



island artists

Big artists in small islands

A documentary series by
Joan Bover Raurell

FAR



isolartists

**It's in the centre, isolated by distance.
In equilibrium between the sky and the
sea.**

An origin radical and absolute.

A prison, elusive and full of light.

A space to lose oneself, to rebel.

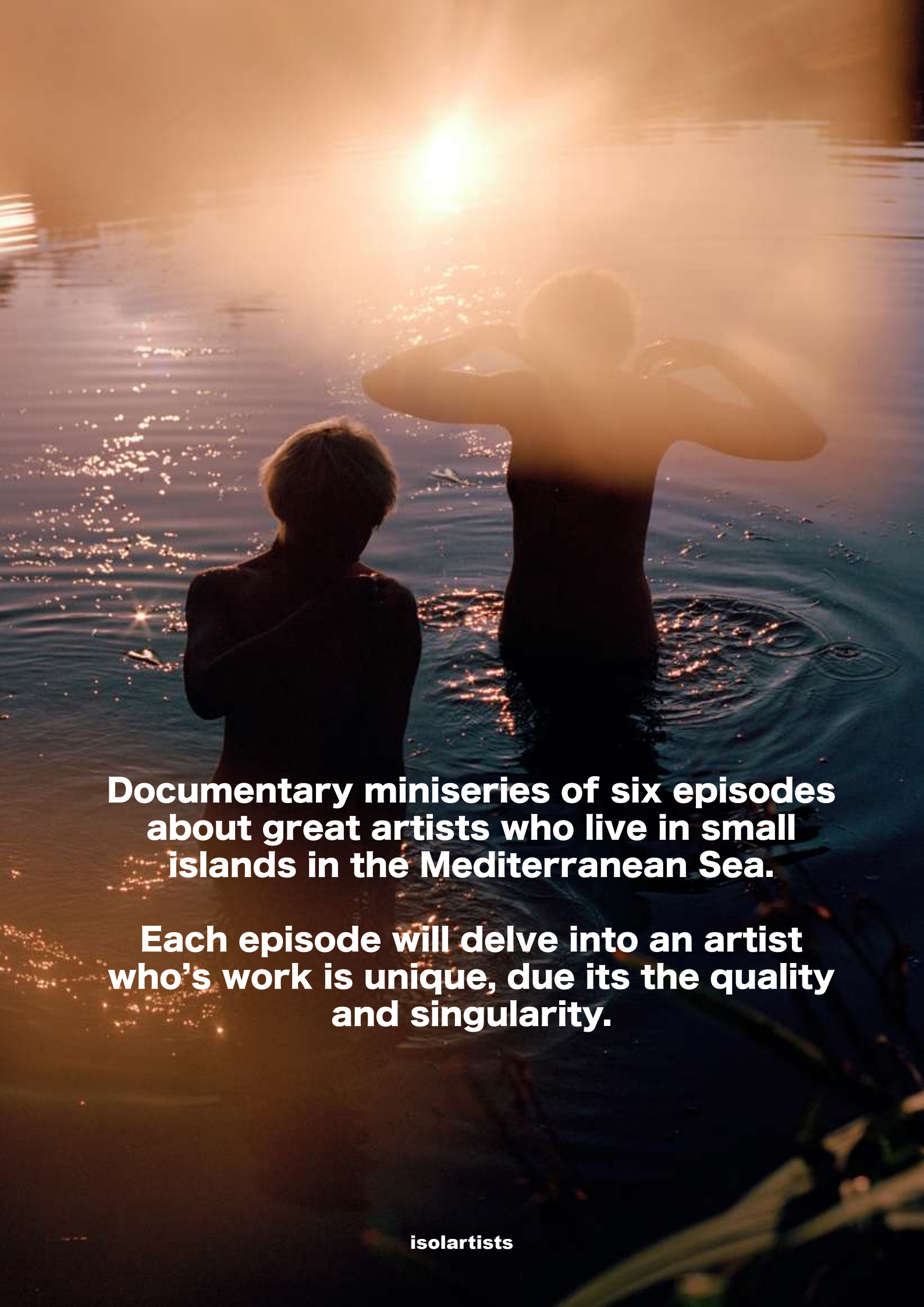
**Its neither truly here, nor truly an-
ywhere else.**

**The island is a fragment,
An abbreviation of the world.**

Clement Chapillon



synopsis

A photograph of two people standing in shallow water at sunset. The sun is low on the horizon, creating a bright, hazy glow and reflecting off the water's surface. The two figures are silhouetted against the bright light. The figure on the right has their arms raised, while the figure on the left has their arms crossed. The water is dark blue with shimmering highlights from the sun.

**Documentary miniseries of six episodes
about great artists who live in small
islands in the Mediterranean Sea.**

**Each episode will delve into an artist
who's work is unique, due its the quality
and singularity.**

The docuseries will portray the artist as well as the island where he lives. This way we will set a well-deserved spotlight both on the characters as well as on the remote natural landscapes. There is a clear artistic correlation present between the islands elected, physically apart one from another, but connected by the universal language; it is the nexus that links one episode with the next.

Solitary artists who have their landmark in remote places, create thereby a state of double isolation, psychological and physical. They are creators that take advantage of nature to project their ideas and turn them into art; thereby defined by their environment. Their surroundings make of them free and pure artists, who seek the essence and meaning of life.

Throughout the different episodes we will see these artists in their day to day; how they work, how they live, how they relate to neighbours and most of all, to their environment. The episodes will focus on the relationship between artist and island and will aim to discover what leads a person to isolate themselves, and if this does in fact condition their creative process.

