



Locarno Official Selection  
Concorso internazionale

# The human surge

## El auge del humano

Eduardo Williams





A group of five diverse young adults are shown from the chest up, laughing joyfully. They are arranged in a cluster, with some looking towards the camera and others looking slightly away. The lighting is dark and moody, with a blueish tint. The background is mostly black, with some faint green and yellow light sources visible. The overall mood is one of happiness and camaraderie.

# SYNOPSIS

Different groups of friends wander in a rainy, windy, dark world. They spend time together, trying to get away from their depressing jobs, meandering constantly towards the mystery of new possibilities.

# DIRECTOR'S BIO

**Eduardo Williams** (1987) is a filmmaker and artist whose works explore a fluid mode of observation, looking for shared relations and spontaneous adventures within physical and virtual networks.

His first feature, *El auge del humano*, won the Pardo d'oro at Filmmakers of the Present at the 69th Locarno Film Festival.

## FILMOGRAPHY

*Un gif larguísimo (A very long gif)* / Eduardo Williams / 2022 / 75 min. / Video installation

*Parsi* / Eduardo Williams, Mariano Blatt / 2018 / 23 min.

*El auge del humano (The human surge)* / Eduardo Williams / 2016 / 97 min.

*Tôi quên rồi! (I forgot!)* / Eduardo Williams / 2014 / 28 min.

*Que je tombe tout le temps? (That I'm falling?)* / Eduardo Williams / 2013 / 15 min.

*Pude ver un puma (Could see a puma)* / Eduardo Williams / 2011 / 17 min.



# DIRECTOR'S NOTES

A spiral connection of countries and people we don't usually see related. My ideas were transformed by each person who shared their own fantasies and reality. We follow them in a special way that might make us feel human, machines and aliens. The film proposes different questions and lots of doubts. And what can doubts be? Modest dynamite.

**Eduardo Williams**

## **THE HUMAN SURGE 3**

The Human Surge 3 is a discontinued continuation of The Human Surge, following similar questions and different ways of using the language of cinema to work on them. The number after the title also questions the idea of the first film, where it seems there was one human surge, now we know there's many and some of them are unknown yet, as the 2nd part remains unknown. This is an open film where different ideas and points of view from its spectators are more valuable than trying to make them think the same as I already do. I'm always excited of knowing the film can generate different ideas from the ones I already had about it.

## YOUNG WAYFARERS

In my own experience of travelling to show and make cinema I'm interested in sharing my ideas with people in different countries and social contexts. My own ideas are taken and transformed by each person acting in each place and in the different situations proposed. One of the main differences with the previous film is that in this one I'm not the only one travelling from one place to the other, but the actors of each place go to the other countries and experience in their own way the exchange of cultures and languages proposed in the film. This also makes it less and less clear as the film advances to distinguish in which country we are. This is one of the many ways in which the film tries to provoke confusion, as a way of trying to access to different modes of observation, questions and ideas that couldn't be accessed in a path where we are always certain of where we are and where we are going to.

## BETWEEN ILLUSION AND REALITY

The idea of moving through the world is shared in different ways between all of us. For some it's a normal thing in this globalized society, for others it's rare, for others an illusion and for others it's impossible. Due to their economic situation or by the fact that states organize themselves as to make it almost impossible for some people to move in the world, even if they have the money to do it and they can explain they are part of a specific project. The film deals with this issue in the making and in its story, while also sharing an illusion of fluid movement and sharing. One of the main balancing opposites that construct the movie is the illusion of what we would like to be and the reality of what it is. It's not always easy to separate these two elements, as many times what seems to be a surreal place for some it's their normal everyday place for others. What seems to be a very awkward situation for some is a normal one for others. A sound that is totally unrecognizable for one is full of information for another.





## A WAY OUT OF HERE

What is very easily shared by almost everyone everywhere I went is the impossibility of choosing what to do with their time. We know almost all of us are forced to spend most of our time trying to earn money and almost everyone can't choose what job to do during that time. Everyone tells me they would like to try to dedicate their time to a certain thing but they can't because they have to follow something that gives them more possibilities of earning enough money to survive. This happens in many different contexts, more or less privileged, and it's almost obvious for all of us. What is far from obvious is how to find a way out of it. When there's no concrete answers, fantasy and imagination can be a good way to get out of the common and expected. I believe cinema can propose the spectator different ways of observing, of being a part of a group of people that want to go to the unexpected and that this could collaborate to find new answers someday.

