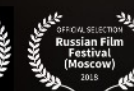
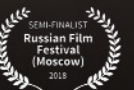




babynymph



#DATA

Original Title: #ninfabebê

Title in English: #babynymph

Director and Screenwriter: Aldo Pedrosa

Producer: Ari Morais

Country: Brazil

Year: 2016

Rating: 18 (rated by the Brazilian Ministry of Justice)

Release Date: 08/24/2016 (Festivals) | 10/19/2017 (Brazilian movie theaters)

Length: 79 minutes

Format / Window / Audio: 2K Flat / 1.85 / 5.1 Surround

Category: Fiction

Genre: Drama / Thriller

Trailer: <https://vimeo.com/203754573>

Official Site: <http://www.babynymph.com>

Facebook: <https://www.facebook.com/ninfabebeofilme>

IMDB: <http://www.imdb.com/title/tt7230318>

TWITTER: <https://twitter.com/ninfabebeofilme>

INSTAGRAM: <https://www.instagram.com/ninfabebeofilme>

CPB ANCINE (Official Brazilian Registry): B16-006105-00000

CRT ANCINE / CONDECINE (Official Brazilian Registry): 2017039120000001

-

CONTACTS

Aldo Pedrosa (Director): 55 34 98878-3407 | aldoluispedrosa@hotmail.com

Ari Morais (Producer): 55 34 98827-1554 | arionilsomorais@hotmail.com

Certificado de Produto Brasileiro



Nº B16-006105-00000

A AGÊNCIA NACIONAL DO CINEMA - ANCINE, conforme inciso XIII do Art. 7º da Medida Provisória nº.2.228-1, de 06 de setembro de 2001, com redação introduzida pela Lei nº. 10.454, de 13 de maio de 2002, e conforme Decreto nº4.456, de 04 de novembro de 2002, confirma que constitui obra audiovisual brasileira o produto identificado neste Certificado, válido como documento de origem para exportação. Este documento não atesta regularidade em relação à utilização de recursos públicos, inclusive para fins de prestação de contas. As informações desse certificado podem ser conferidas no portal da Ancine, www.ancine.gov.br

Título Original	#NINFABEBÊ		
Classificação	BRASILEIRA INDEPENDENTE CONSTITUINTE DE ESPAÇO QUALIFICADO		
Tipo	FICÇÃO		
Organização Temporal	NÃO SERIADA		
Duração	01:27:00		
Ano de Produção	2016	Formato da 1ª cópia	VÍDEO DIGITAL ALTA DEFINIÇÃO - 1080PX A 2159PX
Produtor(es) 058.992.726-43	ALDO LUÍS PEDROSA DA SILVA		
Diretor(es) ALDO LUÍS PEDROSA DA SILVA			
Detentor(es) de Cotas Patrimoniais 058.992.726-43	ALDO LUÍS PEDROSA DA SILVA	% Direitos	100
Data de Emissão	14/09/2016		

CERTIFICADO DE REGISTRO DE TÍTULO

CRT Nº 2017039120000001

Válido para o segmento de mercado SALAS DE EXIBIÇÃO

A AGÊNCIA NACIONAL DO CINEMA - ANCINE, conforme inciso XIII do art. 7º da Medida Provisória nº 2.228-1, de 06 de setembro de 2001, com redação introduzida pela Lei nº 10.454, de 13 de maio de 2002, atesta que o título abaixo identificado foi registrado nesta Agência.

Requerente	ALDO LUÍS PEDROSA DA SILVA	CNPJ/CPF 058.992.726-43
CPB/ROE	B16-006105-00000	
Título Original	#NINFABEBÊ	
Organização Temporal	NÃO SERIADA	
Tipo	FICÇÃO	
Classificação	BRASILEIRA INDEPENDENTE CONSTITUINTE DE ESPAÇO QUALIFICADO	
Ano de Produção	2016	
Diretor	ALDO LUÍS PEDROSA DA SILVA	
País de Origem	BRASIL	
Data de Cadastro	03/10/2017	
Validade do CRT	02/10/2022	

O registro do título da obra não implica reconhecimento, a favor do contribuinte, de direito real, autoral ou patrimonial sobre a obra.

