

A **M E M O R Y** production

In association with **S A N D B O X F I L M S**

A L L L I G H T, E V E R Y W H E R E

A new film by **T H E O A N T H O N Y**



PUBLICITY:

Layla Hancock-Piper
CINETIC MARKETING & PR
layla@cineticmedia.com
917.963.2448

SALES AGENT:

Amanda Lebow
CREATIVE ARTIST AGENCY
amanda.lebow@caa.com
424.288.2900

SHORT SYNOPSIS

ALL LIGHT, EVERYWHERE is an exploration of the shared histories of cameras, weapons, policing and justice. As surveillance technologies become a fixture in everyday life, the film interrogates the complexity of an objective point of view, probing the biases inherent in both human perception and the lens.

LONG SYNOPSIS

ALL LIGHT, EVERYWHERE explores the personal and philosophical relationships between cameras and weaponry. Once again, as in his acclaimed debut feature RAT FILM, director Theo Anthony roots his inquiry in Baltimore, a city that has long been a testing ground for new policing technologies.

Using the rise of police body cameras as a point of departure, Anthony creates a kaleidoscopic portrait of our shared histories of cameras, weapons, policing and justice. Moving from the 19th century, where the nascent art of photography went hand in hand with colonial projects and the development of automatic weapons, to the headquarters of Axon, a company with a near monopoly on body cameras in the United States, Anthony charts a long view of the relationship between photography and violence. His narrative encompasses abstract explorations of the nature of perception and concrete examples of how the limitations of that perception are weaponized.

All Light, Everywhere presents this authoritarian use of photography without ever losing sight of the medium's potential to subvert. Anthony's self-reflexive style makes room for both ambiguity and the sublime, employing vérité, performance, and archival research to frame and reframe, underline and undermine. The film stands as a rebuke of the very images it uses to construct its argument. All Light, Everywhere orients the viewer toward a more democratic approach to the image, forsaking the illusion of certainty for a shared journey towards truth.

D I R E C T O R S S T A T E M E N T

All Light, Everywhere is a film about vision and the power to frame perspective. The project is a natural outgrowth of my first two films, Rat Film and Subject to Review. In Rat Film, I was trying to understand the history of Baltimore through the maps and the power of the mapmaker. In Subject to Review, I tried to understand how power manifested itself through a tool like instant replay. All Light, Everywhere brings together these investigations, focusing on the intersection of cameras, weapons, policing and justice.

I look for subjects that can be latched onto as a vector across time and place, subjects that have contradictory or ambiguous meanings and make strange bedfellows of those who attempt to define them. It's a process of constant curiosity, exploration, and iteration. I try to move with an understanding that a film doesn't need to be distilled to a takeaway, that a film and the process of making it can be a proposal, a hypothesis, a gesture to how things can be, rather than how they are.

I believe that concepts are only effective insofar as they connect to the concrete. In my films I want to advocate for a practice that encircles ideas, peoples, and stories into a configuration that not only refracts a greater truth about the nature of their relation, but also lays bare its blueprint, accessible to disassemble and rearrange. I approach documentary with a recognition of the manufactured construct of the medium, and I hope to use that artifice to shed light on arbitrary frameworks masquerading as objectivity. A pursuit of a truth that acknowledges the impossibility of ever arriving, and attempts to make peace with its own failed agenda.

CAN YOU TALK A BIT ABOUT THE INCEPTION OF THIS PROJECT?

I came across Axon while reading about police reforms in Baltimore following the killing of Freddie Gray in police custody. I wasn't familiar with Axon as a company or body cameras as a tool, but as soon as I realized that Axon made weapons in addition to body cameras, I saw a compelling connection, and I thought that the combination of weapon and camera was an opportunity to get at something much larger. The more I went into it, the more talking about surveillance and the weaponization of perspective seemed like a stand-in for the filmmaking process itself. The experience of making this film was a very personal journey of figuring out my own perspective in terms of what experiences shaped my way of seeing and being accountable for that through my own practice.