## LOCATIONS

Shooting in Sri Lanka, Perú and Taiwan follows once more, as in The human surge, my intention of sharing connections between people from countries that we don't see usually connected. The film doesn't tell the spectator exactly where we are, because we want to avoid any preconceived ideas that we can have of each country so we are present in each situation, learning from what we see and listen in each moment. That's also the way in which I travel to each place. Discovering the world in a virtual way by spending most of my time in the computer using internet since I was young, the main ideas I have for the film come from this way of experiencing life. By travelling to different places and learning from them in a physical way, by what each person I meet tells me about their life and their context, I try to bring to the film a different way of experiencing what surrounds us. In this way there's a special combination of physical and virtual experience that alludes to one of the many virtual realities we live in.

## SHOOTING WITH VR

In my films I've been always interested in using different tools, hoping that it would bring different ways of expressing ideas and hopefully different ways of thinking. I've used film cameras, small video cameras and big professional ones. In this case we used during all the film a 360° camera. This camera has 8 lenses arranged in a circle covering 360 degrees of vision. The type of image this camera produces makes us think in virtual maps, a way in which many people travel through the world, and in automated cameras and their electric non-organic movements. Adding to these characteristics the fact that we can feel the steps of someone carrying this camera, there's some moments in which it feels there's a human taking it, sometimes a humanoid robot or sometimes an alien, as it's difficult to describe the type of movements and observation it produces.

## REFRAMING

This camera is made for virtual reality but I use it for a film that is made to be shown in cinemas. The main and very important difference from the other cameras is that the framing of the film doesn't have to be decided during the shooting, but during the editing. I recorded my movements while viewing the images in the virtual reality headset, so I could choose the frame by moving my head and body while viewing the footage. I believe that changing the moment in which we think and decide the frame of a movie opens a new way of thinking about it with plenty of future possibilities on how to observe in cinema. Deciding it by the movement of my own head and body also brings a new combination of virtual and physical, referring to a very old fantasy of being able to make a movie by recording what your eyes see and a very new one of being able to revisit a shooting and having all the surroundings of it available. We can see what was happening around the main focus of the scene, we can see how the fictional scene is surrounded by the everyday life of people passing by and observing. As I watched all the movie in the headset, I could have an interesting control of how the framing evolves in the duration of the film.



# CREDITS

**Director** Eduardo Williams **Screenplay** Eduardo Williams **Cast** Meera Nadarasa, Sharika Navamani, Livia Silvano, Abel Navarro, Ri Ri Yang, Bo-Kai Hsu **Producer** Jerónimo Quevedo, María Victoria Marotta, Eduardo Williams, Nahuel Perez Biscayart, Ico Costa, Xie Meng, Chang Chu-ti, Aline Mazzarella, Matheus Peçanha, Naomi Pacifique, Albert Kuhn, Germen Boelens, Raymond van der Kaaij **Executive producer** Jerónimo Quevedo, María Victoria Marotta, Gerald Herman, Felipe Fernandes, Stefano Centini, Julia Alves **Associate producer** Kurt Kao, Yaoting Zhang, Krzysztof Dabrowski, Franco Bacchiani **Production manager** Trilce Patrón, Anthony Lordon **Cinematography** Victoria Pereda **Editing** Eduardo Williams **Sound** Paulo Lima, Yu-Hsien Wu, Chris Shiao, Ísis Araújo **Sound editing** Paulo Lima **Sound mixing** Tiago Bello, Tiago Raposinho Music Alada **Special effects** Eduardo Williams **Visual effects** Eduardo Williams **Production Company** Un Puma, Oublaum Filmes, Estúdio Giz, Revolver Amsterdam, Rediance, Volos Films **International Sales** Rediance

## FILM SPECIFICATIONS

- **English title:** The Human Surge 3
- **Country:** Argentina / Portugal / Brazil / Netherlands / Taiwan / Hong Kong / Sri Lanka / Peru
- **Language:** Spanish / Tamil / Chinese / English / Sinhala

- **Year:** 2023
- **Runtime:** 121 min
- **Format:** Digital, Color
- **Screening format:** DCP

# CO-PRODUCERS

## Un Puma

Un Puma is an independent film production company based in Buenos Aires, Argentina. Victoria Marotta and Jerónimo Quevedo are its founding partners. Since 2015 their short films and feature films have been awarded and screened in Berlin, Venice, Locarno, San Sebastian, Toronto, New York, Marseille, Biarritz, Beijing, Tokyo, Mar del Plata, HBO, MUBI, Tate Modern, Harvard University, Arté, Cinémathèque de Paris, among other festivals, exhibitions, museums and universities around the world.

