and an oversized sweater. She is graceful in her movements, thin wrists and fingers embellished with rings and red strings. Her hair, long and dark, wraps her face in an oval shape, leaving the eyes to hide behind the occasional strain of hair that flows in front of them. Her voice and laughter are infectious and embody a sense of urgency of the moment. Her Bosnian origin defines her sense of the world. She navigates people she encounters with respect and intrigue, while holding her own truth as an essential guide.



**KYLIE SHEA LEWALLEN** is an American classical ballerina based in Los Angeles. After working for 4 years as a principal dancer with Spectrum Dance theatre, she relocated to Los Angeles where she began working in film and television. On the hit American sitcom *It's Always Sunny in Philadelphia*, she danced with Rob McElhenney in a five-minute-long contemporary dance work in the episode *Mac Finds His Pride* for the thirteenth season. She has been featured in the American television series *Glee* and in Bruno Mars' music video *Gorilla* as a dancer. She has also performed live with Mars, Ariana Grande, and Adam Lambert. In May 2018 she starred in a music video titled *Remind Me to Forget* by Kygo and Miguel. In June 2016 she founded *#PointeChronicles*, a ballet improvisation project on social media platforms. In February 2018 she spoke out about the importance of body positivity in the dance industry. She is the author of the children's book *Save Your Tears For the Stage*. She also is the creator and designer behind *F\Lingerie*, a line of lingerie.

# Kylie Shea Lewallen

## Selected work

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### 2023 - MAGIC MIKE'S LAST DANCE

Feature film

**Director:** Steven Soderbergh

**Genre:** Comedy drama

**Premiere:** February 10, 2023, FX Network

**TV & Web:** Google Play, Apple TV, Amazon



### 2018 - IT'S ALWAYS SUNNY in PHILADELPHIA

Season 13, Episode 10

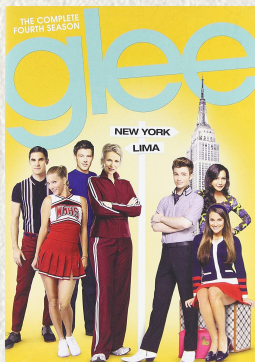
“Mac Finds His Pride”

**Director:** Todd Biermann

**Genre:** Television Series

**Premiere:** November 7th, 2018, FX Network

**TV & Web:** FX, Hulu, Amazon



### 2013 - GLEE

Season 4, Episode 15

“Girls (And Boys) On Film”

**Director:** Ian Brennan

**Genre:** Television Series

**Premiere:** March 7th, 2013, FOX Network

**TV & Web:** Netflix, Amazon



### 2018 - Chirp

Feature Film

**Director:** Dex Franco

**Genre:** Thriller

**Premiere:** May 27th, 2018

**Featuring:** Kylie Shea



### 2013 - SCHOOL of BALLET

Feature Film

**Director:** Dex Franco

**Genre:** Comedy

**Release:** 2014

**Featuring:** Kylie Shea

# *The Man* **Karl Watson**

CONFIRMED



**THE MAN** : Early to late twenties, tall and graceful. Dressed in loose trousers and a button-up shirt, often adorned with a cardigan. He moves through space like a dancer, his movements are animated, almost exaggerated. His gestures are rooted in Bosnian culture, from squatting to grand movements of hands and fingers. He interacts with people based on their body language, which he mimics on occasion. His tall statue poses difficulties when cramped in little spaces, forcing him to navigate the space he occupies with thought and measure. He smiles, but he is not accustomed to it.

**KARL WATSON** began dancing as a young child in Cleveland, OH. Through many wonderful teachers and the support of his family, he discovered his passion for sharing stories, emotions, and experiences through movement. Karl furthered his training at Butler University, where he graduated with a B.F.A. in Dance Performance cum laude and History Minor. He was fortunate to experience additional study with Houston Ballet, Hubbard Street Dance Chicago, Doug Varone & Dancers, Springboard Danse Montreal, and Countertechnique. Karl began his professional career after graduation dancing with Luna Negra Dance Theater, Visceral Dance Chicago, and now Whim W'Him. Throughout these experiences he has created and performed works by a wide range of contemporary dancemakers and artists. Karl has also performed with other project-based companies. In addition to performance, Karl is passionate about dance education and hopes to help students of any age discover and develop a love for dance, art, and community.