Esta via foi gerada às 13:39 do dia 04 de Outubro de 2017

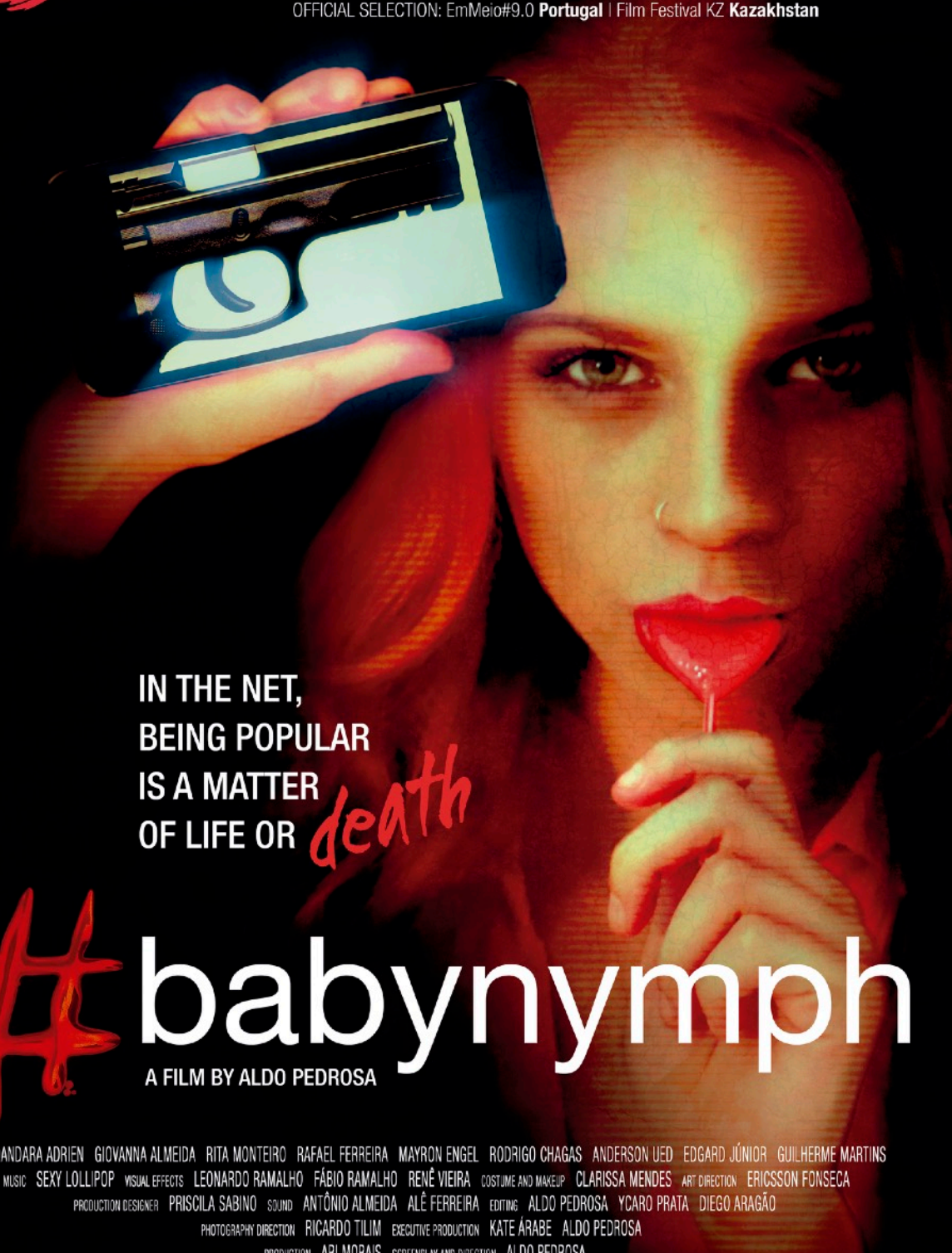
DANDARA ADRIEN

GIOVANNA ALMEIDA

FUTURA ©

**3 AWARDS AT THE BEST FILM AWARDS,
INCLUDING BEST EDITING**

OFFICIAL SELECTION: EmMeio#9.0 Portugal | Film Festival KZ Kazakhstan



IN THE NET,
BEING POPULAR
IS A MATTER
OF LIFE OR *death*

babynymph

A FILM BY ALDO PEDROSA

CAST: DANDARA ADRIEN GIOVANNA ALMEIDA RITA MONTEIRO RAFAEL FERREIRA MAYRON ENGEL RODRIGO CHAGAS ANDERSON UED EDGARD JÚNIOR GUILHERME MARTINS
MUSIC: SEXY LOLLIPOP VISUAL EFFECTS: LEONARDO RAMALHO FÁBIO RAMALHO RENÉ VIEIRA COSTUME AND MAKEUP: CLARISSA MENDES ART DIRECTION: ERISSON FONSECA
PRODUCTION DESIGNER: PRISCILA SABINO SOUND: ANTÔNIO ALMEIDA ALÉ FERREIRA EDITING: ALDO PEDROSA YCARO PRATA DIEGO ARAGÃO
PHOTOGRAPHY DIRECTION: RICARDO TILIM EXECUTIVE PRODUCTION: KATE ÁRABE ALDO PEDROSA
PRODUCTION: ARI MORAIS SCREENPLAY AND DIRECTION: ALDO PEDROSA

CHECK THE INDICATIVE RATING OF THE FILM

SUPPORT

Fundo Municipal de Cultura



PRODUCTION



www.babynymph.com

#SELECTIONS_&AWARDS

TOTAL: 25 laurels - 11 official selections, 10 prizes e nominations, 3 semifinals e 1 highly recommended

AWARDS & NOMINATIONS:

★ "Transylvania Cinema Awards" - city of Targu Mures / Romania - November 2017:

- Best Movie
- Best Student Film
- Best Experimental Film - 2nd place
- Best Director - 2nd place
- Best Actress - 3rd place (for Dandara Adrien)
- Best Edition - 6th place

★ "4º Festival de Cinema de Caruaru" - city of Caruaru / Brazil - November de 2017:

- Best Actress (for Giovanna Almeida)

★ "International Festival Best Film Awards" - city of Cluj-Napoca / Romania – January 2017:

- Best Editing
- Best Student Film - 2nd place
- Best Director - 3rd place

★ "Madrid Art Film Festival" - city of Madrid / Spain - September 2017::

- Honorable Mention - Highly Recommended
- Semi-final

★ "Russian Film Festival" - city of Moscow / Russia - January 2018:

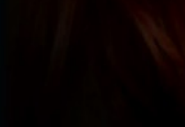
- Semi-final


★ "Singapore Film Festival" - Singapura - January 2018:

- Semi-final

OFFICIAL SELECTIONS:

- ★ "International Festival Best Film Awards" - city of Cluj-Napoca / Romania - January 2017
- ★ "KZ Film Festival" - city of Astana / Kazakhstan - March 2017
- ★ "Calcutta International Cult Film Festival" - city of Calcutta / India - August 2017
- ★ "Madrid Art Film Festival" - city of Madrid / Spain - September 2017
- ★ "22nd Cinema London Film Festival" - City of London / England - September 2018
- ★ "International Meeting on Art and Technology # 16.ART - Artis Intelligentia: IMAGINING THE REAL "- city of Porto / Portugal - October 2017
- ★ "Transylvania Cinema Awards" - city of Targu Mures / Romania - November 2017
- ★ "4th Caruaru Film Festival" - city of Caruaru / Brazil - November 2017
- ★ "5th Annual City Studio International Film Festival" - Hollywood / Los Angeles /United States - November 2017
- ★ "Russian Film Festival" - city of Moscow / Russia - January 2018
- ★ "Singapore Film Festival" - Singapura - January 2018:



 babynymph

#ninfabebê



Filme: ninfabebê -
Movie: babynymph
@ninfabebeofilme

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Filme: ninfabebê - Movie: babynymph adicionou 6 novas fotos.

Publicado por Aldo Luís Pedrosa [?] · 5 de novembro às 14:36 · 🌐

O FILME "#NINFABEBÊ" FOI O GRANDE VENCEDOR DO "TRANSYLVANIA CINEMA AWARDS 2017"!

Ontem (sábado, dia 04/11/17) o filme "#ninfabebê" foi PREMIADO como MELHOR FILME EM LONGA-METRAGEM em um Festival Internacional de Cinema realizado na cidade de Targu Mures, no estado da Transilvânia, na Romênia. Ele foi o ÚNICO longa-metragem exibido no evento, por ser o VENCEDOR DO PRÊMIO PRINCIPAL!

Além deste prêmio, nosso "#ninfabebê" arrebatou mais outros 5 (6 NO TOTAL), se tornado o GRANDE ... Ver mais

NOVEMBER 4th 2017 20-30, Cinema Arta (Sala Flora)

#BABYNYMPH
best feature film w
Directed by Aldo Pedrosa
Runtime: 1 hour 19 minutes 30
Release Date: August 24, 2016
Country: Brazil
Category: Feature, Drama
Description: Cibele Dandara A #babynymph, is the portrait of to enjoy and have likes. Like so that happiness only exists if it is Greek mythology, this nymph is and worshipped by gods, all ver

TRANSYLVANIA CINEMA AWARDS
2017 WINNERS

STUDENT FILM
EXPERIMENTAL FILM
ANIMATION MOVIE

Mais 3

👤 33839 pessoas alcançadas

▶ Visualizar promoção



Curtir



Comentar



Compartilhar



1,2 mil

Ordem cronológica ▾

161 compartilhamentos

#SELLING_POINT

The film "#babynymph" has won 22 laurels among prizes and official selections all over the world. It is, at present, independently distributed by Cinemais in the states of Minas Gerais, Goiás and São Paulo. It was commercially screened for two weeks in the city of Uberaba / MG (between 10/19 and 11/01/2017) and achieved the 2nd highest box office of the period, competing with films like "Thor: Ragnarok", "Death Gives You Congratulations", "Storm: Planet in Fury" and "Woodpecker: The Movie". The distribution in movie theaters of Cinemais film chain will occur at the beginning of 2018. The film deals with issues in vogue today, part of a genre and style of great acceptance of the general public (suspense/mockumentary) and has a pop language that reinforces the thematic reflection treated in it. It is believed that that is the recipe for the critical and public success of the film - because it embraces popular issues and at the same time proposes a psychopedagogy on the subject. In addition, the wide and massive dissemination of the film comes conquering more and more space in the national media, which tends to grow proportionally during the new forthcoming screenings. It is important to point out that the film already has a registration in ANCINE, CONDECINE, which have already been paid and with the official indicative rating issued by the Ministry of Justice.



15 SELEÇÕES OFICIAIS NO EXTERIOR
INCLUINDO FESTIVAIS DE LONDRES, MOSCÓU, CALCUTÁ, CAZAQUISTÃO, ROMÊNIA E PORTUGAL
3 PREMIAÇÕES NO BEST FILM AWARDS | MENÇÃO HONROSA NO MADRID ART FILM FESTIVAL

#ninfabebê
UM FILME DE ALDO PEDROSA

A PARTIR DE 19 DE OUTUBRO
NO CINEMAS SHOPPING UBERABA
CONFIRA A PROGRAMAÇÃO: WWW.CINEMAS.COM.BR



VERIFIQUE A CLASSIFICAÇÃO INDICATIVA

APOIO

Fundo Municipal de Cultura UBERABA cinemais Shopping Uberaba blue FUTURA GMD Rose Dutra

www.ninfabeofilme.com.br

#ninfabebê

Filme: ninfabebê - Movie: babynymph @ninfabebeofilme

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Promover

Gerenciar promoções 3



Filme: ninfabebê - Movie: babynymph compartilhou a publicação de O Zeca Camargo.