TITLE: ISOLARTISTS

FORMAT: 4K

DURATION: 6 Episodes of 50 min. each

**INTENDED TO BE BROADCAST ON :
Television and Video Streaming Platforms**

LANGUAGES: Catalan, Italian, Croatian, Greek and Maltese

isolartists

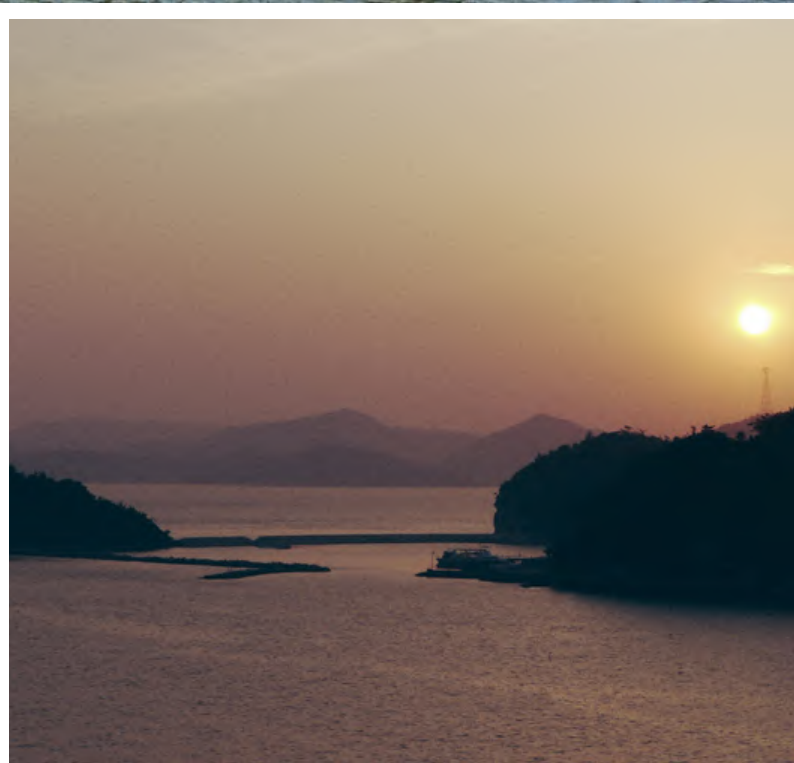


production

The docuseries will take an observational style, which means, we will film the main characters and everything that surrounds them without disruption allowing the moment to develop itself harmoniously. We have chosen an elegant cinematographic style; close-up shots, aiming to capture the relationship between the artist and nature in its most pure form. The rhythm will be slow, without fear of extending in time, waiting for actions to happen in their own time.

We will simultaneously add a television style visual: camera in hand and a much more dynamic rhythm. We will use this style of production to interrupt the narrative and get shots of authentic reactions and real-life moments, while giving vigour to the piece.







Every episode will have a female voiceover in first person of the main island, that is to say, the islands will speak to the viewers. This voice will give us a poetic and symbolic vision of what it means to live in a finite space. It will always be recorded in the native language of the country to which the island belongs. However, it will also be recorded in Catalan using the voice over technique.

The spectator will recognize two different filming narratives from the unique characteristics of each style of production (observational and television). The idea is to combine them in an innovative manner that does not leave anyone indifferent.

isolartists

references



ABSTRACT: The Art of Design (Netflix, 2017)

A documentary series that exhibits a deep insight on contemporary design with some of the most prestigious designers in the world.