## Oublaum Filmes

Oublaum Filmes is a Portuguese film production company created in 2018. Since then it has produced films by Ico Costa, Raul Domingues, Inês Alves, Jow Zhi Wei and Eduardo Williams, presented in festivals like Berlinale, Locarno, Rotterdam, Viennale, IDFA, Cinéma du Réel or Visions du Réel. It is specialized in co-productions, working until now with France, Germany, Netherlands, Argentina, Brazil, Paraguay, Uruguay, Singapore, Taiwan and China, namely on the next feature films by Marcelo Martinessi, Ico Costa and Jerónimo Quevedo.

## Estúdio Giz

Production company founded in 2014. It works on the development and production of projects for TV and cinema in partnership with independent creators. It is the producer of "Sick, Sick, Sick" (2019, Quinzaine) and the coproducer of "Longing Souls" (2020, POFF, Toulouse), "To Kill the Beast" (2011, TIFF) and "The Other Shape" (2022, Annecy).

## Revolver

We like that we're known for crafting original films and exceptional multi-disciplinary digital content. Our goal is to create the kind of powerful work that is engaging, and that speaks to a global audience by fostering the development of uniquely creative and effective ideas. In over a decade we've built a strong international network of acclaimed directors, writers and creatives making our work inherently diverse, but always unified by our love for meaningful storytelling.

## Volos Films

Volos Films is a Taiwanese production company founded in 2018 by Italian producer Stefano Centini, committed to producing international content across Europe and Asia, bringing the voice of emerging talents in different genres to audiences between the two continents.

## Rediance

Established in Beijing in 2017, Rediance specializes in international sales, film production and film financing. With a global perspective, Rediance strives to discover filmmakers with original styles and bring the finest arthouse films to the international market. So far, its producing credits include Memoria by Apitchatpong Weerasethakul, Grand Tour by Miguel Gomes, Wet Season by Anthony Chen and Krabi, 2562 by Ben Rivers, Anocha Suwichakornpong.



# CONTACTS

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## A KIND INTRO

**The Human Surge 3** is the thrilling, much-anticipated follow-up to Eduardo Williams' acclaimed feature debut, *The Human Surge*, in which the nomadic Argentinian filmmaker continues his exploration of social connection by way of travel and technology. There is no *The Human Surge 2*, however, with the taxonomical leap from 1 to 3 simply one example of the film's myriad challenges to established logics and regimens. Similarly utopian in its speculative refutation of gender, language, borders, and other capitalist systems, Williams' film is a hypnotic feat of contemporary image-making and the rare artistic achievement that invites a novel mode of spectatorship.

Spiral-like in form, falling endlessly forward while at the same time circling back through repeated locations, social arrangements, and phrases, the film begins as three groups of friends – from Sri Lanka, Taiwan, and Peru – drift through their own harsh and disorienting environments. Gradually, intuitively, they begin to share each other's spaces and dreams, all culminating in a collective, wondrous march.

Dazzling not just in structure but in form, the film was shot using a 360-degree camera Williams describes as "a machine, a human and an alien" and edited by means of virtual reality. Retrofitted for the cinema, the resulting images inhabit a woozy, porous space between reality, fantasy, waking life and the oneiric.

It's an aesthetic that owes as much to the filmmaker's singular vision as the various forms of representation that saturate our field of vision – be they video games, social media, cinema as spectacle and fine art – here democratized and non-hierarchical. As with its predecessor, Williams is unflinching about our ongoing global woes – in this case, global wealth disparity, environmental catastrophe, and exhaustion – but here imagines alternative arrangements and ways of living, rethinking the vast possibilities of the world through new practices of seeing, hearing, and being together.

Andrea Picard





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FONDS**

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