Publicado por Aldo Luís Pedrosa [?] · 5 de novembro às 22:33 ·

Muitíssimo obrigado Zeca Camargo!!!

Fiquei todo orgulhoso quando descobri, esta semana, gravando na cidade onde eu nasci - Uberaba, Mg - que um filme todo feito lá está fazendo o maior sucesso na região. A ideia de #ninfabebê é muito boa - moderna! E o trailer é digno de Bruxa de Blair com Atividade Paranormal e o seu filme de mistério de rede social favorito! O diretor - uberabense, claro - é Aldo Pedrosa, e mesmo sem ter visto o filme inteiro (não tive tempo de pegar uma sessão!) eu já acho que ele merece um lançamento nacional maior. Nem que seja pelas indicações de prêmios que ele já ganhou em festivais do mundo todo...

Dá uma olhada no trailer e vê se você também não fica com vontade de ver: <https://vimeo.com/203754573>



O Zeca Camargo

5 de novembro às 10:12 ·

Fiquei todo orgulhoso quando descobri, esta semana, gravando na cidade onde eu nasci - Uberaba ,Mg - que um filme todo feito lá está fazendo o maior sucesso na ...

Ver mais

30308 pessoas alcançadas

Visualizar promoção

Curtir Comentar Compartilhar

1,5 mil

Ordem cronológica

UBERABA

19/10 a 25/10/2017

PROGRAMAÇÃO UBERABA SHOPPING CENTER UBERABA

AV. SANTA BEATRIZ N° 1501 - LOJA 41
DISQUE CINEMA: (34) 3312-0036

Classificação	Título	Idade / Duração / Gênero	Formato	Horários	Logos
+1	TEMPESTADE: PLANETA EM FÚRIA	12 anos / 1h49 / Ação	3D - DUB 3D - LEG	15:00 17:20 21:50 19:30	MAGIC DOLBY ATMOS LANÇAMENTO NACIONAL
+2	AS AVENTURAS DO CAPITÃO CUECA	Livre / 1h29 / Animação/Comédia	3D - DUB	14:30 18:50	
+2	PICA-PAU	Livre / 1h33 / Comédia/Família	2D - DUB	16:40 20:50	
+3	PICA-PAU	Livre / 1h33 / Comédia/Família	2D - DUB	14:40	
+3	ALÉM DA MORTE	14 anos / 1h48 / Suspense	2D - DUB 2D - LEG	17:00 19:25 21:40	LANÇAMENTO NACIONAL
+4	#NINFA BEBÊ	16 anos / 1h19 / Drama/Suspense	2D - DUB	15:20 18:40 21:00	LANÇAMENTO NACIONAL
+5	PICA-PAU	Livre / 1h33 / Comédia/Família	2D - DUB	17:30	
+5	A MORTE TE DÁ PARABÉNS	14 anos / 1h36 / Terror/Suspense	2D - DUB 2D - LEG	15:10 21:45 19:40	
+6	COMO SE TORNAR O PIOR ALUNO DA ESCOLA	14 anos / 1h45 / Comédia	2D - DUB	14:50 17:10 19:20 21:30	
+7	UMA RAZÃO PARA RECOMEÇAR	10 anos / 1h30 / Drama	2D - DUB 2D - LEG	15:30 21:10 19:10	LANÇAMENTO NACIONAL VIP
+8	TEMPESTADE: PLANETA EM FÚRIA	12 anos / 1h49 / Ação	3D - DUB 3D - LEG	16:00 19:00 21:20	LANÇAMENTO NACIONAL VIP

Programação e classificação indicativa sujeita a alteração sem prévio aviso. Confirme na bilheteria

PROMOÇÃO+
de Segunda a
Quarta-feira
em todas as sessões
cinemais

VIP:	Inteira R\$ 20,00	Meia R\$ 10,00
MAGIC D:	Inteira R\$ 18,00	Meia R\$ 9,00
3D:	Inteira R\$ 16,00	Meia R\$ 8,00
2D:	Inteira R\$ 12,00	Meia R\$ 6,00

Promoção não é válida em feriados



UBERABA

26/10 a 01/11/2017

PROGRAMAÇÃO UBERABA SHOPPING CENTER UBERABA

AV. SANTA BEATRIZ N° 1501 - LOJA 41
DISQUE CINEMA: (34) 3312-0036

+1	THOR: RAGNAROK 12 anos / 2h10 / Ação/Aventura	3D - DUB	14:20	16:50	19:20	21:50	MAGIC DOLBY ATMOS	LANÇAMENTO NACIONAL		
+2	AS AVENTURAS DO CAPITÃO CUECA Livre / 1h29 / Animação/Comédia	3D - DUB	14:50 ^A							
+2	TEMPESTADE: PLANETA EM FÚRIA 12 anos / 1h49 / Ação	3D - DUB	14:50 ^B	17:00	21:30					A - Exibição apenas Sábado e domingo
		3D - LEG	19:10							B - Exibição apenas de Segunda à Sexta
+3	THOR: RAGNAROK 12 anos / 2h10 / Ação/Aventura	2D - DUB	15:00	20:50						LANÇAMENTO NACIONAL
		2D - LEG	18:20							
+4	#NINFA BEBÊ 16 anos / 1h19 / Drama/Suspense	2D - DUB	15:20	18:40	21:00					
+5	THOR: RAGNAROK 12 anos / 2h10 / Ação/Aventura	3D - DUB	17:30	20:00						
		3D - LEG	14:40							
+6	COMO SE TORNAR O PIOR ALUNO DA ESCOLA 14 anos / 1h45 / Comédia	2D - DUB	15:10	19:30	21:40					
+7	ALÉM DA MORTE 14 anos / 1h48 / Suspense	2D - DUB	16:00	19:00						VIP
		2D - LEG	21:35							
+8	THOR: RAGNAROK 12 anos / 2h10 / Ação/Aventura	3D - DUB	15:30	18:50						LANÇAMENTO NACIONAL
		3D - LEG	21:20							VIP

Programação e classificação indicativa sujeita a alteração sem prévio aviso. Confirme na bilheteria

PROMOÇÃO+
de Segunda a
Quarta-feira
em todas as sessões
cinemais

VIP:	Inteira R\$ 20,00	Meia R\$ 10,00
MAGIC D:	Inteira R\$ 18,00	Meia R\$ 9,00
3D:	Inteira R\$ 16,00	Meia R\$ 8,00
2D:	Inteira R\$ 12,00	Meia R\$ 6,00

Promoção não é válida em feriados



#RELEASE

The feature film “#babynymph” appropriates the mokumentary style (false documentary) mixed with found footage, production styles in the world commercial and experimental cinematographic circuits, which tend to perform extremely low-cost productions and, in some cases, achieve interesting critical and public feedback. These styles are still little explored in the scope of Brazilian cinema, but are relatively saturated in the world cinematographic context. However, this project will attempt to deconstruct its canon. The narrative of the feature film starts from the view of a cell phone video camera belonging to the teenager / protagonist of the movie, which will show the interaction of this character with various applications (apps) of the device: image capture, entertainment, social networks, among others. The cell phone, in a certain way, became an important character of the plot, constituting also as a symbolic item that allowed the emergence of a series of questions and criticism related to contemporaneity. The main focus of this production is a criticism of exaggerated voyeurism and contemporary consumerism, especially given the omnipresence of devices technologies in the urban landscape, with emphasis on digital interactive social services that establish a reality that reaches people of various social classes and ages, both in Brazil and worldwide. But it is a fact that adolescents are the consumers / interactors in this reality, age group addressed by the plot.