# Karl Watson

## Selected work

---



### 2021 - **THIS IS NOT THE LITTLE PRINCE**

Dance Film

**Company:** Whim W'Him Seattle Contemporary Dance

**Director:** Olivier Wevers

**Choreographer:** Olivier Wevers

**Director of Photography:** Quinn Wharton

**Genre:** Contemporary

**Premiere:** January 28th, 2021

**Featuring:** Karl Watson



### 2020 - **ELSEWHERE**

Dance Film

**Company:** Whim W'Him Seattle Contemporary Dance

**Director:** Mike Tyus and Madison Olandt

**Choreographer:** Mike Tyus and Madison Olandt

**Director of Photography:** Quinn Wharton

**Genre:** Contemporary

**Premiere:** September 1st, 2020

**Featuring:** Karl Watson



### 2015 - **SOLUS**

Live Dance Performance

**Company:** Visceral Dance Chicago

**Director:** Nick Pupillo

**Choreographer:** Nick Pupillo

**Genre:** Contemporary

**Premiere:** April 9th, 2015

**Featuring:** Karl Watson



### 2015 - **SUM NOIR**

Live Dance Performance

**Company:** Visceral Dance Chicago

**Director:** Nick Pupillo

**Choreographer:** Nick Pupillo

**Genre:** Contemporary

**Premiere:** October 9th, 2015

**Featuring:** Karl Watson



### 2013 - **BLOOD WEDDING**

Live Dance/Theatre Performance

**Company:** Pursuit Productions

**Director:** Kacie Smith

**Choreographer:** Ahmad Simmons

**Genre:** Contemporary

**Premiere:** August 11th, 2013

**Featuring:** Karl Watson

# Dancers WhimW'him

CONFIRMED



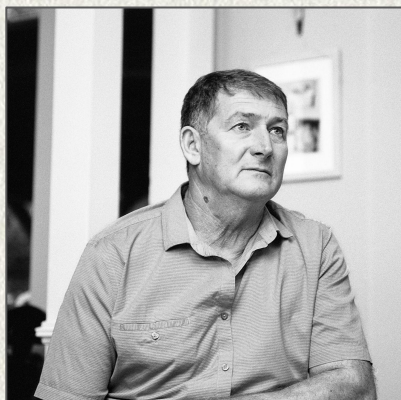
**WHIM W'HIM** is an award-winning Seattle-based contemporary dance company founded in 2009 by Olivier Wevers, former Pacific Northwest Ballet principal dancer and choreographer, that showcases innovative dance in collaboration with global artists. The company is committed to innovation, collaboration, and high caliber relevant art that engages and challenges audiences. We have performed original works by Danielle Agami, Juanjo Arques, Andrew Bartee, Adam Barruch, Banning Bouldin, Jonathan Campbell, Brendan Duggan, Lauren Edson, James Gregg, Mark Haim, Joseph Hernandez, Larry Keigwin, Maurya Kerr, Alice Klock, Gabrielle Lamb, Loni Landon, MADBOOTS, Annabelle Lopez Ochoa, Joshua Peugh, Bruno Roque, Omar Román De Jesús, Ihsan Rustem, Penny Saunders, Zoe Scofield, Pascal Touzeau, Manuel Vignouille, Kate Wallich, Dominic Walsh, Olivier Wevers and Yin Yue.



# *Interviewees*

## CONFIRMED

As the two fictional protagonists navigate through the narrative, they encounter seven real Bosnians. These seven interviewees come from different professional, religious, age and gender backgrounds. They have left Bosnia during various points of the Bosnian exodus and have since lived in multiple countries. They all reside in the United States of America today. Each of the interviewees are connected to the director Daniela Repas as family members, friends or extended diasporic community.



### **MIJO MIJUŠ IVANOVIĆ**

*Left Bosnia in 1998*

“When I think about it now I don’t understand how we managed to defend ourselves. Bosnia will always give birth to something. There will be new heroes that will go into trenches to defend Bosnia.”



### **KATICA TERZIĆ**

*Left Bosnia in 2000*

“The reason why we came to America is because I am in a mixed marriage. My husband is Muslim and I am a Catholic. I would ask myself who I was. I almost lost myself in that question.”



