



"Superbly crafted art film. [...] Don't miss this one if art is in any way part of your life. Even more so if it is not."

-- Robin E. Simmons (CV Weekly)

"Unusual sensorial experience."

-- Boyd van Hoeij

(The Hollywood Reporter)

"One of the more unique documentaries I've seen — and a work of art in itself."

-- Stephen Pizzello

(American Cinematographer)

M A R K O W S K I

A documentary film
directed by Erinnisse & Patryk Rebisz

CAUGHT IN THE DIVIDE

SHOULDER THE LION



"Shoulder The Lion"

(aka "Spirit / Will / Loss")

a documentary film by Erinnisse Rebisz & Patryk Rebisz

directors: Erinnisse Rebisz, Patryk Rebisz

producers: Erinnisse Rebisz, Patryk Rebisz

co-producer: Zeberiah Newman

associate producer: Philip Rebisz

editor: Erinnisse Rebisz

cinematographer: Patryk Rebisz

produced by: Tupelo Productions LLC

Contact Info:

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2015, US, English

TRT: 74 minutes

Exhibition Format: DVD, Blu-Ray, DCP

Aspect Ratio: 16:9 or 1.85

Sound: Dolby 5.1

Shooting Format: HD

Print quality film stills available at: www.ShoulderTheLion.com/PR/film_images/

Print quality portraits of the directors available at: www.ShoulderTheLion.com/PR/directors_portraits/

Print quality posters available at: www.ShoulderTheLion.com/PR/posters/

Film's website: www.ShoulderTheLion.com

0.0 Contents:

1.1 Awards

1.2 Synopsis

1.3 Director's Notes

2.0 Filmmakers Bios

3.0 Artists Bios

1.1 Awards

2015 - Best Cinematography from Salem Film Fest granted by American Cinematographer magazine

2012 - Best Pitch at WestDoc PitchFest

1.2 Synopsis

A film about uncertainty of the future seen through three characters.

Three artists, three tragedies - the usual story told in a very unusual way.

A photographer, who is blind, questions the power of images in today's image saturated culture. Forced to give up his dream of playing music due to his hearing loss, musician must reinvent his future. A painter, who was the inspiration for the Academy Award winning film "Million Dollar Baby," searches for her place in life unsure of what she should be to the world. The film attempts to ask what it takes for someone to keep on going in times of uncertainty, and uses unique film form to produce the answers.

The viewers are taken on a journey into the lives of these artists through haunting images that avoid prosaic documentation. Talking is largely eschewed in favor of meaningful shots trying to put form to the indescribable, making for a rare film that is more an artwork in itself.

1.3 Director's Notes

One day you discover that the very first feature-length film was a documentary recording of a boxing fight that happened over 120 years before. You watch the remaining few scraps of the film footage, see bodies moving and marvel that from the experience only a few seconds remain to remind us that this happened. You start to understand the importance of void. You relate that story to a character in your film - who too is struggling with the loss of memory. The frames that stopped existing gain a new meaning as they abstractly portray a loss. Nothingness becomes a tangible reality and you start asking how nothing turns into something.

You discover that thousands and thousands of years ago it was the total darkness of the caves that put the primal man (or was it a woman?) in the state of trance. Images started to materialise but not in the person's mind but seemingly outside - that man reached out to touch those images on the cave's walls. He then traced it as a memory - as an artifact to be left behind. Later, that primal caveman looked up at his creation in a flicker of a very dim light and saw an idea of images being born. Without the wonderment causing the original action there would be no creation and yet you learn that in the mists of 'now' you don't know it any better.

Thousands of years later images are so prevalent they once again stop mattering, they become noise one hardly pays attention to. This film is an attempt to rekindle that original wonderment at what images are capable of.

2.0 Filmmakers Bios:



Erinnisse Rebisz - director / editor

Erinnisse, is a seasoned editor for television and film, born and based in NYC. Her credits include numerous unscripted TV shows and documentaries such as "What Not To Wear," "24 Hour Restaurant Battle," "Toy Hunter," "Candy Queen," "Jersey Couture," "American Pick Off" and "Imagination Unleashed - An Artisan's Journey." "Madonna of the Mills," a feature-length documentary she edited premiered on HBO in 2011 and was nominated for a Genesis Award for Best Television Documentary. "Shoulder The Lion" is her debut feature as a director.

[fun fact: Erinnisse's father would always address his letters to her when she was young as "Dear Tupelo," thus Tupelo became the name of her production company]



Patryk Rebisz - director / director of photography

Patryk, from Poland but residing in New York City, is a director/director of photography. He has shot and directed hundreds of various productions, almost a dozen feature-length films, numerous music videos as well as commercials and television shows. His short film "Between You and Me" has garnered him worldwide awards and recognition for its innovative use of still photography. "Shoulder The Lion" is his debut in a roll of a feature-length director.