The choice for this theme is due to the fact that the reflections on voyeurism, exhibitionism and in the artistic and academic work of the director / scriptwriter / producer of this series, worked over 7 years ago as a result of academic poetic research carried out by the same one in the scope of the Master in Federal University of Uberlândia / MG - UFU - 2009 to 2012) and PhD in Visual Arts (State University of Campinas / SP - UNICAMP - 2013 so far).

This project was approved in first place in the first edition of the Municipal Culture Fund promoted by the Cultural Foundation of the city of Uberaba, state of Minas Gerais, Brazil. It was contemplated with the amount of R\$19,540.50 for its production and it was all produced in the city of Uberaba.

Even with the low budget available, the film has achieved a great public and critical feedback in all its screenings. It has been selected and awarded in several festivals around the world and has recently been screened on the Cinemais Film Chain. The critical proposal of the film is one of the most relevant factors of the production, enabling spectators to reflect on a worrying and still little debated issue.

DANDARA ADRIEN

GIOVANNA ALMEIDA

FUTURA ©



SELEÇÕES OFICIAIS NO EXTERIOR

INCLUINDO FESTIVAIS DE LONDRES, MOSCOU,
CALCUTÁ, CAZAQUISTÃO, ROMÊNIA E PORTUGAL

3 PREMIAÇÕES NO BEST FILM AWARDS | MENÇÃO HONROSA NO MADRID ART FILM FESTIVAL

O VIRTUAL
EXPÕE NOSSO
LADO MAIS

real



ninfabebê

UM FILME DE ALDO PEDROSA

ELENCO: DANDARA ADRIEN GIOVANNA ALMEIDA RITA MONTEIRO RAFAEL FERREIRA MAYRON ENGEL RODRIGO CHAGAS ANDERSON UED EDGARD JÚNIOR GUILHERME MARTINS
 MÚSICA: SEXY LOLLIPOP EFEITOS VISUAIS: LEONARDO RAMALHO FÁBIO RAMALHO RENÊ VIEIRA FIGURINO E MAQUIAGEM: CLARISSA MENDES DIREÇÃO DE ARTE: ERICSSON FONSECA
 DESIGNER DE PRODUÇÃO: PRISCILA SABINO SOM: ANTÔNIO ALMEIDA ALÊ FERREIRA EDIÇÃO: ALDO PEDROSA YCARO PRATA DIEGO ARAGÃO
 DIREÇÃO DE FOTOGRAFIA: RICARDO TILIM PRODUÇÃO EXECUTIVA: KATE ÁRABE ALDO PEDROSA
 PRODUÇÃO: ARI MORAIS ROTEIRO E DIREÇÃO: ALDO PEDROSA

VERIFIQUE A CLASSIFICAÇÃO INDICATIVA

APOIO

Fundo Municipal de
Cultura



PRODUÇÃO



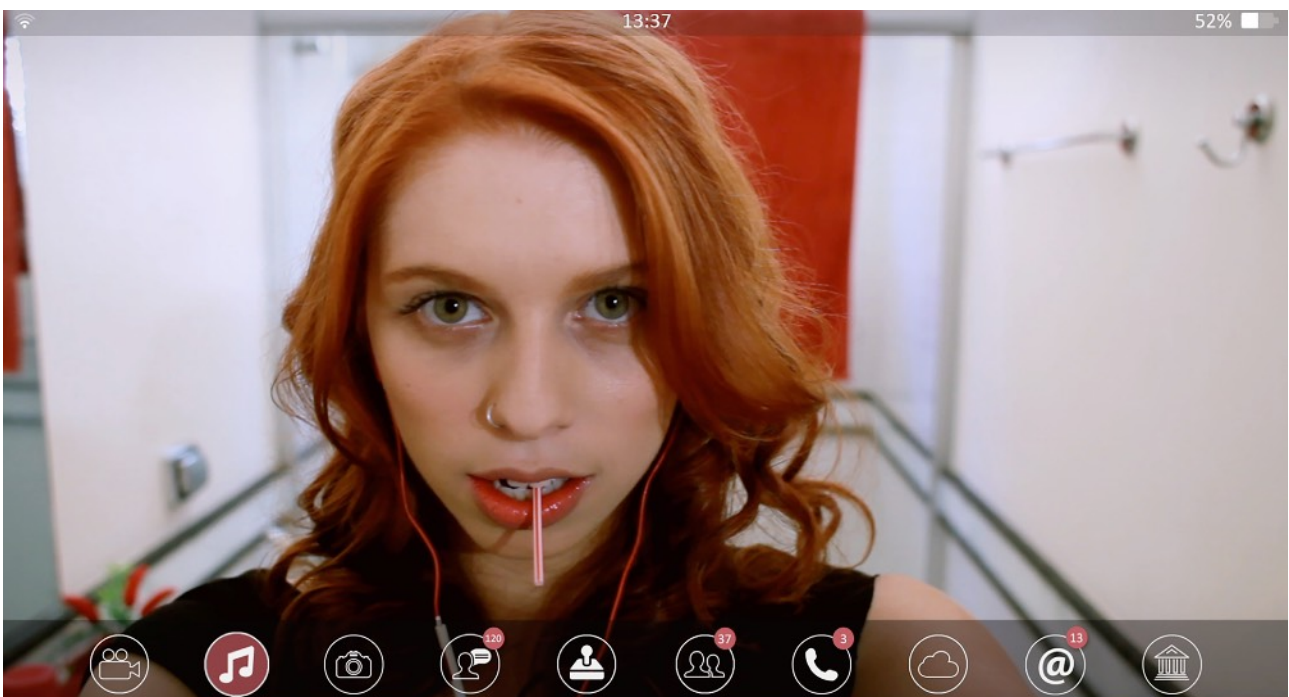
www.ninfabebeofilme.com.br

#SINOPSE_01

Cibele (Dandara Adrien), codename #babynymph, is the portrait of a generation who lives for "likes" and "getting a life". Like so many, she believes that happiness only exists if it is shared. Inspired by Greek mythology, that nymph is guarded by monsters and she is worshiped by gods, all very human. Together with her friend Daiana (Giovanna Almeida), Cibele wanted to live an unforgettable weekend and share every minute of it. But she just did not imagined that that could become a matter of life and death. "#babynymph", a low budget movie that is surprising audiences and has already grabbed several awards and international selections.

#SINOPSE_02

Two teens organize to spend a weekend alone at home in the absence of their parents. Using a mobile phone application that merges the recording images captured live with interaction with other apps, both record all the moments of this private party, watered down to loud music, drinks and internet chats. At the first night a stranger joins them and then everything gets complicated terribly. From the mokumentary / found footage style and the drama / suspense / terror, the film follows the point of view of several characters and proposes a critique of exaggerated voyeurism and exhibitionism on the internet - aiming, in the meantime, a contemporary psycho-socio-educational reflection.



#BIO-FILMOGRAPHY_DIRECTOR: @ALDO_PEDROSA

Doctorate in Visual Arts at the State University of Campinas / SP (UNICAMP), Master of Arts from the Federal University of Uberlândia / MG (UFU), Specialist in Institutional psychopedagogy by the University Castelo Branco of Rio de Janeiro / RJ(UCB) and Graduate in Visual Arts at the Center for Higher Education of Uberaba / MG(CESUBE). Professor of arts and film, with experience in various institutions. He performs poetic works in the areas of cinema, video art and media art. HE produced several winners short films and artwork. The EFEMERITY trilogy PIETÁ TEARS and SAUDADE, and FINITUDE stands out and it was awarded the Best Video in the "National Festival of the Minute Brazil" in 2012, Best Regional Production and Popular Jury at the "II SESI Cinema Show of Uberaba" in 2011 and Best Film and Best Photography in the "I Show UFTM of Digital Cinema". The video art OLHO MÁGICO was shown in the exhibition "En quête du lieu - Espaces Traversés" in Paris in 2012. He worked as the Assistant Director and Coordinator of the Production Support Team in the city of Uberaba for the film CHICO XAVIER by Daniel Filho, in 2008 and 2009, and he also coordinated the casting in Uberaba for the film À BEIRA DO CAMINHO by Breno Silveira in 2009. He recently released his first full-length feature film, "#babynymph", which has won awards and positive reviews worldwide.