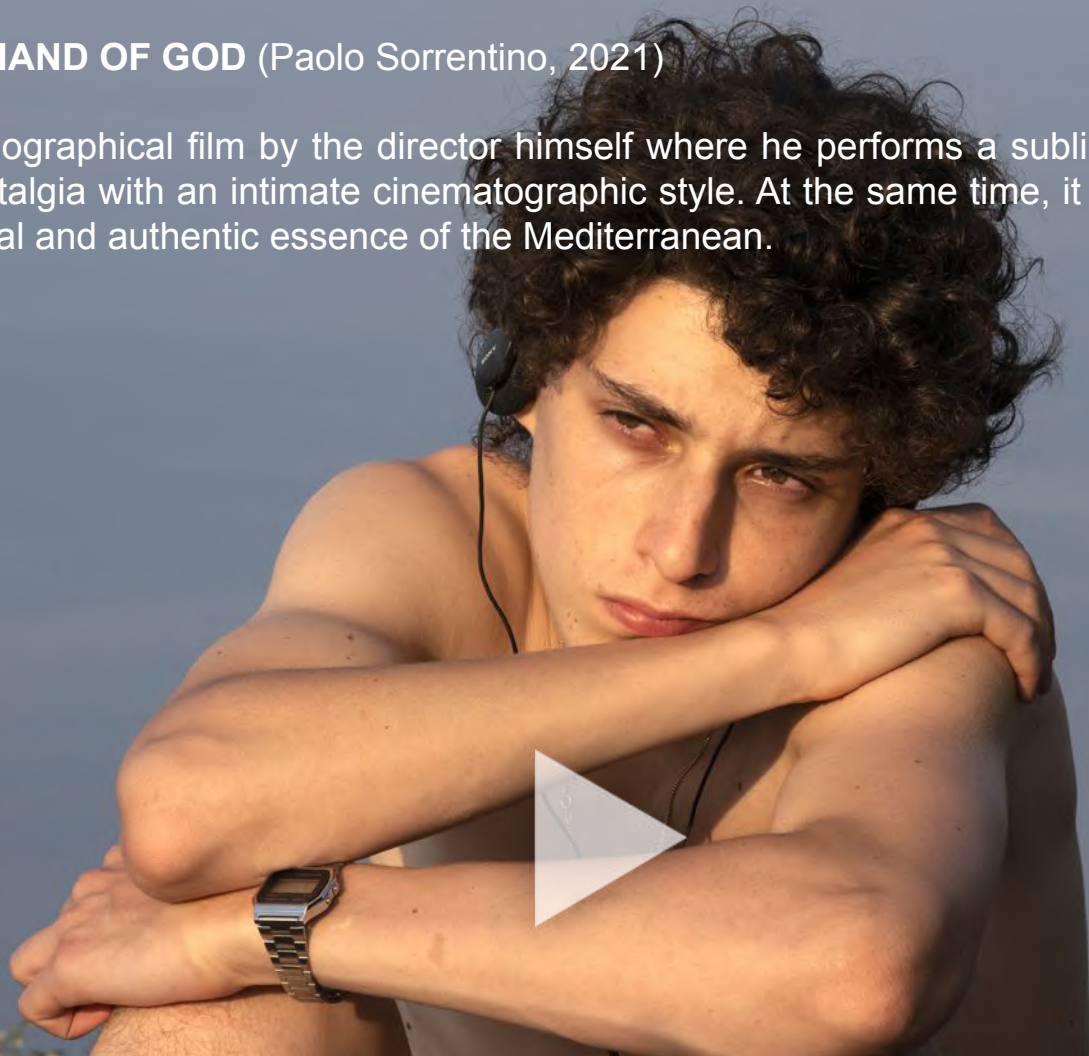
Abstract

THE ART OF DESIGN



THE HAND OF GOD (Paolo Sorrentino, 2021)

Autobiographical film by the director himself where he performs a sublime exercise in nostalgia with an intimate cinematographic style. At the same time, it portrays the magical and authentic essence of the Mediterranean.





pilot script

ISOLARTISTS

“Big artists in small islands”

EPIISODE 1

Strómboli, Terra di Dio

SEQUENCE 1. STROMBOLI ISLAND - EXT - DAY

Aerial and terrestrial images of Stromboli.

FEMALE VOICEOVER

(First person of Stromboli Island, Laura Gost)

"No one is an island," John Donne wrote. When he wrote it, the poet was not thinking of me. The director Roberto Rossellini was, and there's nothing like naming a movie to ensure immortality. Stromboli, they call me, and they add, "Ah yes, Stromboli, like the movie."

SEQUENCE 1.1. STROMBOLI ISLAND - EXT - DAY

The team arrives by ferry to the island of Stromboli. Images of the black beaches, the small white houses, the valley of lava and the imperious volcano appear, while we continue to hear the voiceover.

Stromboli is my name and I am a cinematographic island. I am also a muse. I have been the inspiration for artists, and I have drawn them to my side with the volcanic strength of the Idda, permanently active in my womb, menacing and familiar at the same time, withholding a ticking timebomb from explosion. In addition to muse, I am also a fertile creator, prolific; mother to splendid crops and wines which make our lives exhilarating.

Concurrently the images of Salvatore Russo, sculptor of volcanic rocks from Stromboli, appear. It is a decontextualized presentation, where we see him working in his studio, breaking rock. Salvatore points to a map where Stromboli is.

My name is Stromboli, I think I have already mentioned it. But, as today I am also the protagonist,
I will repeat it.

The ferry gets closer until it reaches the port. The team gets off the ferry.

SEQUENCE 2. STRÓMBOLI STREETS - EXT - DAY

The team peruse the streets of Stromboli asking people if they know Salvatore Russo. Spontaneous conversations arise with the residents of the island, and we start drawing an outline of Salvatore's figure from the comments made on camera.

... JOAN BOVER (Editor)
Conoscevi a Salvatore Russo? Dove possiamo trovarlo?

"Do you know Salvatore Russo? Where can we find him?"

VALENTINA
Of course, Salvatore is very well known around here.

VITTORIO FATAI
Sorry, I can't hear you very well.

NICCOLA FIORE
The famous stone man!

MARIA FIORE
Salvatore is a very good friend of mine!

LAURA CONTE
Sure, come with me, he's around the corner!

. . . .

SEQUENCE 3. SALVATORE'S HOUSE - INT - DAY

The team arrives at Salvatore's home/studio. The door is open, but no one is home. There is absolute silence in the rooms. We see Salvatore's work, his sculptures, the faces and bodies of the characters he has created.

SEQUENCE 4. SALVATORE'S HOUSE - INT - DAY

Salvatore enters through the door of his house.

SALVATORE
You are here, welcome!

TEAM
Hello Salvatore, thank you very much.

SALVATORE
Forgive me for not being here on your arrival, I was swimming in the sea, I do it every morning. It cleanses me inside and out...

TEAM
We do not want to intrude in your routine, we have come to film you for a day without interfering, we want to record you in an observational way.

SALVATORE
Okay, you'll see that my day-to-day is very laid back.

SEQUENCE 5. SALVATORE'S STUDIO - EXT - DAY

Salvatore invites the team into his study.

SALVATORE

If you come this way you will see my "studio", it is very modest. Actually, it's the patio of my house. Here I have all the space I need.

An exterior patio at the bottom of the volcano can be seen, where he has a large part of his tools and his work.

An exterior patio at the bottom of the volcano can be seen, where he has a large part of his tools and his work.

SALVATORE

Here I am very much at peace, I feel relaxed and inspired. As you can see here, I keep the rocks, they are stone fragments that come off the volcano. I often go to the beach to pick up a few pieces that I like and then I bring them and shape them.

We observe Salvatore's different sculptures, revealing human expressions. Some are finished and others are in process.

SALVATORE

I have been lucky because many people like my work. This has given me the opportunity to exhibit in many galleries around the world.

SEQUENCE 6. NINO UTANO'S HOUSE - INT - DAY

Salvatore explains to the team that he has arranged to have lunch with Nino Utano, a Sicilian musician who has lived on the island for over 20 years. The team escorts him to Nino's house.

Nino makes a lot of jokes about the camera and about the figure of Salvatore. They sit down to eat.

SALVATORE

Hi Nino, how are you?

NINO

Hello, I see that you bring company!
(Surprised and playful)

Come on in, welcome to my house, now also yours!

Nino makes a lot of jokes about the camera and about the figure of Salvatore. They sit down to eat.

Today I was thinking about when you arrived here and we met, do you remember when this was?