This project feels like a natural outgrowth of my first two films, RAT FILM and SUBJECT TO REVIEW. In RAT FILM, I was trying to understand the history of Baltimore through the maps and the power of the mapmaker. In Subject to Review, I tried to understand how power manifested itself through a tool like instant replay. All Light, Everywhere brings together these investigations. It's a film about how the way in which we see manifests the world we live in, but this time it's as much about my own gaze as it is about any tool.

I think that we're in an era of surveillance where there's unbounding faith in the ability of technology to capture an underlying objective reality. What I found so fascinating is that if you go back 150 years, you see that same unending faith in now-debunked sciences. The measurements that people were taking in the 19th century to catalog different types of people, like phrenology, now seem totally ridiculous. Something might be accurate, but accurate to what? What did they think they were actually measuring? I think that in two hundred years people are going to look back at this moment and think the exact same thing about surveillance and other policing technologies that are now seen as unimpeachable. I think there's real value in deflating these arguments in this present moment.

CAN YOU TALK A BIT ABOUT BODY CAMERAS IN TERMS OF THE TENSION BETWEEN OBJECTIVELY CAPTURING A SCENE AND RECREATING A POLICEMAN'S PERSPECTIVE ON THE EVENTS?

I think the cameras attempt to create the illusion of a view from

nowhere. The illusion of a view from nowhere is always established by someone in power to erase any trace of their power. You see it with early ethnography. The very earliest images "objectively" documenting the world, categorized, sorted, and objectified people according to Eurocentric ideas. When you look closer at these tools, however, you see that they are made to produce a certain picture of the world that aligns with the user's agenda. Just as a concrete example, you have people like Étienne-Jules Marey, whose cameras are able to extract new data about motion from the world, making visible these tiny increments of time beyond what a human eye could see up to that point. At the same time, his home country of France is at the height of exploiting people and resources through its colonial projects. Some of the very first uses of Marey's cameras were to optimize soldier's movements and create ethnographic studies of colonial subjects.

A lot of these conversations about the objectivity of the camera's perspective in documentary films actually map onto conversations about surveillance in really interesting ways. The surveillance perspective is supposed to be a "new neutral", but this illusion of neutrality only further hides the power dynamics behind who is watching whom, and for what purpose. This same framework can be generalized towards a lot of conversations in documentary film right now--who is the invisible hand that crafts this story? And for what audience?

With body cameras, the way it technically works is totally at odds with how it's treated in a court of law. It's an objective witness in court, but practically and cinematically speaking, it has a very particular point of view. That's the tension that we're always looking to explore.

THIS IS A FILM THAT FOCUSES HEAVILY ON BODY CAMERAS BUT YOU CHOSE NOT TO USE FOOTAGE OF THESE TOOLS BEING DEPLOYED BY POLICE DEPARTMENTS. CAN YOU TALK ABOUT THAT DECISION?

I think that a lot of people are going to hear that this is a film about body cameras and expect that it will be filled with the kind of images of police violence against Black and Brown bodies that we're traumatized with on a nearly weekly-basis. I've come to really doubt the effectiveness of re-traumatizing your audience as a way of making a point about how traumatizing the world can be. We had a hard rule in this film: no images of explicit violence. We wanted to show how there is a less obvious, more structural violence that goes into the

creation of the frame itself. This is a film about perpetrators, not victims.

It's interesting that these tricky conversations about objectivity and power dynamics come up really organically in the community meeting about the aerial surveillance system.

Of all the moments in the film, the most conversation went into how to include the footage where we were called out in the meeting. It was a really intense situation. We told everyone why we were there, but if a person sees several white people in a majority black community space, it's reasonable to assume that we're together. There's no time to say, "actually, he's with the surveillance company and we're, you know, experimental nonfiction filmmakers." We were forced to be seen as a single group. That was really uncomfortable, but also really productive. The gaze was turned on us. At the end of the day, we're outsiders coming into this community. Both the surveillance company and our filmmaking team are taking something away -- in that moment there's a collision between documentary filmmaking and military surveillance. The film's archival sections point out how closely intertwined these two histories are.