Achievements:

Direction of the feature film #babynymph (11 awards - national and international)
Co-direction of the videoart project MAGIC MIRROR ON THE WEB (national and international)
Direction of the experimental short film SAUDADE, FINITUDE (02 awards - nationals and internationals screenings)
Direction of the videoart project LE VOYEUR | PARIS HÔTEL (national screenings)
Direction of the short film LÁGRIMAS DA PIETÁ (02 awards - national screenings)
Direction of the short film experimental EFEMERIDADE (01 award - national screenings)
Direction of the video art project OLHO MÁGICO (national and international screenings)
Direction of the videoart project TELESCOPE (national screenings)
Direction of the videoart project À ESPREITA (national screenings)
Direction of the video art project WINDOW (national screenings)
Coordinator of the casting tests in Uberaba in the Breno Silveira's feature film À BEIRA DO CAMINHO (national and international screenings)
Assistant director, support team and casting coordinator, in the feature film CHICO XAVIER by Daniel Filho in Uberaba (national and international screenings)
Producer and coordinator of the short film ENTITIES, project of the students of the Digital Cinema Course/ SESI and direction of Fábio Ramalho (national screenings)
Producer and coordinator of the short film SUBEMPREGO, project of the students of the Digital Cinema Course/ SESI and direction of Adriano Elias (national screenings)
Co-direction of the Short film VENDE-SE, along with Ricardo Tilim, project of the students of the Digital Cinema Course / SESI (national screenings)
Co-director of the short film NAFTALINA, together with Ricardo Tilim, project of the Digital Cinema Course / SESI (national screenings)

#BIO-FILMOGRAPHY_PRODUCER: @ARI_MORAIS

Working with people, whether as a teacher, photographer or as a tour guide, he developed an interest in the complexity of behavior and human beings relationships, which led him to become a documentary specialist. His professional performance has gone through graduating in Advertising and Marketing, Tourism, Languages, and culminating in film production. He participated in several events related to cinema, like seminars, workshops and festivals.

Achievements:

Production of the feature film #babynymph
Production and direction of the documentary IYÁ ATI OMO
Production and direction of the documentary THE KING'S DAUGHTER
Production and direction of the documentary THE CANDOMBLÉ FLOWER
Production of the short film WEDDING GIFT
Production and direction of the documentary SISTERS
Production and direction of the documentary CÂNDIDO
Participation in the film CHICO XAVIER / MAKING OF by Daniel Filho
Participation in the project MORE CULTURE IN SCHOOLS
Production and direction of the documentary IN THE COMPANY OF KINGS
Production and direction of the documentary SISTER GABRIELA
Production and direction of the documentary THE GREAT DREAMER
Production and direction of the documentary MANOEL MENDES
Production and direction of the documentary NIZA MARQUEZ GUARITÁ
Production and direction of the short film WAITING
Production and direction of the short documentary BRIDE'S VEIL
Production of the institutional video UBERABA - LIFE IN HARMONY
Production and direction of the video SEPHORA BEAT
Participation in the project CULTURE POINT



#SUMMARY_TEAM

Direction and Screenplay: Aldo Pedrosa

General Production: Ari Morais

Cast: Dandara Adrien; Giovanna Almeida; Rita Monteiro; Rafael Ferreira; Mayron Engel; Rodrigo Chagas; Guilherme Martins; Anderson Ued; Edgard Junior

Executive Production: Ari Morais; Kate Arabe; Aldo Pedrosa; Antônio Almeida

Co-Production: Anielle Velloso; Leonardo Ramalho; Ricardo Tilim; Clarissa Mendes; Ericsson Fonseca; Fábio Ramalho; Alê Ferreira; Dandara Adrien

Photography Direction: Ricardo Tilim

Editing: Aldo Pedrosa; Diego Aragão; Ycaro Prata

Visual Effects: Leonardo Ramalho; Fábio Ramalho; Renê Vieira; Bruno Ramalho

Production Designer: Priscila Sabino

Art Direction: Ericsson Fonseca

Audio: Antônio Almeida; Alê Ferreira

Soundtrack: Aldo Pedrosa; Antônio Almeida



#SEXY_LOLLIPOP_BAND

The soundtrack of the film is totally original. For that, a pop-rock-electronic band was created with female vocals nominated as "Sexy Lollipop". This band, with songs in English, is part of the fictional world of Cibelle - the Baby Nymph of the plot. Due to the great positive repercussion of the 12 songs performed in the film, the band "Sexy Lollipop" was in fact officially released and it is on tour featuring exclusively the songs from the movie "#babynymph". At the beginning of 2018 its album will be released with all the soundtrack and the band's first music video. The opening song of the film, "Sexy Lollipop", homonymous to the band itself, is already a local hit and is being played in some radios in Minas Gerais.



#ninfabebê
PREMIÈRE

LANÇAMENTO SEXY LOLLIPOP

Synth-pop, new wave, pop-rock indie e música eletrônica atual.
Sexy Lollipop era pra ser uma banda fictícia, criada especialmente para o filme #ninfabebê, mas acabou por se tornar real. Ganhou, inclusive, um álbum com 12 músicas e videoclipe para a música tema homônima. Uma mistura original de vários estilos musicais, das telonas diretamente para os palcos. Não perca.

17/10 TERÇA-FEIRA - 20h
TV. CEL. JOSÉ FERREIRA, 126


CASA DI GIULIETTA
PUB TRATTORIA

To listen to the band's first hit, go to: <https://soundcloud.com/sexy-lollipop-band>

DANDARA ADRIEN

GIOVANNA ALMEIDA

FUTURA 6

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danger lies
ON THE
OTHER SIDE
OF THE SCREEN



babynymph

A FILM BY ALDO PEDROSA

CAST DANDARA ADRIEN GIOVANNA ALMEIDA RITA MONTEIRO RAFAEL FERREIRA MAYRON ENGEL RODRIGO CHAGAS ANDERSON UED EDGARD JÚNIOR GUILHERME MARTINS
MUSIC SEXY LOLLIPOP VISUAL EFFECTS LEONARDO RAMALHO FÁBIO RAMALHO RENÉ VIEIRA COSTUME AND MAKEUP CLARISSA MENDES ART DIRECTION ERICSSON FONSECA
PRODUCTION DESIGNER PRISCILA SABINO SOUND ANTÔNIO ALMEIDA ALÉ FERREIRA EDITING ALDO PEDROSA YCARO PRATA DIEGO ARAGÃO
PHOTOGRAPHY DIRECTION RICARDO TILIM EXECUTIVE PRODUCTION KATE ÁRABE ALDO PEDROSA
PRODUCTION ARI MORAIS SCREENPLAY AND DIRECTION ALDO PEDROSA

CHECK THE INDICATIVE RATING OF THE FILM

SUPPORT

Fundo Municipal de
Cultura



PRODUCTION



www.babynymph.com

#AESTHETIC_&_CONCEPTUAL_PROPOSAL

The feature film "#babynymph" (international title "#babynymph"), appropriates itself the mockumentary style (false documentary) mixed with found footage (images found) that are in vogue in the experimental cinematographic circuit and worldwide, which tend to produce very low-cost productions and, in some cases, they obtain interesting critics and public feedback. In fact, such styles are little explored in Brazilian cinema, but are already in the saturation process in the world cinematographic context.