SALVATORE

Ugh, a long time ago, more than thirty years. I was born in Lipari, although many do not know this...

NINO

You say Lipari like its Milan! Its right next door..

SALVATORE

Yes, they are all part of the Aeolian Islands. But Stromboli is special, otherwise I wouldn't have stayed here for so many years.

NINO

What are you working on now?

SALVATORE

You won't believe it, an American man has commissioned a series of busts with expressions of the fishermen in Stromboli.

NINO

Really! You're always doing new things.

At the end of the meal, Nino plays the guitar and sings.

He plays Fiume Grande by Franco Simone, a classic Italian song.

SEQUENCE 7. BAR INGRID - EXT - DAY

Salvatore and Nino Utano walk the streets of Stromboli to Bar Ingrid, an interesting and discreet bar on the island. Ingrid welcomes them with a smile.

INGRID

Good morning, are you famous now?

NINO

Yes, now we are super artists, and they make movies about us.

Salvatore looks at Ingrid and smiles, a glimpse which suggests a special relationship. Ingrid sits them down at one of the tables.

SALVATORE

Have you ever thought about why you make music?

NINO

I don't know... I have done so since I was little. You know that my father used to sing all day... (Singing) Sara perche ti amo! (Laugh) it probably comes from him.

SALVATORE

We both have the same problem, we can't stop creating. You with your music, me with... whatever (laughs). If we stop doing it, everything ends, it's the engine that drives us forward, right?

NINO

You're right. But you are far much more dedicated. I have never met anyone who is so passionate about what they do, you can spend days working without talking to anyone.

SALVATORE

You know that when I set my mind to something, I can't put it down until I've finished it.

NINO

Salvatore, il vecchio cocciuto!
"Salvatore, stubborn old man"

Antonella Ficco appears, professor of physics at the University of Florence.

SALVATORE

(To the camera)

You must film her! She is Antonella Ficco, one of the most interesting people in Strómboli.

ANTONELLA

It's not like the level is very high here Salvatore... (Laughs).

NINO

Introduce yourself to the camera, Antonella.

ANTONELLA (Looking at the camera)

I don't know what to say. Alright, I'm Antonella Ficco, I'm a physicist from the University of Florence, and I spend six months a year at the observatory on this island, monitoring the seismic movements of the volcano.

NICO

In other words, if something is happening with the volcano, she can warn us!

SEQUENCE 8. STROMBOLI ISLAND - INT/EXT - DAY

Assembly sequence

Suddenly background music can be heard in the distance, a parade dedicated to San Vincenzo appears. The two friends get up to watch the procession go by.

FEMALE VOICE OVER

(In first person from the island of Stromboli)
Nothing is more human than passion. This vehement sentiment, capable of ruling our will and impairing our reason. Hatred, hope, fear and love, embody the strength of delirium at its peak. I can't feel, but I can see the expression of fire.

We move on to showing transitioning images of the procession, the eruption of the volcano, the scientist on her way to her observatory, Ingrid in her bar, the sea and Salvatore chipping stone.

SEQUENCE 9. SALVATORE'S STUDIO - EXT - DAY

Salvatore sculpts one of his sculptures in the workshop.

SALVATORE

What I will say may seem stupid, but to me every piece of stone, every fragment of rock, has a different story and emotion. There are no two alike. When I touch the faces, and I create them little by little, I feel like I am caressing them. I have to do it gently; it feels to me that if I exceed in the slightest my movement, I can spoil them. It would break the harmony created between us.

SEQUENCE 10. STROMBOLICCIO ISLAND - EXT - AFTERNOON

Salvatore heads to the port and takes a small boat. His destination is the island of Stromboliccio, a small islet right in front of the island of Strómboli. We follow his journey on the boat until he arrives.

Upon arrival, he meets the Monachello family, a family of fishermen with a long-standing tradition.

FEDE MONACHELLO

Salvatore, what are you doing here, have you abandoned your friends? (Referring to the sculptures)

SALVATORE

They are bored of me... see! How are you?

ALESSA MONACHELLO

We've been here all day... We came to fish, but a small boat that arrived from Sicilia was stranded on the rocks of the Venedetto (points to the southern part of the islet), and we had to help them.

SALVATORE

Wow, are they okay?

FEDE MONACHELLO

Yes, luckily! People are not aware of the force of the Stromboli Sea!

Salvatore says goodbye to the family and swims calmly in the sea during sunset.

SEQUENCE 11. STROMBOLICCIO ISLAND - EXT - NIGHT

Salvatore returns to Stromboli with the boat. At nightfall, we see the volcano and how the intense red of its lava illuminates the entire island. Salvatore observes this natural wonder immersed in thoughts, his face lit up by the eruption.

SEQUENCE 12. SALVATORE'S HOUSE - INT - NIGHT

Salvatore is sitting at the table with his friends, Nino, Matteo and Gianmarco. The four eat, drink and laugh.

MATTEO

This wine is fabulous.

NINO

You know that I like good things, Matteo.

Salvatore looks at everything with a smile. The four are silent for a moment.

GIANMARCO

Gentlemen, I'm getting older... Lately I'm feeling very tired.

NINO

Definately... Every day I find it harder to wake up. The only one of us that remains strong and full of life is Salvatore.

SALVATORE

I'm not twenty anymore. Every day I find it harder to pick up the rocks from the beach. All of you should come help me... for my health.

MATTEO

Well then stop doing it! Its not like you earn much, right? Enough to survive?

SALVATORE

What do you mean?

MATTEO

It's not like it's making you rich, right?

NINO

Are you stupid or what?

SALVATORE

Nino, it's okay, he's right... It doesn't make me rich to make sculptures, but I gain something much more important, life. I get up every morning feeling excited, this is priceless.

MATTEO

I didn't mean to belittle what you do Salvatore, in fact I like it a lot...

SALVATORE

I know, I know, it's okay Matteo. Do you want more wine?