This particular community in West Baltimore was at the flashpoint of the unrest following the death of Freddie Gray. In the wake of this tragedy, the community has been flooded with outside journalists and filmmakers producing stories that often have very little to do with their priorities or needs and, at times, have oversimplified the structural violence over-policing has caused. As someone who had called Baltimore home for almost a decade, but is an outsider to that particular community, I thought it was really important to implicate myself in this process, the limitations of my medium, and not remove myself from the critique.

ONE THING THAT IS REALLY POWERFUL IN THAT SCENE IS THAT THE MAN WHO IS THE PRIMARY ANTAGONIST TO THE SURVEILLANCE PROJECT DOESN'T GIVE HIS CONSENT FOR HIS IMAGE TO BE IN THE FILM AND IS BLURRED OUT.

We've been looking for that guy for three years, ever since the meeting. We followed a lot of trails but in the end, we just couldn't find him. We decided that in the end, given the nature of the conversation and what this entire film is about, there was no way that we could show

his face without his consent and involvement. So, his blurred image ends up testifying to that refusal to be captured or folded into our system. I think the indeterminacy in his identity is more powerful because it does speak to some essential questions of this film: What can't be captured? What shouldn't be captured?

IT'S AN INTERESTING CONTRAST TO THE SPOKESMAN FROM AXON, WHO PERFORMS WHAT SEEMS LIKE A REHEARSED PITCH FOR HIS COMPANY. CAN YOU TALK ABOUT FRAMING IT THAT WAY? BY ALLOWING HIM TO PRESENT THE COMPANY ON HIS OWN TERMS, HE GIVES YOU MORE THAN HE MIGHT HAVE OTHERWISE.

Going into this we tried to have an awareness of how critiques of a system can end up being the spear tip of validating that system. We didn't want to make sponsored content for Axon. Rat Film ended up being screened at some of the very same institutions that I was critiquing. I became aware that these conversations, the marketing around these conversations, existed in part to give the appearance of accountability without action.

We're also not gotcha journalists. With Axon, we weren't there to ask him the searing question that's going to deliver a real spicy content moment in the film. That's just not how I think or operate. I thought if Steve, the spokesperson, was fully on board and gave his performance, the audience would be able to see the seams. For example, I knew that there was a structure at the center of the office that allowed the workers to be observed without knowing whether or not they were being watched, a panopticon. When we were designing our shoot, I knew that he was going to be talking about the Star Trek catwalk and the way that you can supposedly see everything in the office. I knew that if we timed it right, we'd be able to have him say that right beneath the panopticon. What you see there is a moment where we let Steve be Steve and let him contradict himself. I put a lot of faith in my audiences to be able to understand the logical loopholes for themselves.

CAN YOU TALK ABOUT SPLITTING THE NARRATION BETWEEN VOICEOVERS AND SUBTITLES?

I always wanted to have multiple voices and perspectives and that took many forms over the course of the project. At one point I realized that we'd created this convoluted dance of omitting myself as the

filmmaker behind it all. It was a breakthrough in the film when we decided that we wanted to make it really clear that it was me, Theo, speaking. From the beginning, the woman's voiceover says "I'm an actor." She was brought in to explore those moments where I include myself in the film. I don't like being on that side of the lens. But it's also really hard to have a perspective on yourself. I am in my body, I am sitting in the blind spot. Projecting onto another voice was a helpful construct. The voiceover artist is always speaking about things within the world of the film. The director's voice comes in to provide things that exist outside of the frame of the film. In terms of the use of text, I wanted the director's text to feel like a footnote that could heighten the viewing experience without stepping on it in any way.