However, "#babynymph" proposes to deconstruct the newly agreed canon for this style of production. The narrative of the feature film starts from the point of view of only one video camera of a single cell phone belonging to the teenager / protagonist of the film, Cibelle, performed by actress Dandara Adrien. On the screen of the cell phone, the protagonist's interaction with applications (apps): capture, entertainment, social media, among others is seen integrally by the spectators. The cell phone, in a way, has become an important character in the plot, constituting itself as a symbolic item that brings out a series of questions and criticism related to the technoscopy, already treated in that study. The main focus of the production is to present a criticism of the technoscopy, with "Exhibitionist vertex", which establishes a worrying social reality and reaches a heterogeneous group of people around the world. But it is a fact that adolescents are the major consumer / interactors in that reality, the age group addressed by the plot of the movie.

The screenplay of the feature film was conceived concomitantly with theoretical research of the PhD thesis, held at the State University of Campinas / SP - UNICAMP, by screenwriter and director Aldo Pedrosa. Since the beginning of his doctoral studies, the author was willing to realize it as one of the related poetics. Therefore, there was a concern about the cost of the project, since a film production needs more financial, technical and human resources, if compared to the previous videographic proposals. Fortunately, by July 2015, the project "#babynymph" was approved first place in the first edition of "the Municipal Cultural Fund Notice", promoted by the Cultural Foundation of the city of Uberaba, city where the author lives, being contemplated with the value of R\$19,540.50. A common film realization foresees expenditures far greater than the amount captured; therefore, partnerships were prospected that enabled the successful implementation of all the stages of the film, recorded at the end of 2015 and finalized and released in 2016.

The title "#babynymph" refers to the nickname of the protagonist character of the film, Cibelle, performed by actress Dandara Adrien, a 17-year-old middle-class teenager,

with outgoing and rebellious personality. In the plot, she is faced with the opportunity to experience an adventure knowing that she will spend a weekend alone at home in absence of the father, his only tutor, who will be traveling to work. For the occasion, she invites her 16-year-old friend, Daiana, who is seen by actress Giovanna Almeida, whose personality is proportionately opposed to Cibelle's and has never spent a single day away from the presence of their parents. Using a mobile phone application that merges recording to captured live images and interacts with other apps, both record all the moments of that particular party.

Initially, everything happens as planned, in a relaxing atmosphere, with loud music, drinks and internet chats. During the first night, a stranger joins them, and from that moment things get terribly complicated. The girls' night becomes an experience of fear and anguish, with various situations that are captured and shown to the viewer by the cell phone camera's subjective point of view, while at various times the girls, as well as their antagonists, take turns as cameramen.

The film attempts to be a portrait of the new generation, more specifically the teenagers who were born in this century (millennials), who did not know a world without a computer, internet and cell phone, and therefore considers the "technoscopic machines" as essential items for life itself. Cibele, the protagonist, is that context main reference: her life is based in the online exchanges, since she had a family with no structure to support her and still brings out traumas from childhood, like the one when she the witness of her own mother's death when he was seven years old. Superdependent of digital interaction, she constructed a mythology about herself with the intention of getting her virtual admirers' full attention, including by adopting theeroticized pseudonym "babynymph". It is in the network that Cibelle is able to beself-assertive, because her unstable and self-destructive personality drives away the "real" interactions (in loco).

Then, she began to transfer dependencies from the nonexistent maternal relation to an insufficient paternal relationship with several other people's transferences that were part of her life, and that culminated in need of always being in (virtual) company. In the network, she defends an image that it is actually not hers, just like all other people who are self-built on the internet. She, for example, does not have the sexual experience she demonstrates to have - and everyone thinks she possesses - which helps nourish her narcissistic-dependent personality.

Character Daiana appears as the counterpart to be seduced in that voyeurist-exhibitionist game - in fact, she represents the very public that is invited to enter Cibelle's house. That clash between Daiana's naivete and Cibele's exhibitionist personality turns to

be transparent to the s(x)pector virtual relations that end up into tragic consequences, intrinsic to exchanges and good or poorly established online "friendship".

The film tries to get the audience to the limit between empathy with the protagonist and desire to judge her, given her questionable attitudes. Still, there is the attempt to call other generations' attention, especially parents and guardians who subjugate the virtual actions of their offsprings, and, in a quasi-pedagogical way, to alert millenials that, indeed, virtual life theater can at some point jump to the screen to hurt voyeurists on call, who think they are the passive part of the relationship, that is, those who "just" see.

In each of the three chapters that the production was divided ("part one: see", "part two: Like"; and "part three: sharing"), we seek to show a quantitative and qualitative growth of issues / attitudes common to virtual dependents, which leads the narrative to dramatic and even bizarre turning points. From the "lolitized" beginning, going through suspense to the destructive terror climax of the end, "#babynymph" suggests that everything happens goes live to the contemporary spectator's voyeuristic feeling. While the more conservative tends to be curious, but disturbed, the technoscopic exhibitionists will feel safe at the common place in the first chapters, but this security completely dissolves when life sharing, even virtual, escapes control.

The plot was designed to address potential consequences that can occur from the moment the exhibitionist-voyeurist game goes beyond limits between public and private. Intimacy spectacularization unfolds sexual and violence acts, which, as we have seen, are the most common themes in specularized and contemporary technoscopy, and even basilar for suspense and terror in the history of cinema, and also in the recent mockumentaries / found footages.

Futhermore, the use of mockumentary/found footage styles seeks to evidence "Reality effect" in production. By proposing images and audios that simulate amateur capture, it was intended to convey to the viewer the idea that what is watched is a true scene, a "real" capture of daily life and shown the the most likely way, referring to amateur videos that overflow on YouTube, on WhatsApp, and on other web 2.0 systems.

With that type of style the aspects of registration in capturing/editing, which use badly framed and noisy images, constant trepidations, distorted sound and other elements are evidenced. Several contemporary films act according to that aesthetic and narrative proposal, and some recent works also address the technoscopic theme from such styles.

Despite using mockumentary/found footage, "#babynymph" tried deconstructing some striking characteristics of that style of production and presente some innovations. The feature film was filmed from the point of view of a cell single-camcorder, while most of the

mockumentaries launches several cameras. There is a fictional application in that device, designed exclusively for the film and the function of merging the recording of images captured in loco and live with the interaction with other apps.

At the same time that the spectators follow the daily life of the characters, their interaction with the device's applications (audio and video, chats, social networks, photos, videos, music, notifications, among others) is displayed concomitantly with the images captured. The recorded videos are "real" hybrid images interacting with apps, stored in the memory of the protagonist's cell phone, and at a certain point in the narrative, shared on the network. That interaction goes throughout the film, constituting itself as a fundamental part of the aesthetics and the poetic-conceptual proposal of the production. Those applications occupy part of the shown image: some are only shown when activated, while others are visible throughout the movie (such as the top bar that shows the time, wi-fi signal and percentage of the cell phone battery usage), all of which are distributed harmoniously in the image. That is one of the proposed deconstructions, in which the images are not "crude" as in other mockumentaries, but rather hybrid between the simulated "amateur" recording and the interaction with digital elements (apps). Besides, other smartphones features are important imaging elements, such as the vertical frames that simulate the uptaking of the images vertically (standing) and transitions of images captured by the rear and front (selfie) cameras of the device.

Another constant in that deconstruction occurred in an attempt to minimize "images noise", so common in mockumentaries made in the last two decades and that was consistent with the early generations of digital home cameras and the "YouTube generation". Today, inserted in the "Instagram generation", photographers and video-makers try to compose their images harmoniously, getting away from the maximum possible (or at least think they are diverting) an inherently amateur aesthetic.