Time passes, the friends continue to drink and laugh heartily.

NINO

How's your daughter, Salvatore?

SALVATORE

Well, she's still in Naples, living with the Neapolitan... Living her life, I'm happy for her.

GIANMARCO

This is the worst, when they go to live with their partner. It's the moment when we have lost them completely.

SALVATORE

Yes... And to think that not so long ago we lived here together. Sometimes I wonder if I should go live near her. Without disturbing her, but that way we would see each other a lot more.

MATTEO

You will never be able to leave Stromboli! Not you, nor any of us...

SALVATORE

And to think that when I came I didn't plan to stay long... only for a month, then a year, and now it's been thirty years.

GIANMARCO

You would have more exposure if you lived abroad, right?

Salvatore is silent for a few seconds while drinking wine.

SALVATORE

I couldn't do what I do without Stromboli. She gives me everything, she gives me her rock, her material, her inspiration... I couldn't be an artist without this island, with a rock from another place, I wouldn't know where to start. I am an artist by and for Stromboli, I only return what she gives to me.

SEQUENCE 13. STROMBOLI STREETS/ ISLAND IMAGES - EXT - NIGHT

The camera zooms away from Salvatore's house. We observe the dark streets of Stromboli as some neighbours return home.

FEMALE VOICEOVER

(In first person the island of Stromboli)

"No one is an island", John Donne wrote, and he continued: "Each human being is a piece of the continent, a part of this whole, if the sea takes a piece, the whole of Europe becomes smaller. It doesn't change anything if it's a piece of rock, or if it's the house where we live, or one of your friends. When someone dies, I get smaller. I, Stromboli, am an island full of prints of those who have come and gone, as irreversible as death.

It could be artists, humble people, families or lonely souls, young and old: the footsteps of those who have stepped on me without hurting me resound intimately even when our paths have long since parted. Being eternal must mean: outlive the dead remembering that, for a geologically tiny time span, they made me feel less isolated. My name is Stromboli and I am small, but thanks to all of them, I don't feel small.

The volcano erupts and we see a final image from the ship sailing away from the island.

END

A photograph of a man standing in a quarry. The man is shirtless and wearing shorts, standing on a gravelly surface. In the background, there are large concrete structures and a rocky cliff face. The word "characters" is overlaid in large white text across the middle of the image.

characters



Episode 1.
Stromboli, Terra di Dio.

Salvatore Russo

Salvatore Russo was born in Lipari, in the Aeolian Islands (Italy), in 1964, but lived his whole life in Stromboli. From a very young age he was always interested in handicrafts and when he turned 20, he started working as a mason. Photography instigated his initial interest in art, through which he portrayed the nature of his dear Stromboli. In the winter of 2009, while walking along the desolate beaches of the island, he realized that what he saw to his feet were no longer simply stones carried in from the sea, but that he saw faces, real faces that his sea and his volcano had swept in. He picked them up and took them home, where he sculpted them to life. For Salvatore, each stone has its own story and emotion, when he touches their faces, he caresses them, as if a harder graze could harm them. To this day, he continues to create new faces and different stories, always by virtue of the volcano's strength.





Stromboli (Italy)

The Mediterranean Sea, white houses, trees, olive trees and palm trees, high cliffs intertwined with small black sand beaches, infused with coves and caves, all rest on a wild and fascinating volcanic terrain isolated in midst of an intense blue sea. It is the black Pearl, with an extension of only 12,6 km², which has always attracted lovers of nature and peacefulness. Its powerful and perpetually active **926 meter high volcano** has without a doubt awarded the famous island with a special and mysterious charm. It can be inhabited because the eruptive material is ousted in the Sciara del fuoco, northeast of the island. The movie Stromboli, Terra di Dio (1950), which exposes the difficulties of living in such hard land, is still today one of **Roberto Rossellini's** most fascinating films.

Idda is what they call the majestic volcano, it creates a lava valley of large dimensions at its feet. Even so, Sicilians do not seem to care, and they continue building new residential areas in the orbit of the volcano, as if nothing could happen. It is also true that this carefree attitude is rewarded because the land is rich in minerals and microelements, which allows them to grow fruits and vegetables full of vitamins and flavour, and to produce excellent wine.



Episode 2.
Formentera, Mediterranean
essence.

Marià Castelló

Marià Castelló studied Architecture in Barcelona at the UPC-ETSAB. She was born in Formentera, where she then founded her studio after graduating in 2002. Her professional career has been defined by the investigation and heritage protection of this small Balearic Island, such as: recovery projects, the enhancement of the environment, the rehabilitation of old countryfolks' dwellings, and an excellent and honest review of Formentera's popular architecture from a contemporary perspective.

Formentera is experiencing noticeable urban pressure, predominantly architectural construction of poor quality. This contrasts with the concept of Marià Castelló's studio; a small structure with small capacity, self-sufficient, almost handcrafted, which aims to encourage quality of life, beauty, health and happiness to the users of these spaces.





Formentera (Spain)

Formentera's flat silhouette reaches its highest peak at sa Talaïassa, in the plateau of La Mola, only 192 meters above sea level. It is an accessible island, and comfortable to move around in. One can travel by bicycle on its verdant roads as well as in its rural interior, where one will encounter villages of authentic Mediterranean essence. Motor vehicles can also be used to move around easily on its small road network. Its main artery (PM-820) runs through the island from east to west between the port of la Savina and the Mola lighthouse, the furthest separation on the island, just under 20 km.

From the moment we disembark in Formentera we can breathe in its distinctive peacefulness and immediately feel captivated by the people, the incomparable atmosphere, and its unique, transparent and turquoise waters that evoke tropical latitudes.



Episode 3.
Silba, km0 art.