### **AZUR DERVIŠAGIĆ**

*Left Bosnia in 1991 and 1996*

“I was 14 years old when the war started. I left Bosnia in a jean jacket with a Guns ‘n’ Roses patch on my back.”

# *Interviewees*

## CONFIRMED



**Z.G.**

*Left Bosnia in 1998*

“The first thing that disappears in war is the truth. The first day of war is when the truth becomes buried. There is no truth in war.”



**GORDANA BOŽIĆ**

*Left Bosnia in 1996*

“We all asked ourselves why would that happen to us. Why? We grew up together. There were so many mixed marriages, beautiful marriages. Children were born. Why would we do that to each other when we had a good life?”



**S.G.**

*Left Bosnia in 2000*

“We have a hard time because we are there and here. In my mind I am an American but not fully. I am from Bosnia but I'm not Bosnian.”



# *Interviewees*

CONFIRMED



## SNJEŽANA LOŽNIK

*Left Bosnia in 1996*

“That moment for me was some sort of an adventure, something you would see in the movies, yet I was doing it. I was absolutely not afraid.”

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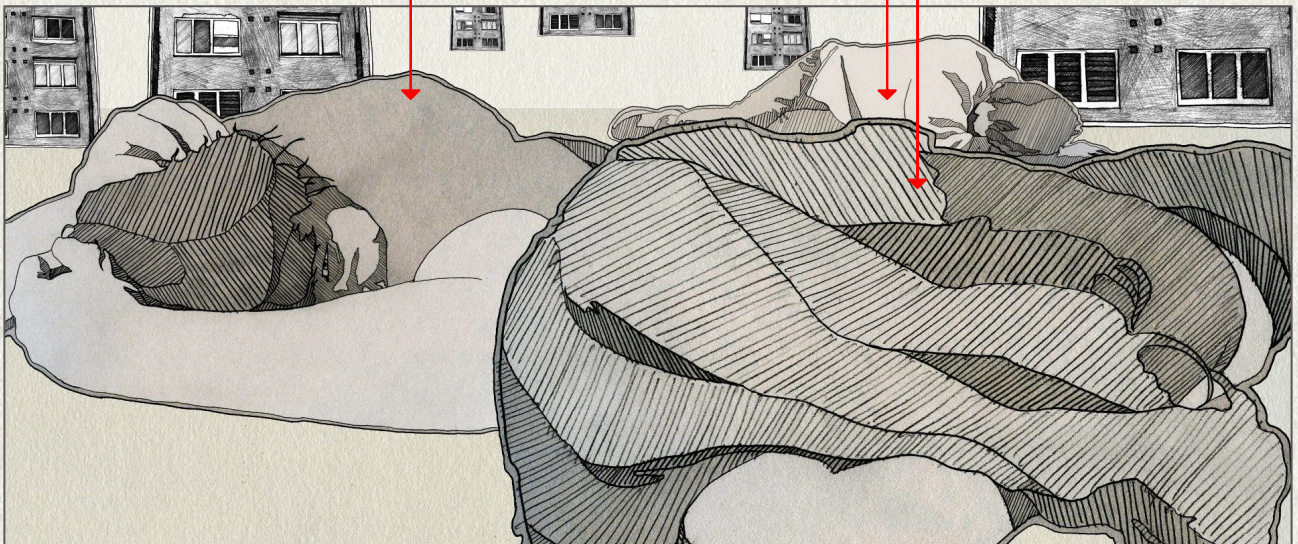
The interviewees are all filmed separately from each other and from the rest of the footage (dance and location). The medium of animation allows this material to seamlessly blend into scenes, as shown in *Figure 1* below.