HOW DID YOU ORIGINALLY IMAGINE THE FOOTAGE OF THE HIGH SCHOOL STUDENTS OPERATING IN THE FILM? WHAT WAS THE PROCESS OF REALIZING IT WASN'T WORKING OUT THE WAY YOU'D HOPED?

As I was making this film, I realized that my own narrative of photography and weaponization risked mirroring the dominant narrative of photography that I was critiquing. The original thought was that we could include the students as an example of how cameras could be used towards more productive, generative ends. Watching these young people tell their stories and being in that classroom was such a joyous experience. I was there for five months, three days a week. We had a very formal rule where we only wanted to see the students in the classroom. We weren't there to document or probe their personal lives, only the performance that they brought to that space. But we got to a point in the edit where we had an entire film of people pointing guns and police pointing cameras, and it seemed like we were saying the students, a group of primarily Black teenagers, were the targets. Even though we wanted the students to represent all the possibility and all the life that exists outside of the frame, we saw that they were still being placed within a deeply problematic frame, and this time I was the one creating that frame.

It was without a doubt the hardest creative decision I've ever had to make. It wasn't that we were tossing aside great footage, it was that the experience in the classroom had been central to my life over the past four years. Having them just come at the end felt like a departure, as if we're pointing to possibility without defining what it is. It's also trying to just be honest about what happened, because

that experience did underpin my thinking for the entire film. Even though you don't see it, there are traces of it everywhere.

THE BODY CAMERAS HAVE BEEN SOLD TO THE PUBLIC AS A TOOL FOR POLICE ACCOUNTABILITY WHILE BEING SOLD TO POLICE DEPARTMENTS AS QUITE THE OPPOSITE.

There's a dual messaging campaign going on where Axon puts up a black square on their Instagram and says Black Lives Matter, but in the same breath, they're approaching police departments and saying that these cameras will exonerate them from ever having to pay out another settlement. Last summer, with the murder of George Floyd, there was so much stuff getting thrown around about body cameras, but there was very little talk about the policy, or the budget, that goes into how these cameras actually get implemented. The public is told that these cameras will increase transparency, leading to greater accountability, but when it comes down to it, the vast majority of the time they're used to prosecute citizens or exonerate officers. The cameras are literally designed to elevate the officer's perspective into objective testimony.

COULD YOU TALK A LITTLE BIT ABOUT THE FOCUS GROUP?

I came across a "neuromarketing" firm that convenes focus groups for companies that are testing commercials. They have all of these instruments that supposedly monitor you while you watch the commercials to determine attention and emotional investment. At one point, the CEO said to us, "I want to empirically define emotion."

We're talking about surveillance and this was a way to remind the audience that not all surveillance is visual. Companies collect huge amounts of data, track click-throughs and time spent on pages, etc, etc. They use that data to reconstruct behavior patterns. There's this piece by [Trevor Paglen in the New Inquiry, "Invisible Images \(Your Pictures Are Looking at You\)"](#), that states this really well. You no longer just look at images, images look back and change based on how you look at them. Maybe that has always been the case, but we're seeing it at such a quick pace now, it's almost instantaneous. In an era of algorithmic viewing, the irony does not escape me that there's a very real chance that many of these tools of corporate surveillance might be used to determine whether this film is worthy of being a thumbnail on a company's home page.

WHAT DO YOU WANT PEOPLE TO TAKE AWAY FROM THE FILM?

It's a hard question, especially for a film that is trying to ask more questions than it answers. I hope that after seeing this film, people will have a better understanding of how the world becomes known through images, and that by understanding how these images get made we can exert more control over the future. Whether it's a body camera, or a documentary lens, I hope that by contextualizing these tools and ways of framing the world with some historical perspective, we can avoid recycling the same narratives of objectivity that conceal and justify the exploitative power beneath them.

THEO ANTHONY • WRITER, DIRECTOR & EDITOR

Theo Anthony is a filmmaker based in Baltimore and Upstate New York.