Nowadays photos and videos made by ordinary people show certain concern with framing, lighting and *mise-en-scène* (through an art photo direction). There is the application of filters and other effects, as well as formal evidences of a relative aesthetic care, even in everyday recordings - in contrast to the old images that when they were only concerned with registering them in a "raw" (amateur) way. Now, new digital amateurs tend to deny amateurism, and many even claim to be artists. In this context, the feature film "#babynymph" tried to represent such trend when showing images with an aesthetic harmony and a careful visual acuity even when proposing the simulation of an amateur capture. For that, the composition of images of most of the pictures in the film came from an almost symmetrical axial harmony, which distributed the imagery elements (characters,

scenography and visual effects) harmoniously by means of a central axis (Figure 1). That deconstructive characteristic attempts to poetically approach the simulation of an amateur recording to an aesthetics used by some current experimental directors, such as the works of the director Wes Anderson (1969-), who draws on an interesting visual harmony in his productions (Figure 2).



Figure 1. "#babynymph", by Aldo Pedrosa. Feature film frame. 2016.



Figure 2. "Moonrise Kingdom", de Wes Anderson. Feature film frame. 2012. Source: <http://focusfeatures.com/moonrise_kingdom>. Accessed on 05/13/2017.

Another proposed deconstruction, now about the found footage of the film, is about the availability of images that are not "found" in the protagonist's cell phone, as it happens in the movies of that style (and for that reason the name found footage), but deliberately

shared in social networks - therefore, it would be more correct to use the term "shared footage". That issue is in line with the criticism proposed by production, since the exaggerated exhibitionism in the culture and in contemporary society, besides the resulting technoscopic issues, assumes that intimacy is shared by the person who exhibits himself/herself or by others close to him/her. Many mockumentaries argue that the found footages were made available to the public without the consent of the persons who carried them out, but in "#babynymph", their dissemination is purposeful.

To contribute likewise, the film's post-production team called social networks public to send "real" exhibitionist pictures so they could be part of the information displayed in the applications created for the film, especially in the chat and social networking applications. There was great participation, with more than a hundred photographs received: many of them bring images of users (selfies) with sensuality, which evidences the breaking of taboos and paradigms about explaining intimacy to the eyes of the general public. Absolutely such individuals sent images knowing of (and seeking the) visibility and repercussion of the film.

Still in the aesthetic-poetic ambit, the film makes use of the red color in great part of the visual elements available on the screen (Figure 3), as in scene objects, scenarios, costume, hair and makeup of the actors and the own apps inserted in the post-production. Red presents a strong symbology that concerns sexuality (being a warm color and commonly related to love) and also death and violence (referring to blood) - also bringing references of important cinematographic works (Figure 4) that appropriate that color for similar estheticopoetic proposals, as in Pedro Almodóvar's films (1949-) and Stanley Kubrick (1928-1999), for example.

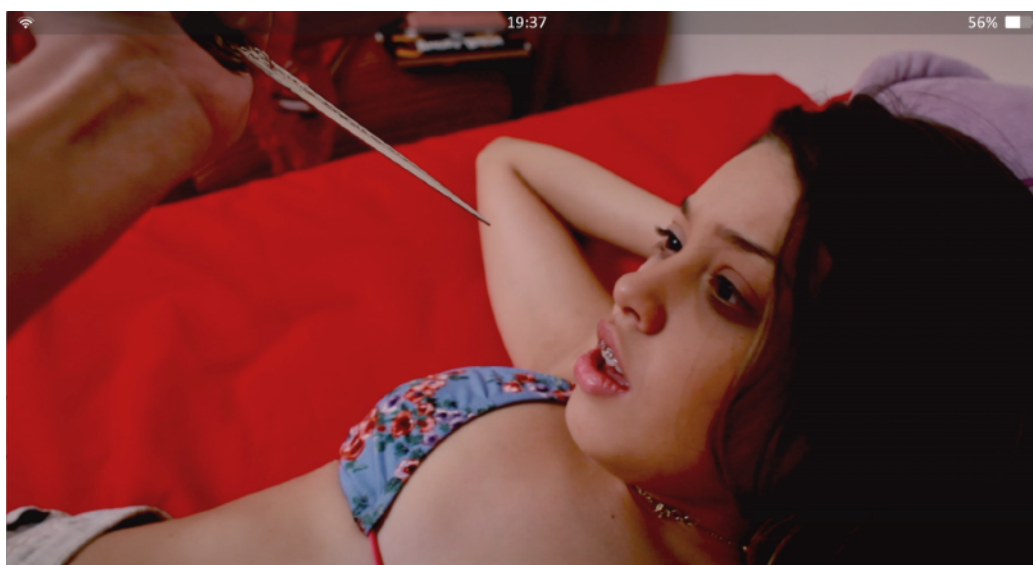


Figura 3. "#babynymph", by Aldo Pedrosa. Feature film frame. 2016.



Figure 4. "Volver", by Pedro Almodóvar. Feature film frame. 2006. Source: <<http://www.filmandfurniture.com/2015/03/red-in-almodovar-volver/>>. Accessed on 05/13/2017.

Likewise, an important issue in the context of other references in the film is related to the choosing of the characters' names. They received names that come from mythological Greek-Roman figures, and each one has pertinent personal characteristics to the myth of his/her (almost or totally) homonymous character, which allowed interesting analogies throughout the feature film - inserting, in the meantime, the own title of the film. The name "nymph" proposes reflections about the nymphs in mythology Greek women, very beautiful young women who lived in forests and gardens, being lust of humans and gods, especially satyrs.

The image of the mythological nymph has relevance analogous to the image of Venus / Aphrodite for the recognition of a voyeuristic look at women during art history. While Venus represents the ideal feminine beauty that must be looked at and desired by men, the nymphs are the juvenile reference to that goddess and provoke the gaze of the gods and men who prefer younger women who, in turn, brings out a determined dissemination of a pedophilic look and desire.

A specific myth, the nymph Io and the watchful monster Argos Panoptes, is exemplar to the understanding of the voyeuristic-vigilant gaze on the young and beautiful women. According to myth, Io was Zeus' nymph lover. Because of jealousy, goddess Hera (known in Rome as Juno) turned the beautiful young woman into a heifer and left her under the constant vigilance of Argos Panoptes, a giant with a hundred eyes. The monster always kept his eyes wide open, and even when he slept, he kept half of his eyes in alert. The myth also says that Zeus, to free Io, ordered Hermes to kill the monster. After the task was done, Hera honored him, turning the monster into a peacock, on whose tail she put Argos' hundred eyes. This giant is also known as "monsterscopic" and serves as an

interesting metaphor for the understanding of current technoscopy”. The name Panoptes refers to the panopticon of Bentham and to the post-panoptic of contemporaneity. Added to the nymphs, who exhibited their beautiful bodies to the voyeuristic delight of the gods and satyrs, the technoscopic triad is represented in that myth by the love triangle - Zeus, Hera and Io. Therefore, it has been integrated into the narrative of the film and it is presented verbally in a certain scene, besides the name Io being tattooed on the main character’s arm (Figure 5) and the name Argos entitled the operating system created for the feature film (Figure 6).