*Figure 1*

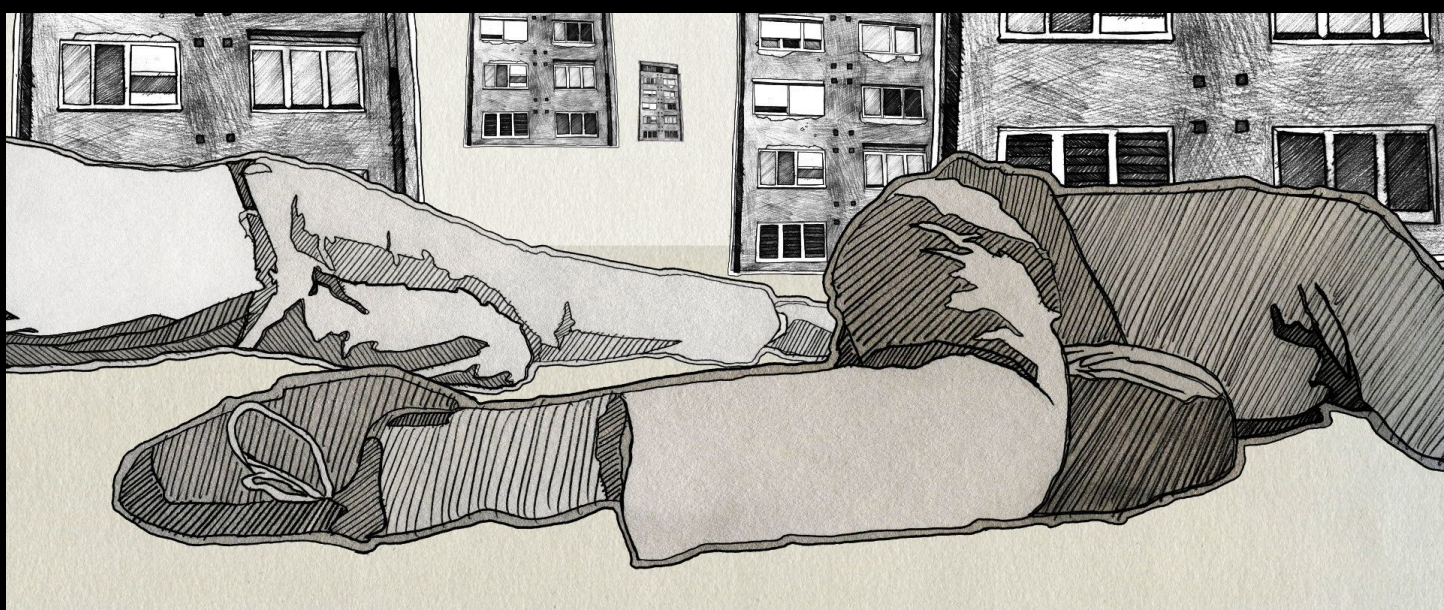
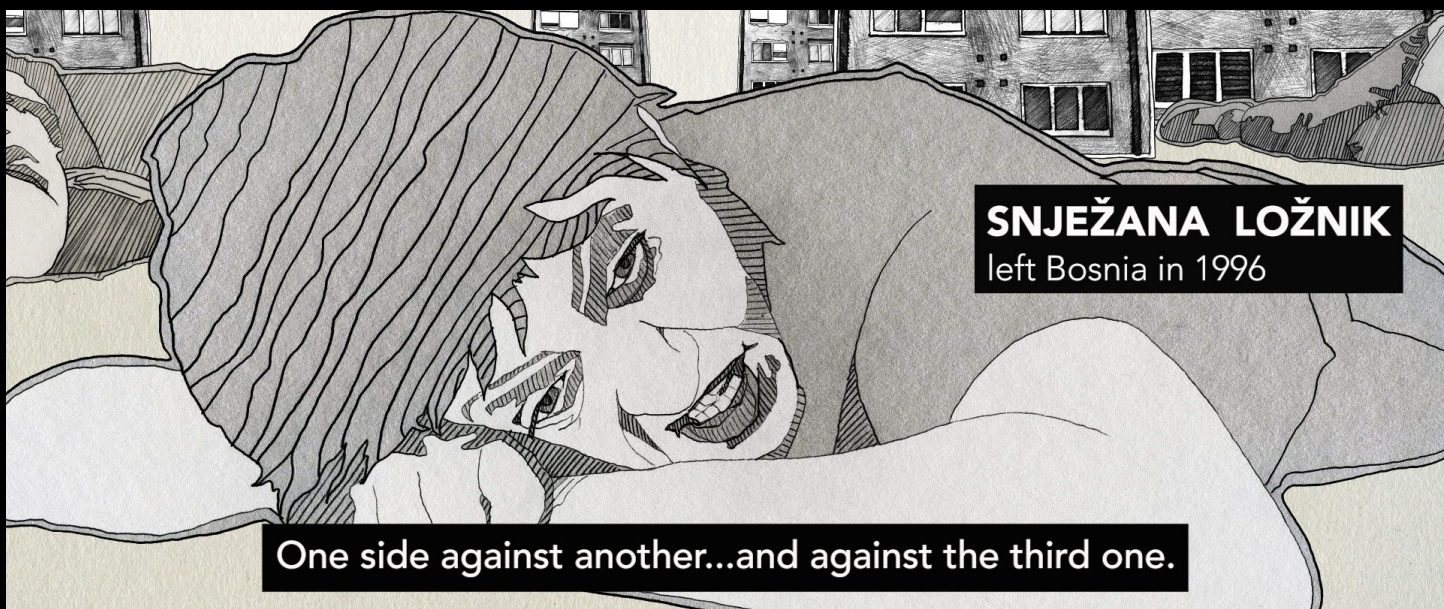
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INTERVIEWEE (Snjezana Loznik)