His first feature documentary, RAT FILM, premiered international at the 2016 Locarno Film Festival and domestically at the 2017 True/False Film Festival. It has received wide critical acclaim, and was nominated for a 2017 Gotham award for Best Documentary Feature film as well as Cinema Eye Honors for Best Debut Feature. The film was theatrically released and was featured on PBS' Independent Lens Series in early 2018.

Theo is the recipient of the 2018 Sundance Art of Non- Fiction Fellowship and the 2019 Sundance and Simons Foundation Science Sandbox Fellowship. In 2015, he was named to Filmmaker Magazine's 25 New Faces of Independent Film. His latest film SUBJECT TO REVIEW, for ESPN's 30 for 30 series, premiered at the 57th New York Film Festival. ALL LIGHT, EVERYWHERE is Theo's second feature length film and his first film premiering at the Sundance Film Festival.

RIEL ROCH-DECTER • PRODUCER

Riel Roch-Decter is a Canadian born, Los Angeles based Producer and the Projects Director and co-founder of MEMORY. Riel began his career as the Director of Production for independent feature film production company Olympus Pictures, working on award winning feature films including John Cameron- Mitchell's RABBIT HOLE and Mike Mills' Oscar Winning BEGINNERS. Prior to co founding MEMORY with Sebastian Pardo in 2014, Riel produced THE WAIT written & directed by M Blash and starring Jena Malone and Chloë Sevigny.

Riel graduated from Concordia University with a Major in Economics. In addition he has attended programs at the Harvard Business School, NYU SCPS, and the London School of Economics for Management and Entrepreneurship. He has participated in the Cannes Producer's Network, the IFFRotterdam Lab and the Sundance Creative Producing Lab. In 2020 Riel was awarded the Cinereach Producing Award.

SEBASTIAN PARDO • PRODUCER

Sebastian Pardo is a filmmaker and designer who is the Creative Director and co-founder of MEMORY.

Sebastian began his career alternatively producing commercials and music videos for Google, Target, Grimes and Animal Collective, and directing branded content for Levis, Nike and Brooks Brothers. Sebastian was part of the small team at Roman Coppola's creative think-tank, The Directors Bureau: Special Projects where he generated creative solutions to brands' problems, while also developing projects ranging from websites, mobile apps, promotional stunts, web shows, new products, full blown ad campaigns, and even a project Sebastian led, that won a top award in a Life Vest Innovation Competition.

In 2012 Sebastian produced the feature film PALO ALTO, the debut feature of Gia Coppola, starring James Franco, Emma Roberts, and Nat Wolff, playing the 40th Telluride Film Festival, the 70th Venice Biennale and the 2013 Toronto International Film Fest before being purchased and distributed by Tribeca Films in spring 2014.

Sebastian is a first generation American of Cuban & Nicaraguan descent, raised, based and educated in Los Angeles, studying at the University of Southern California, before receiving a BFA in Film Production at Chapman University Dodge College of Media Arts with an emphasis in Direction in 2008. In 2020 Sebastian was awarded the Cinereach Producing Award.

JONNA MCKONE • PRODUCER

Jonna McKone is a filmmaker, producer and artist based in Baltimore. ALL LIGHT, EVERYWHERE is her first feature-length documentary as a Producer.

Jonna works with documentary, alternative and experimental processes, and archives to explore connections between landscapes, the body, labor and memory. She is currently completing a book of photography and developing a project about former plantation sites. She is also producing SQUEEGEE, a feature documentary shot in Baltimore, which was recently awarded an SFFilm Documentary Grant. Jonna has received support for her work from the Robert W. Deutsch Rubys Grant, Skidmore's

Storytellers' Institute, and the Center for Documentary Studies' Lewis Hine Fellowship. She teaches at Johns Hopkins University and Maryland Institute College of Art, and is a graduate of Bowdoin College and Duke University's MFA in Experimental & Documentary Arts.