Natasha Kadin

Its forests captured Natasha Kadin's imagination 15 years ago and since then she has been bound to Silba (Croatia). Natasha is an artist who lives between Split (Croatia) and a house she built in Silba. On her land she grows capers which she explains are unique in this area. Due to the difficulties of accessing water resources, Natasha, like most inhabitants on the island of Silba, depend on rainwater which they collect throughout the year to drink or for anything else.

In her own words: “Art is not for pretty things, it’s to change people, society, and culture. To make a better world”. Since 2010, she has been working in Silba on making this a reality through “Silba Environment Art”, an “ecological & artistic multimedia platform”. It started with a theatre workshop for schoolchildren, the 5 children there is on the island, to provide a little extracurricular activity. Now she also brings in artists for residencies so that they interact with the local nature, the environment, and the people.





Silba (Croatia)

Silba, an island in the Zadar area with a very unusual name, is a Croatian hidden treasure. Just 700m wide at its smallest part, Silba is a destination made of fantasy, also called "the gate of Dalmatia". To the west it's surrounded by the Silba channel, and to the east by the Olib channel, given the name due to its neighbouring island.

Today Silba has 1,200 inhabitants, but in winter there are only around 300. There are two ports: Mula in the west, which is a main port, and Žalić, the newer one. In Silba it is not allowed to use cars, not even bicycles during high season. The postman sometimes drives around on his motorbike. Carriages are used to transport luggage and other things from the port. Silba is also called the island of children because they can move freely on its roads. There are many producers of cheese and wine as well as natural cosmetics in Silba. Amateur art, in all its forms, is also available in almost every corner.



Episode 4.
**Gozo, the island
of pleasure.**



Victor Agius

Born in 1982 in Gozo (Malta), Victor Agius became familiar with the sculptor's work from a very young age given that it was his father's, Mario Agius' profession. After graduating in Fine Arts at the University of Malta (2004), he continued his studies abroad: In 2009 at the International School of Painting, Drawing and Sculpture in Perugia (Italy), and then in 2011 at the School of Saint Martín for Art and Design in London (UK). To date, his works have been displayed in various art venues in Malta, most notably in the National Museum of Fine Arts and the Centre for Creativity of San Jaime in Valletta.

His work consists of installations, sculptures, and paintings. Agius examines shapeless matter, either randomly or attentively. For his work he looks for the roots in soil or in organic materials derived from the soil (earth clay, for example, together with natural pigments, oils and acrylics). This has allowed him to give his work a structure which invites to reflection on human existence in general, but also in particular, on the limitations of his own existence.





Gozo (Malta)

Adjacent to the north of Malta, there is an island in the shape of a teardrop. It is known as “Gozo”, a name it received under the Crown of Aragon in 1282. A name it honours today, more than seven centuries later. Gozo is one of the few Mediterranean islands that has not succumbed to the invasion of mass tourism.

The landscape is one of the great attractions of Malta’s “little sister”. Half the coast, from the southwest to the northwest, is cut with cliffs where the roar of the waves prevails over the murmur of the wind. According to local legend, after the conquest of Troy, Ulises spent seven years living amongst these cliffs when he returned to Ithaca, specifically in the cave of Calypso, near the town of Xagħra. It was there where he was captivated by the nymph Calypso under the promise of eternal youth, but not even this was enough for the Odysseys’ hero to overcome his longing for his family and his land.



Αρρονησος

Καμάρες

Αρτεμιώνας

Κάστρο

Sifnos

Βαθύ

Πλατύς Γιαλός

Episode 5.
Sifnos, the lost island.

Patrick Aumont

Patrick lives in an abandoned town in Sifnos (Greece). Every day, guided by the dreams he had the night before, he looks for materials: historical fragments, memories rejected, ruined objects that once had another life. These treasures collected contain the basic material for the sculptor's surreal narrative.

Sometimes the juxtaposition of one or two elements comes alive with meaning, others are like visual Freudian ideas; subconscious attention calls that invite us to observe reality from an absurd perspective. The artist assembles these objects deliberately, contemplating their integrity, shape, colour, or history. He intervenes rarely with more than a nail, a snail tool, or a cable to attach the objects.

He allows the pieces to convey their own story, a minimalistic and symbolic language that transcends time and place. A celebration of the imperfection of life.





Sifnos (Greece)

The small island of Sifnos (Greece) is the ideal destination to rest and withdraw from the world. Just 15 kilometers long by 7.5 wide, it is one of the most heavenly enclaves of the Cyclades Islands, with its white houses and blue balconies, cobbled streets, traditional villages, and secluded beaches.

One of the most attractive little towns is its old capital, Kastro, a village- fortress that maintains its medieval layout intact and has magnificent views on the Aegean Sea. Also noteworthy are the remains of an ancient city, Seralía and the town of Artemonas, with its traditional mills and its views of the island that take one's breath away. Exambela, Cato, Petali or Catavati are other towns of the small island that crown our ideal of Greek villages, all very beautiful and in which to discover small havens of peacefulness, such as the old road that goes from Catavati to the Church of Agios Andras.

Next to Catavati stands the Profitis Elias, the most important Byzantine monument remaining on the island, located inside an old, fortified monastery, and one of the must-see places on any visit to Sifnos.



Episode 6.
Tabarca, the flat island.

Adán Aliaga

Adán Aliaga (Alicante, 1969) has a degree in film directing and graduated in history and aesthetics of cinema.

He made itself known with the film "La casa de mi abuela" (My Grandmother's House, 2005). The documentary won numerous international awards including the prestigious Joris Ivens Award at the IDFA Documentary Festival and a nomination for Best Documentary by the European Academy of Cinema.

Since then he has filmed five feature films. "Estigmas" (Stigmata, 2009), Pilar Miró Award for Best Debut Film at the Valladolid International Film Festival (Seminci), "Esquivar y Pegar" (2011), co-directed with Juanjo Gimenez, best documentary at Alcanes Film Festival, "La mujer del Eternauta" (2011) premiered at Sitges Film Festival, "Kanimambo" (2012) special jury mention at Málaga and "El arca de Noé" co-directed with David Valero and premiered at SEMINCI 2014, Best Film in the MADRID PNR Film Festival in 2015; Best Script, Best actress and Jury Award in Alicante Film Festival. The Walker (2015), his last the last short film, was premiered at Gijón International Film Festival 2015.