DANCERS



# ANIMATION STILLS : 2023 sizzle reel



# ANIMATION STILLS : 2023 sizzle reel



# Director's biography



**DANIELA REPAS** is a Bosnian born award winning visual artist and a filmmaker based in Portland, Oregon. Her work depicts storytelling through multiple mediums, from drawing and animation to installation and film. She has shown her work nationally and internationally, from New York to New Zealand, participating as an artist, a curator and as one of the founding members of *DripDrop Collective*. Their multidisciplinary installation *Reduced Conception* was awarded *Best Installation Award* at *PLATFROM An International Animation Festival* in 2007. She is a recipient of the prestigious *Dorothy Lemelson Scholarship* in 2005 and an alumna of the Pacific Northwest College of Art, where she earned an MFA in Visual Studies in 2020. Her debut as a film director of the award-winning short film *Mnemonics* steered her work to the intersection of film and art. In 2019 she was a recipient of the *Princess Grace Award* for film and an IEFTA selected emerging filmmaker for her award winning short film *Dogs of Home*. She is currently working on her first feature animated film *Pour the Water as I Leave* which was selected as a spotlighted project at Cannes Marché du Film and MIFA Pitches at Annecy International Animation Festival.

## Selected filmography



### 2020 - **DOGS of HOME**

Short film

Writer, director, animator

**Genre:** Docufiction

**International premiere:** October 21st, 2020 JiHlava IDFF  
**6 Awards and 11 festival selections:** Indie Shorts Awards Cannes (Best Short Documentary), Roma Short Film Festival (Best Short Documentary), Madrid Arthouse Film Festival (Best Short Documentary)...



### 2017 - **MNEMONICS**

Short film

Writer, director, animator

**Genre:** Docufiction

**USA premiere:** 2017 PUFF

**4 Awards and 7 festival selections:** Local Sightings Film Festival (Best Short Documentary), Portland Underground Film Festival (Best Short Documentary), Portland Underground Film Festival (Audience Choice Award)...

# Director's previous films



## 2020 - DOGS of HOME

Duration : 11 min 41 sec

Genre : Docufiction

<https://vimeo.com/430619554>

Password : dogsofhome

## 2017 - MNEMONICS

Duration : 12 min 15sec

Genre : Docufiction

<https://vimeo.com/174723507>

Password : mnemonics

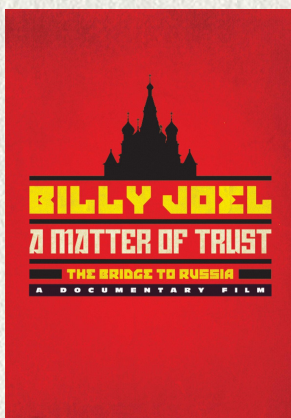


# Producer's biography



**JESSICA DAUGHERTY** (she/her) is an award-winning producer of documentary and experimental film and television, co-founder of the production company, Shrine13, and member of the Documentary Producers Alliance. Over a 10 year career in network tv production and casting, she has also worked as an Associate Producer for world renowned documentary filmmaker, George Stoney and associate producer for Director Jim Brown on the documentary features *Billy Joel: A Matter of Trust – The Bridge to Russia*, (Showtime) and *Free to Rock* (PBS, ARTE, Sky Arts UK.) In 2016, she toured the US with The Living Theatre, the oldest US experimental theatre company, producing a documentary of their final tour following the death of Judith Malina. In 2018, she won Best Producer (DOCLA) for the feature documentary, *Thank You for Supporting the Arts* directed by W. Alexander Jones and Carolann Stoney (no relation) and released by Cinema Libre in 2021. Her most recent documentary short with Director Karina Ripper, *La Tienda*, was a Vimeo Staff Pick 2020 and is currently running as part of PBS' The Latino Experience.