[fun fact: Originally a painter, and a graduate of Cooper Union, Patryk won professional art awards for his paintings starting at age of 6.]



Zeb Newman - co-producer

Zeberiah has appeared on hit shows such as "Brothers and Sisters" and "House" and attended the prestigious Juilliard School of Drama. Seven years ago Mr. Newman transitioned his career to behind the scenes working in development and on location as a field producer. Now based in Los Angeles, he's working for "The Ellen DeGeneres Show."

[fun fact: Zeb and Erinnisse met almost 20 years ago in a summer acting program]

3.0 Artists:



Katie Dallam - sculptor / painter

Katie Dallam is a painter/sculptor who's lost half her brain in a boxing match and with that her self-censorship as an artist. The film "Million Dollar Baby" is inspired by her story. Katie searched all her life for a place in the world. She earned a degree in art but didn't see it could help her earn a living. She enrolled in the Air Force yearning for structure and discipline and was stationed in Arizona. After she was discharged, she went back home to Missouri. She enrolled in the university and became a psychologist. Soon after this, her mother died. To deal with her grief she started to paint watercolors of the vibrant desert landscapes she had come to love during her time in the military. Behind these colorful images she was concealing her feelings of loneliness and loss. Seeking a physical outlet for her emotions she took up boxing.

Katie's first pro-boxing match was her last. After 140 punches to the head she was taken to the hospital unconscious. After a week in intensive care she was admitted to a rehabilitation center. She was stripped of her memory and ability to care for herself. She spent the next 12 months relearning everything including learning how to walk and communicate. Hopeless, she became suicidal. In desperation her sister took her to an art class where Katie finally flourished. Art became Katie's language and gave her a reason to live. Although her injury destroyed everything she had spent her life working for, Katie came to recognize that her injury had also benefitted her. One of the most devastating residual disabilities from her injuries was also one of its greatest gifts –she no longer had the ability to plan too far ahead or to censor her emotions. What came out was an outpouring of gut wrenching primal images of haunting nudes, man-beasts, mythological landscapes, and skeletal portraits. Katie says that when she is working on her art, she reaches a place where she feels whole, where she can still be a person with a place in this world.



Graham Sharpe - musician

Graham Sharpe is an Irish musician who can't play music anymore because of his advancing tinnitus. He describes his condition as static noise on a TV channel with no reception. The noise is so overwhelming he's scared to end up in a mental institution at 40 or 50 and would gladly accept it instantly being ten times worse for knowing that this is the final line. Since the age of sixteen he found his calling in life: to play music. Four years ago everything changed for Graham with the development of his disability. He knows that the thing he loves the most - the music - is also the cause of great pain. He's had to give up on his dream of playing in a band, touring, making the next record but he still wants to be involved with making music. As of late, Graham feels a maturity in his song writing. He is consoled by knowing that at the very least he can sit quietly in his room and write music with an acoustic guitar..

Deteriorating economic conditions of his native Ireland motivated Graham and his friends to organize an annual music festival, Knockanstockan. In a few short years it has grown to significant proportions. In 2012 Knockanstockan was named the best independent music festival. Proud of his achievements with the festival he still feels jealous of the performers longing to be back on a stage. It frustrates him that just when he finally has the perspective and experience to say something meaningful through music he can't take that message to the big stage. Dissatisfied with just writing the music, Graham is in the process of finding what his future holds.



Alice Wingwall - photographer

Alice Wingwall lost her sight in the year 2000 after decades of genetic retinal degeneration. Through that period she had a career as a sculptor and photographer with work installations around the United States and the French countryside. With the complete loss of her physiological vision she turned more to photography and committed to it as an artist. But how can images be relevant to a blind person? Blindness has taught Alice how misleading "seeing" can be. Even though the general population can see, they often do not pay attention to what's in front of them. Perhaps people are "over imaged", she says, and thus images are losing their meaning. It saddens Alice when people with sight are passive about what they see, while she continues to create and build images in her mind to make her art. She believes the viewfinder is a prison - sighted photographers are trapped within this "rectangle of judgement" over what to include and what to leave out. Obsessing on technicalities, they often miss larger meanings to the image.

The question of do images still have meaning plagues Alice. If they don't, what does that mean for someone who finds images to be a vital part of her existence? Her search goes beyond her disability. She understands that images define our past - it's powerful images that we most remember. If we don't value images then we end up living in a vacuum with no past - only the present.



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(see how personal we are, you get to talk to the actual directors!):

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