Tabarca (Spain)

The island of Tabarca or also popularly known as New Tabarca, is an island in the Mediterranean, the largest of the islands of the Valencian Country. Its population, those of Elche and those of Santa Pola, also know it only by the name of *the Island*.

It belongs to the city of Alicante and, although it is considered a rural part, administratively it is part of the southern district of neighborhoods that also includes Palmerar, Aiguamarga and Urbanova. It has 61 inhabitants, although in winter it drops to around 20.

Tabarca Island is undoubtedly one of the best places on the Mediterranean coast to enjoy nature in all its splendor; on this magical island, boredom does not exist, as you can occupy your time contemplating its beautiful coves and beaches with crystal clear waters, its seabed, coral reefs, its architectural heritage, its natural heritage and far more.

Tabarca is the only locality in the municipality of Alicante in which the daily use of Valencian is preserved, since given its isolation the linguistic substitution in favor of Spanish has not been as pronounced as in Alicante.

A scenic view of a mountain range at sunset or sunrise. The sky is a soft, hazy mix of orange, pink, and light blue. The mountains in the foreground and middle ground are covered in dense, dry-looking vegetation, appearing in shades of brown, orange, and red. The text "calendar and work plan" is overlaid in a large, white, sans-serif font, centered horizontally and slightly above the middle vertically.

calendar and work plan

During the first three months of 2023, script development and pre-production tasks will be carried out. Requesting the relevant permits to be able to film and specifying the filming plan.

The filming of the first episode of ISOLARTISTS will take place entirely on the island of Stromboli (Italy). The time of year chosen to make the recording will be in the month of April, since it is the beginning of spring, there are more hours of sunshine than in winter and the island is not yet crowded with tourists, therefore, we will be able to carry out the planned filming more effectively.

Once this part of the project is finished, comes the pre-assembly phase of everything that has been recorded and final editing. In parallel, a translation and dubbing task will be carried out using the Voice Over technique from foreign languages into Catalan.

Finally, the last task will be the sound and image calibration, as well as the embedding of the final graphics and VFX effects. This part is scheduled to end in December 2023 and it will be in January 2024 when the distribution phase and the search for international sales for platforms and other televisions will begin.

Filming scheduled to start on APRIL 4, 2023.
Scheduled completion of filming MAY 10, 2023.

Isolartists preproduction, production and postproduction calendar

	January '23 March' 23	April' 23 May' 23	May '23 July'23	August '23 December' 23	January '24 June' 24
Preproduction and script					
Shooting					
Edition					
Voice-over recording					
Edition and postproduction					
Graphics & VFX					
Distribution & International Sales					



proposal team

Joan Bover Raurell

Director and executive producer of ISOLARTISTS

Vic (Barcelona), 1980. With a degree in Audiovisual Communication, and after 6 years working in the news services of Barcelona TV, in 2011 he moved to Mallorca. Director and producer of the first transmedia cultural program of IB3 TV, **Entusiastes**. He is also the creator of the language program of IB3 TV, **Téntol**, for which he received an acknowledgment with a special mention by the jury of the *Zoom de Igualada Awards 2020*.

Director of video clips, concerts and documentaries, Joan's most outstanding works are **Kyoko** and **Ulises**. The first is a short film, winner of the *Biznaga de Plata at the Malaga Festival 2018*, nominated for the *Goya Awards* and a contender for the *Gaudí Awards 2019*. The second, **Ulises**, premiered in 2020, is a documentary about the world's largest captive killer whale. It has recently won several national awards, has been nominated for the *Goya Awards*, and is a contender to the *Gaudí Awards 2022*.



Jordi Nadal Perelló

Scriptwriter and Editor of ISOLARTISTS.

Palma (Majorca), 1992. Jordi graduated in Audiovisual Communication and did a master's degree in Screenwriting for Cinema and Television (ECIB), and in Humanities (UOC). He specialized in writing in all possible formats and worked as a screenwriter for webseries, short films and documentaries. He won the *Catalonia Cluster Audiovisual Pitching Contest* with the series **The Show of God**, has worked as an editor at Filmin, as well as a screenwriter at Good Company Productions, Documenta Balear, Groc Films, Mediapro, Primo or Finesse Films. Currently, Jordi is working as a freelance editor and screenwriter for different production companies. It is also worthwhile mentioning that he won the *Art Jove prize in Relat de Mallorca 2018*.



Laura Gost Seguí

Writer and screenwriter of ISOLARTISTS.

Sa Pobla (Majorca) 1993. Laura is a writer and has a degree in Communication. She won the *Art Jove of Relat* (2016) and in 2018 she received the *Goya for Best Animated Short Film* as the screenwriter of *Woody & Woody*. This same year she received the *Jaime II and Bartomeu Rosselló-Pòrcel* awards for her trajectory as a young creator. In the field of theatre, Laura won the *5th Dramaturgy Championship of the Balearic Islands* with **Seguí** (2019) and the *IX High Season Catalan Dramaturgy Championship* with **Matar el pare** (2020). She also won the *2021 Padre Colom Theater Award* with **La deliberación de los escorpiones** (Lleonard Muntaner, Ed., 2021). Her first novel **La prima mayor** (Lleonard Muntaner, Ed., 2019), continues to be very popular among readers and has been translated into Spanish, Italian and Greek. **El mundo se vuelve sencillo** (Ed. Ampurias, 2022), her next novel was just released this year 2022. She collaborates regularly with different media companies.