DAN DEACON • COMPOSER

Dan Deacon is a Baltimore-based musician and composer renowned for his five studio albums of innovative electronic music, his live performances in both contemporary and classical settings, and his extensive body of work in film. Deacon's original scores for film and series include Theo Anthony's prior films RAT FILM (2016) and SUBJECT TO REVIEW (2019), as well as TWIXT (Francis Ford Coppola, 2011), WELL GROOMED (Rebecca Stern, 2019), PHILLY D.A. (Ted Passon and Yoni Brook, 2021), and STRAWBERRY MANSION (Albert Birney and Kentucker Audley, 2021). Deacon has premiered compositions at Carnegie Hall and Lincoln Center, and collaborated with artists and institutions including Kronos Quartet, Sō Percussion, The Baltimore Symphony Orchestra, the LA Philharmonic, and Justin Peck with the New York City Ballet. He has also toured internationally with popular recording artists including Arcade Fire, Miley Cyrus, Future Islands, and The Flaming Lips. Deacon's original scores for RAT FILM, TIME TRIAL, and WELL GROOMED have all been released as original soundtrack albums; his recordings have also been licensed for series such as DARK, LIMITLESS, TEEN WOLF, and the Vice/HBO production THE FUTURE OF WORK. Deacon's most recent studio album is "Mystic Familiar" (2020, Domino Recording Company).

COREY HUGHES • CINEMATOGRAPHER

Corey Hughes is a Baltimore based director and cinematographer floating between narrative, documentary, and experimental tendencies. His work has premiered at International Film Festival Rotterdam, SXSW, New York Film Festival, Maryland Film Festival, and Locarno Film Festival, where he was awarded the Pardi di Domani Special Jury Prize for the short film ARMAGEDDON 2. As a cinematographer, his credits include Theo Anthony's SUBJECT TO REVIEW & ALL LIGHT, EVERYWHERE, as well as Marnie Ellen Hertzler's HI, I NEED TO BE LOVED, DIRT DAUGHTER, & CRESTONE.

UDIT DUSEJA • SOUND DESIGNER

Udit Duseja is a sound designer & composer working between Mumbai and London. Since 2009, he has honed his approach to explore the intersection between sound & music, creating experimental sonic experiences which address a multiplicity of themes. His experience is diverse: modes of film-making include features, shorts, multi channel film installations, documentaries from around the world. Some of this recent highlights include - AMERICA (Garrett Bradley, Sundance 2019, MoMA 2020) YEH BALLETT (Netflix feature 2020, Sooni Taraporevala) MIMESSES: AFRICAN SOLDIER (John Akomfrah, 2018) PRECARIETY (John Akomfrah, 2017) DADDY (Ashim Ahluwalia, 2017).

GREG BOUSTEAD • EXECUTIVE PRODUCER

Greg Boustead founded Sandbox Films to tell more artful and inclusive stories about science. Greg oversees all aspects of the company – from editorial direction and on-location production to general strategy and greenlighting new projects. He’s played key roles on over ten feature-length documentaries – including as executive producer for The MOST UNKNOWN (co-produced with VICE, and acquired by Netflix); HUMAN NATURE (which premiered at SXSW); and FIREBALL, an Apple Original documentary directed by Werner Herzog and Clive Oppenheimer.

JESSICA HARROP • EXECUTIVE PRODUCER

Jessica is an Emmy-nominated documentary filmmaker who has dedicated her career to inspiring passion about science through film. She runs development and production for Sandbox Films, including sharing responsibility for all project decisions and company strategy and acting as an Executive Producer for Sandbox Films documentaries. Jessica has produced content for a variety of outlets including Netflix, Showtime, Discovery, National Geographic, and PBS. Her credits include the Netflix documentary series FOLLOW THIS, James Cameron’s Emmy Award-winning series YEARS OF LIVING DANGEROUSLY, BILL NYE SAVES THE WORLD, and FIRST IN HUMAN. She holds a degree in Ecology and Evolutionary Biology and a Certificate in Theater from Princeton University, where she has been co-teaching an undergraduate film course on communicating climate change.