## Selected filmography



### 2018 - **THANK YOU** for **SUPPORTING the ARTS**

Feature film directed by W. Alexander Jones, Carolann Stoney  
*Producer*

**Genre:** Documentary

**Premiere:** October 8th, 2018

**4 awards, 6 festival selections:** 2019: Transformative Film Award Crossroads Film Festival, Special Jury Award Cinema on the Bayou Film Festival, 2018: Best Producer Award, Audience Award DOCLA Film Festival...

**TV & Web:** Vimeo Streaming

**Distribution:** Cinema Libre Studio, 2021 DVD/SVOD

### 2013 - **BILLY JOEL:**

#### **A MATTER of TRUST - The BRIDGE to RUSSIA**

Feature film directed by Jim Brown  
*Associate Producer*

**Genre:** Documentary

**Premiere:** January 31, 2014, SHOWTIME

**Release:** SHOWTIME, DVD/BluRay, SVOD

# Collaborators

## **Vu Pham**

*Screenplay*



Vu Pham is a Portland based writer, director, producer, and actor. He is a refugee from Vietnam whose work has been significantly influenced by personal and historical trauma, existential philosophy, and transitory life on the fringes. He has won grants from the Regional Arts and Culture Council and his films have been exhibited by the NW Film Center, the Portland Institute of Contemporary Art as well as national film festivals. His work and his story have been the subject of OPB's Oregon Art Beat along with countless Portland press. Recently he was shortlisted for the Sundance Institute's Asian American Feature Film Fellowship. As an actor he has had the honor of working with actors Harrison Ford, Jonathan Groff, and Cori Stoll.

## **Rena Butler**

*Choreography*



Rena Butler is a dance/choreographic artist based in NYC. She trained at The Chicago Academy for the Arts, studied overseas at Taipei National University of the Arts, and received her BFA from SUNY Purchase Conservatory of Dance. A few companies she's danced for include Hubbard Street Dance Chicago, Abraham.In.Motion, Bill T. Jones/Arnie Zane Company, David Dorfman Dance, Manuel Vignouille/M-Motions, and is currently an Artistic Associate for Gibney Company in NYC. Her choreographic work includes BalletX, Hubbard Street Dance Chicago, Boston Dance Theater, The New Orleans Museum of Modern Art, CHTV Stories in Switzerland, a dance film for Third Coast Percussion in collaboration with Dev Hynes/Blood Orange, The Ailey/Fordham School, SUNY Purchase Conservatory of Dance, and more. Butler served on the consortium for Chicago Dancemakers Forum, and co-directed DanceLab. In 2019, Rena was the recipient of the prestigious Princess Grace Award for Choreography.

## **John Summerson**

*Director of Animation*



John Summerson is an award-winning animation director and storyteller. He specializes in creative nonfiction in animation, and happily conflates visual media like stop motion, digital, and hand-drawn 2D animation, video, and sequential art, with inventive reportage practices from creative nonfiction writing, to create a unique friction between fabricated images and fact.

His accolades include the Grand Prize at the LG Art of the Pixel competition, the ASIFA-Hollywood Animation Educator's Forum Scholarship, and the Princess Grace Undergraduate Film Scholarship. His work has been exhibited internationally, most recently in Budapest, Madrid, Berlin, and London, and in Times Square in New York City. John holds a Master's Degree in Documentary Animation from the Royal College of Art in London, UK, and earned his BFA in Animated Arts from Pacific Northwest College of Art in Portland, Oregon.