Technical team proposal

Head of editing - Jaume Carlos Moranta

Sound manager - Rubén Pérez Pérez

Production manager - Caterina Mas

Art direction - Jota Rigo

Head of photography - Toni Payeras Rodríguez

Producing director - Joan Bover

Head of script - Jordi Nadal

Head of graphics - Miquel Àngel Torres

Musical direction - Tolo Prats

Head of image post-production - Jaume Alcina

A photograph of a white house with a brown roof and dark green trim. Laundry, including a yellow shirt and a pink shirt, is hanging on a line in front of the house. To the left, a tall wooden utility pole stands in a grassy field. In the background, a large body of water is visible under a grey, overcast sky. The text "company profile" is overlaid in the center of the image.

company profile

Joan Bover Raurell (Far Visuals)

Independent audio-visual producer. For television, Joan has produced several programs and documentaries. The most highly regarded is the transmedia cultural program for IB3 Television, **ENTUSIASTES** (broadcast since 2016 and which now in 2022 will see the release of the ninth season). Joan also produces the language program **TÉNTOL** for IB3 Television (televised since January 2020, and for which the fifth season is in production, and will be broadcast in 2022). Other programs are **TOT EL MÓN A CASA AMB TONI GOMILA** (IB3TV, a special program of 4 episodes during the pandemic lockdown period, 2020), **SALA BIRMINGHAM** (IB3TV, a documentary screened in May 2019) or **BUBI SANSÓ I LA VOLTA AL MÓN EN 80 DIES** (IB3 TV, documentary broadcast in April 2015).

As a documentary maker, his most prominent work is **KYOKO** (Joan Bover and Marcos Cabotà, 2018), a documentary *short film winner of: the Audience Award at the Malaga Festival 2018, the Best Short Film at the 2019 Mallorca Film Awards, and nominated for the 2019 Goya Awards for Best Short Film Documentary*. He has recently premiered **ULISES** (Joan Bover, 2021), which has won several national festivals, is nominated for the *Goya Awards* and is a candidate for the *Gaudí Awards 2022*.

In the field of corporate videos, he has produced, among others, a campaign for the *Young Arts Awards 2018 and by the Baluart Museum (2017)*. And in the musical sector, Joan has produced several video clips for Balearic groups, such as: Jorra y Gomorra, Voicello, David Gómez or Victoria Lerma.

www.farvisuals.com





**CULTURAL TELEVISION PROGRAM (IB3TV)
PRODUCED BY JOAN BOVER (FAR VISUALS)**



IMAGINA. AMA. SECUESTRA.



UN CORTOMETRAJE DOCUMENTAL DE
MARCOS CABOTÁ Y JOAN BOVER

**DOCUMENTARY SHORT FILM
PRODUCED BY JOAN BOVER (FAR VISUALS)
NOMINATED FOR THE 2019 GOYA AWARDS**

UNA PRODUCCIÓN DE FAR VISUALS CON LA COLABORACIÓN DE IBS TELEVISIÓ

ALMAR G. SATO Y MIGUEL SOLER GRAFISMO Y EFECTOS MIQUEL ÀNGEL TORRES ET ALONAJE JAUME ALCINA DOCUMENTACIÓN GRÁFICA ALBERTO BURGOS
SONIDO DIRECTO RUBEN PÉREZ MONTAJE Y MEZCLA DE SONIDO MIQUEL LLINÀS Y TOLO PRATS MONTAJE SAUL BENEJAMA PÓSTER MARC ALBERTÍ
MÚSICA ORIGINAL TOLO PRATS DIRECTOR DE FOTOGRAFÍA EDU BIURRUN PRODUCCIÓN POR JOAN BOVER GUIÓN Y DIRECCIÓN MARCOS CABOTÁ Y JOAN BOVER



ULISSES



L'odissea de l'Orea en captivitat
més gran del món

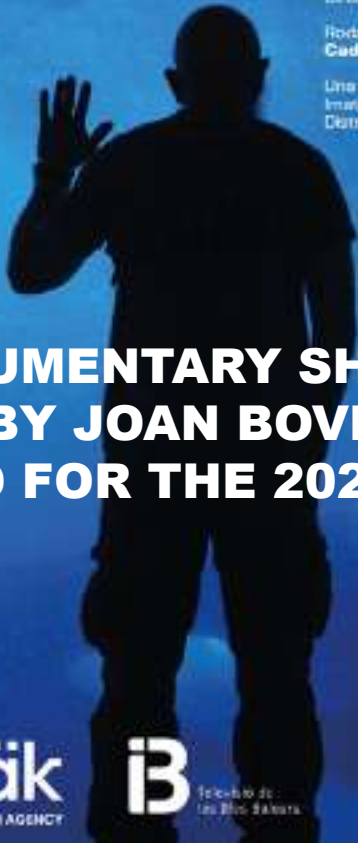
Un documental de Joan Bover

Protagonitzat per Albert López i Ulisses

Guió i direcció: **Jaume Carlos**
Edició de fotografies: **Toni Payeras**
Producció: **Joan Bover** i **Javier G. Lerin**
Música: **Tolo Prats**
Disseny de so: **Miquel Llinàs** i **Tolo Prats**
So directe: **Xavier Antich**
Producció Far Visuals: **Caterina Mas** i **Joan Bover**
Imatges subaquàtiques: **Enric Benet**
Color: **Jaume Aina**
Grafisme i vfx: **Miquel Àngel Torres**
Disseny gràfic: **TxalcoStudio**
Producció delegada: **IB3 Bea Meco**
Dirigit per: **Joan Bover**

Rodet a **Los Angeles, San Diego,**
Cadaqués, Roses i **Menorca**

Una producció de **Far Visuals** i **IB3 Televisió**
Imatges d'arxiu: **TV3**
Distribució: **Agència Freak**



**DOCUMENTARY SHORT FILM
PRODUCED BY JOAN BOVER (FAR VISUALS)
NOMINATED FOR THE 2022 GOYA AWARDS**



Televisió de
les Illes Balears

isolarartists



thanks

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FAR