MEMORY • PRODUCTION COMPANY

MEMORY is an independent artist-driven motion picture studio specializing in producing and curating innovative, thought-provoking works that push the formal boundaries of their medium. Focused on discovering and mentoring new diverse voices, MEMORY creates and showcases these new compositions on and off-line.

Sebastian Pardo and Riel Roch-Decter founded MEMORY at the start of 2014 and together have produced and distributed award-winning fiction and non-fiction films, as well as having curated and hosted film-related events. These projects have premiered in renowned international festivals such as Venice, Berlinale, Sundance, IFFRotterdam, Locarno, NYFF, TIFF, SXSW, True / False, and AFI Fest. The films have played at prestigious institutions such as MoMA PS1, Tate Modern, MOCA, Gavin Brown Enterprise, ICA Miami, Lincoln Center, and the Harvard Film Archive, while MEMORY has hosted events at New York's Metrograph Theater, the Sundance Film Festival, Phi Centre, The Underground Museum and Montreal's Museum of Art.

MEMORY has collaborated with multi-hyphenate filmmakers and artists to bring their debut films to fruition, such as: Celia Rowilson-Hall's MA, Carson Mell's ANOTHER EVIL, Dean Fleischer-Camp's FRAUD, Theo Anthony's RAT FILM, Leilah Weinraub's SHAKEDOWN, Marnie Ellen Hertzler's CRESTONE and Zia Anger's MY FIRST FILM project. In 2016 MEMORY was named one of Filmmaker Magazine's 25 New Faces of Independent Film, and in 2017 their film RAT FILM, by Theo Anthony, was nominated for a Gotham Award for Best Documentary Feature. Most recently the founders were awarded the 2020 Cinereach Producing Award for their work.

As curators, MEMORY has presented multiple programs with pieces from emerging filmmakers like Robert Eggers, Pippa Bianco, Kahlil Joseph, Janicza Bravo, Romain Gavras, David Raboy, Ian Cheng, Chloé Galibert-Lainé, Kevin B. Lee, John Wilson, Jeron Braxton, Miko Revereza, Encyclopedia Pictura, OSK and RaMell Ross. In 2017, MEMORY launched DEEP, a monthly short program curated by Chris Osborn, featuring "experimental shorts, web videos, and art pieces unearthed from the darker side of the internet".

From the beginning MEMORY has been heavily involved in the design,

presentation and marketing of all its projects. Born from those experiences, MEMORY created MEMORY Studio, a for-hire design, visual problem-solving, and consultation division. Creating title design, packaging and graphic identities for filmmakers and companies like Barry Jenkins, Antonio Campos, Sean Durkin, Ana Lily Amirpour, Duplass Brothers Productions, Participant Media, Live Nation, TMWRK, BBC, YouTube, and Radical Media.

More at: www.memory.is

SANDBOX FILMS • PRODUCTION COMPANY

Sandbox Films is a documentary studio that illuminates the art and beauty of scientific inquiry: humankind's weird, messy, brilliant way of navigating the world. We're a nimble film company that brings together clashing viewpoints, industries, and approaches. We collaborate with production partners and visionary filmmakers around the world, providing co-production and financing opportunities for bold documentaries.

More at sandboxfilms.org

WRITER, DIRECTOR & EDITOR

THEO ANTHONY

PRODUCERS

RIEL ROCH-DECTER
SEBASTIAN PARDO
JONNA MCKONE

EXECUTIVE PRODUCERS

GREG BOUSTEAD
JESSICA HARROP
DAVID DOLBY & NATASHA DOLBY
TIM NASH

CINEMATOGRAPHER

COREY HUGHES

ORIGINAL SCORE

DAN DEACON

NARRATOR

KEAVER BRENAI

SOUND DESIGNER

UDIT DUSEJA

COLORIST

MARIA CARRETERO