## John Roque

*Director of photography*



John John is a cinematographer and visual storyteller based out of Seattle, Washington. His strong background of dance and Hip-Hop based movement of over 15+ years has helped him share and tell stories visually spreading across multiple genres and mediums. With a degree in Multimedia and currently going to school for 3d animation, John John continues to strive for growth and excellence in his field while also working as a freelance cinematographer, film colorist, VFX artist, and multimedia specialist for short films, music videos, dance videos and more. With a passion for movement and composition, John John specializes in capturing motion and the beauty of expression without words. He is ecstatic to be Director of Photography for *Pour the Water as I Leave* and is excited for the melding of all of his passions in such a meaningful way.

## Suad Bushnaq

*Composer*



Suad was born and raised in Amman, Jordan, to a Syrian mother and a Bosnian-Palestinian father. She studied music at the Higher Institute of Music in Damascus, Syria, and later earned a scholarship to study music composition at McGill University, where she earned a bachelor's in music composition.

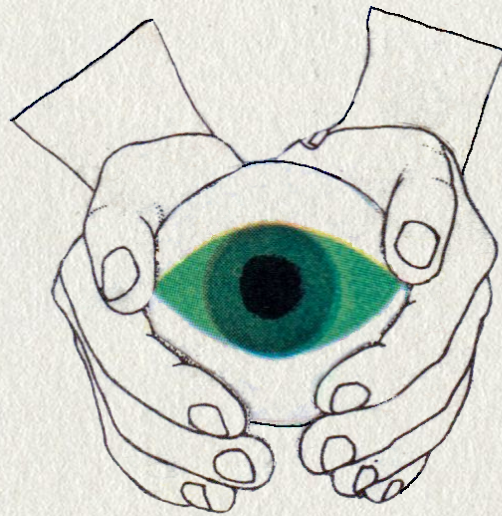
Suad is a member of the Screen Composers Guild of Canada and the Alliance for Women Film Composers. In 2018 she was selected as one of six composers from across Canada to participate in the Slight Music Residency at the Canadian Film Centre. Suad won a Silver Medal for Outstanding Achievement in Original Score at the Global Music Awards for her piece *The Road to Jenin*. That same piece is nominated for a Hollywood Music in Media Awards in the world music category. She was nominated for the 2019 Hollywood Music in Media Awards for Best Original Score.

## Simone Fischer

*Still photography*



Simone is a visual artist based out of Portland, Oregon. She is a multidisciplinary artist who specializes in photography, installation, sculpture, writing and performance. During undergrad she studied philosophy & gender studies at Portland State University, earning her Bachelor's degree in 2013. Simone completed her MFA at Pacific Northwest College of Art and completed her MFA in 2020. In June 2021, after/time gallery presented Simone's most recent solo exhibition "**a sermon for crows**" curated by Todd Molinari. Simone's work has been shown at the Lodge Gallery (2018), Glass Gallery (2020) at Folkwang University of the Arts in Essen, Germany (2020). In 2019 she attended the Caldera Arts Artist-in-Residence program in Sisters, OR. She published ANTITOURS Volume 1 through the after/time gallery residency in 2021.



Shrine13

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## Production Company, US

Founded in 2016 by film producer/director Jessica Daugherty and poet and musique concrète artist, Brad Hamers, **Shrine13** is a creative association and production studio dedicated to documentary and experimental film and video, experimental music, live theatre performance, podcasts, and record and book publication. From their studio located on the ancestral lands of the Cowlitz and Clackamas tribes in the Pacific Northwest they collaborate with artists from around the world. **Shrine13** has produced 9 short films and music videos, including the music video ARTAX for the band Dust On Snow which has screened at 13 film festivals internationally. They also produced director Karina Ripper's recent documentary short film, *La Tienda*, which was a Vimeo Staff pick 2020 and is currently part of PBS's The Latino Experience series. **Shrine13** has also released 5 experimental music albums, 3 podcast series, and 1 book of poetry. *Pour the Water as I Leave* is **Shrine13's** first feature film.