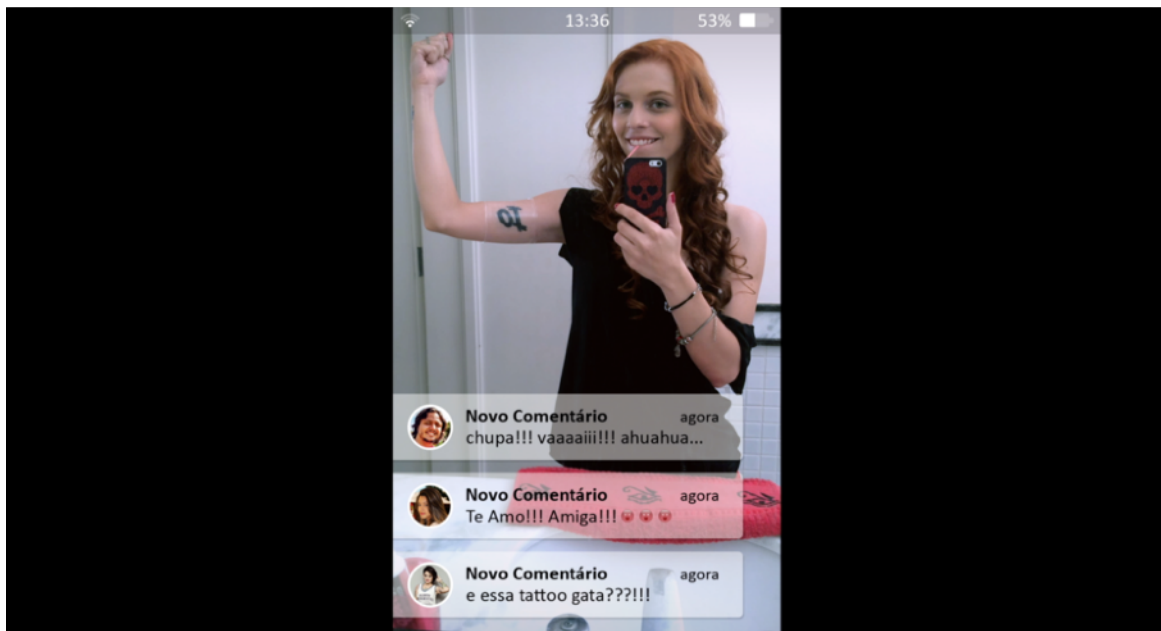


Figure 5. “#babynymph”, by Aldo Pedrosa. Feature film frame. 2016.

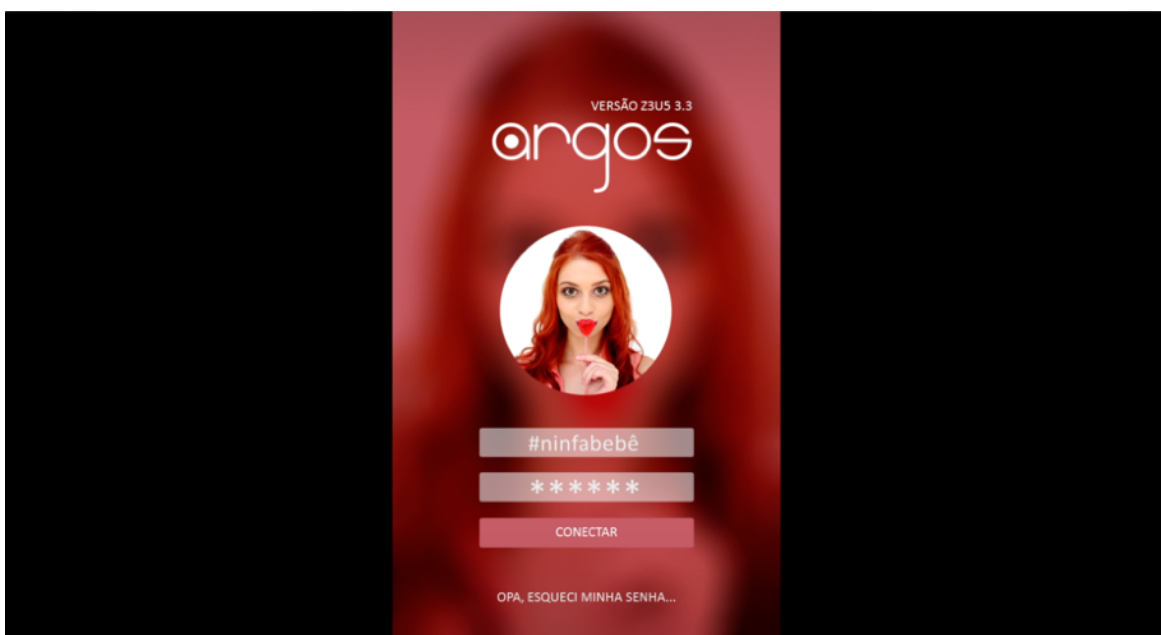


Figura 6. “#babynymph”, by Aldo Pedrosa. Feature film frame. 2016.

In addition to those relationships, Greco-Roman mythology is referenced throughout the film, whether in sculptures and other elements distributed around the set, constant information in the applications or at the address where Cibelle's house is located: Narcissus' lake, number 33.

The term "nymph" (and the word derived "ninfeta") has gained a digital reference and it is used since the very beginning of the internet to name sensual or erotic images of young women or adolescents. Other words such as teens babes are also used nowadays, establishing a type of pedophile paraphilia that is acceptable and widely disseminated; and the compound name "Baby Nymph" was widely used in the beginning of web 2.0 technologies, especially with the appearance of fotologs. Such nomenclature has been retaken mainly because of the desire to refer to the technologies that promoted the exhibition of intimacy and started the current technoscopic reality. The plot explains why the nickname "#babynymph" was chosen by Cibelle due to her childhood nickname "Baby", preceded by the name "Nymph", given because her beauty was constantly advertised on the internet. In fact, few women nickname themselves as "nymph" because the name became pejorative and strictly linked to digital pornography. The use of it, reinforced by the even more pedophilic character of the name, and when "baby" is added, already proposes a criticism since the title of the film - which in fact happened once, since it even bothered the more prudish.

However, the term "baby nymph" is used in biology to name a state development of some insects. After passing through the stage of larva and pupa, the "baby nymphs" appear, which are insects that already have the body very close to an adult insect but they are still very fragile because they are not matured yet. That is the perfect metaphor for Cibelle and the other "baby nymphs" that are erotically displayed on the internet. All of them already have adult bodies, they are sexually developed and, because of their young beauties they attract voyeuristic and watchful eyes of the men who spy on them. But they do not have the psychological and social necessary maturity to cope with the consequences of their actions, which usually lead to damaging issues for them - that is the main focus of the film plot and also one of the most important issues in the critical treatment of the film. Another author proposal, in the scope of the film, was the creation of a fictional pop rock band ("Sexy Lollipop"), responsible for most of the songs that compose the soundtrack and are listened by the protagonist of the plot, who also play them in her cell phone. That artifice allowed the songs to dialogue with the scenes, since the moment they were created for such reason; thus, in the lyrics they deal with subjects related to developments in contemporary technoscopy. The feature film was made with few

resources and through a kind of independent production, and we had the commitment of a team of approximately 50 people, including actors and technicians, being shot in a single location, for 12 days distributed over six weekends. Even facing that difficult reality, the final result is very professional: the film was finalized in digital cinema resolution (2k) and audio in 5.1.

DANDARA ADRIEN

GIOVANNA ALMEIDA

FUTURA ©

15

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 MÚSICA SEXY LOLLIPOP EFEITOS VISUAIS LEONARDO RAMALHO FÁBIO RAMALHO RENÉ VIEIRA FIGURINO E MAQUIAGEM CLARISSA MENDES DIREÇÃO DE ARTE ERICSSON FONSECA
 DESIGNER DE PRODUÇÃO PRISCILA SABINO SOM ANTÔNIO ALMEIDA ALÉ FERREIRA EDIÇÃO ALDO PEDROSA YCARO PRATA DIEGO ARAGÃO
 DIREÇÃO DE FOTOGRAFIA RICARDO TILIM PRODUÇÃO EXECUTIVA KATE ÁRABE ALDO PEDROSA
 PRODUÇÃO ARI MORAIS ROTEIRO E DIREÇÃO ALDO PEDROSA

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