[www.shrine13.org](http://www.shrine13.org)

# SHRINE13 Filmography



## 2020 - LA TIENDA: LETRA CHUECA PRESS

Short film

**Director:** Karina Ripper

**Genre:** Documentary

**Premiere:** November 27th, 2020 Official Latino Film Festival

**3 festival selections:** Official Latino Film Festival, Portland International Film Festival, Klamath Film Festival

**TV & Web:** PBS The Latino Experience, Vimeo Staff Pick



## 2020 - SILENT VOICES

Feature film

**Director:** Donna Hayes

**Genre:** Docudrama

**Premiere:** October 6th, 2020

**1 festival selection:** 19th Oakland International Film Festival, Open Signal Premieres



## 2018 - ARTAX

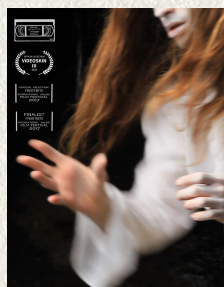
Music Video

**Director:** jdaugh

**Genre:** Experimental

**With:** Dust On Snow (Brad Hamers & Frietboer+Eigenheimer)

**13 festival selections:** 2021: Istanbul International Experimental FF, G Biennale International, Iconic Images FF. 2020: The Hague Global Cinema Festival, VASTLAB Experimental FF, Amsterdam Filmmaker Festival...



## 2017 - LAVIRRA

Short film

**Director:** jdaugh

**Genre:** Experimental

**4 festival selections:** 2018: Videoskin Danceworks FF. 2017: Portland Unknown FF (Best Of Award), Frostbite International FF (Finalist), XRay TV & Film Collective



## 2016 - AALTO'S LIBRARY

Short film

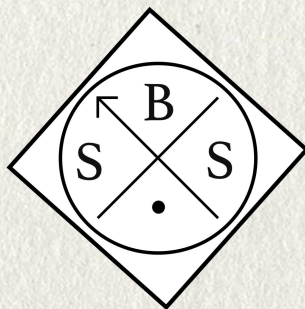
**Director:** W. Alexander Jones

**Genre:** Documentary

**With:** Third Angle New Music Ensemble

**1 festival selection:** 2016: Bend Film Festival





# Production Company, US

**Six Billion Suns Productions** is founded by the filmmaker and multidisciplinary artist Daniela Repas in 2020 with focus on storytelling that manifests through multiplicity of mediums, offering a platform for creating works that are grounded in honesty, heart and curiosity. We are dedicated to inspire, educate and push boundaries of our craft. Our interest is to produce projects that challenge us as makers, allowing us to contribute to the world of art and cinema. From drawing and animation to live action and installation, we build worlds that can transform ideas and bring perspectives that reveal our best potential.

[www.sixbillionssunproductions.com](http://www.sixbillionssunproductions.com)



## 2020 - DOGS of HOME

Short film

**Director:** Daniela Repas

**Genre:** Docufiction

**International premiere:** October 21st, 2020 JiHlava IDFF

**6 Awards and 11 festival selections:** Indie Shorts Awards Cannes (Best Short Documentary), Roma Short Film Festival (Best Short Documentary), Madrid Arthouse Film Festival (Best Short Documentary)...



# Production Timeline (outline)

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[PLEASE CLICK HERE FOR DETAILED TIMELINE](#)

## **APRIL - MAY (2023):**

- [Animation](#)

## **JUNE - AUGUST (2023):**

- [Interview/Narration](#)
- [Filming last pickup shots](#)

## **SEPTEMBER - NOVEMBER (2023):**

- [Animation : Animatic 2](#)
- [Music and sound : Bosnia choir](#)

## **JANUARY - MARCH (2024):**

- [Animation : Animator kits/Animators/Keyframes](#)
- [Music and sound : review 2](#)

## **APRIL - AUGUST (2024):**

- [Animation : Full animated Rough Cut 1](#)
- [Music and sound : review 3](#)
- [Marketing&Distro](#)

## **SEPTEMBER (2024):**

- [Rough Cut 2](#)
- [Graphic design](#)

## **OCTOBER - DECEMBER (2024):**

- [FINAL CUT \(October\)](#)
- [Trailers](#)

## **JANUARY (2025):**

- [Festival submissions](#)

## **MAY (2025):**

- [PREMIERE \(May 2025\)](#)
- [Impact Campaign](#)
- [Marketing&Distro](#)

## **JUNE (2025) - JANUARY (2026):**

- [Film Festivals](#)

## **FEBRUARY - JUNE (2026):**

- [Arthouse Theatrical release](#)
- [Prepare for SVOD release](#)

## **APRIL (2026):**

- [SVOD release](#)

# Contact

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