

All You See

A film by Niki Padidar

director, scenario & edit: Niki Padidar - DOP: Jean Charles Counet & Jefrim Rothuizen - sound: Diego van Uden - animation: Anton Mishenin - original score: Fin Greenall & Fink
miniature: Gerard Klein Hofmeijer - art director: Nadide Argun van Uden - creative consultant: Joost Seelen - co-edit: Albert Markus & Festus Toll
line producer: Anjet Blinde - line producer post production: Jeffrey de Roo de & Jelte Zonneveld - colorist: Barend Onneweer - sound design: Tom Jansen
data handling & online edit: Rob Maas - commissioning editor: Barbara Truyen - producer: mint film office. A coproduction of mint film office with vpro. Made possible by:

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SYNOPSIS	P. 1
TRAILER	P. 2
DIRECTOR'S STATEMENT	P. 3
BIOGRAPHY NIKI PADIDAR	P. 5
STILLS	P. 6
ORIGINAL SCORE BY FINK	P. 8
CREDITS	P. 9
SALES & DISTRIBUTION	P. 9

**ALL YOU SEE
WAS
OPENING FILM
OF IDFA
AND IS
NIKI PADIDAR'S
FIRST FEATURE FILM**



IDFA OPENS WITH A DUTCH DEBUT WHICH SPEAKS ELOQUENTLY ABOUT WHAT IT'S LIKE TO NEVER BE TRULY AT HOME. AN ADMIRABLE FORMAL DARING ACCOMPANIES THIS THOUGHTFUL PERSONAL STATEMENT'
- SCREEN DAILY



'STYLISTICALLY BOLD AND TIMELESS'
- MODERN TIME REVIEW

'PARTICULARLY SPECIAL. A BREATH OF FRESH AIR'
- BUSINESS DOC EUROPE

Synopsis

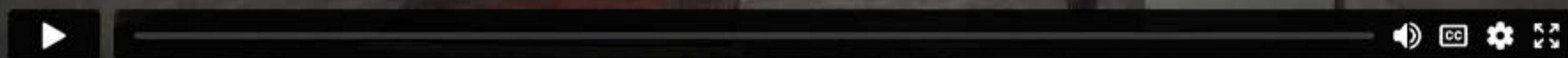
What if from one day to the next you're not seen anymore, but you *are* being stared at?

The four protagonists in this film have suddenly ended up in a new world full of alienation. They are all 'new' in the Netherlands, but soon find out that in the eyes of others, they will forever be seen as new comers. Even after 35 years.

'Contemplating questions of what it means to belong, who gets excluded, and how outsider status is continually reaffirmed, Padidar's multi-layered feature powerfully foregrounds the sensation of being looked at. Honest, painful, and even humorous encounters with three other immigrants to the Netherlands are stylistically interwoven between Padidar's own personal history, opening up a vulnerable space of articulation with global resonance. A confessional collage with no simple outs, All You See turns the spotlight on all of us, while simultaneously asking: who is "us"?' (IDFA)



Trailer - All You See



A photograph of a group of young women standing in a line, looking forward with serious expressions. They are wearing dark, textured jackets. The lighting is dramatic, with strong highlights and deep shadows, creating a somber and contemplative mood. The background is dark and out of focus.

Director's statement

I've lived in the Netherlands, US and Iran and have ended up in a different world a few times, which put me in all sorts of positions. From rich to poor, from the norm to the other and from being seen to being stared at. It's interesting to see that wherever you are... we tend to think that our own view is the only right one. And how we reject everything that deviates. There are always different versions of reality that co-exist. Are you willing to question your own?



I wanted to make a film about the necessity to be seen. And the power of the gaze. Wanting to be seen is a universal need. Whether you're new in class, at work or you want your parent's approval.


In this film the 4 protagonists have ended up in a new country where people aren't able to see them for who they are. They now have to deal with a new version of themselves. One made up by projections and misconceptions of others.

I wanted to visualize this estrangement the protagonists feel in their daily lives. The surreal rooms they inhabit in this documentary allow the viewer to undergo what the protagonists experience when they are stared at. And how these stares eventually create a parallel reality where they constantly feel displacement and will eternally be considered new.

I'm inspired by films like *Synecdoche New York*, *Eternal sunshine of the spotless mind* and *Being John Malkovich*. All Charlie Kaufman films. I love the surreal universes

Dogville by Lars von Trier has also been an inspiration for a long time now. The minimalist approach of storytelling and leaving a lot of space for the audience to fill in the blanks is what is appealing to me. I'm drawn to the theatre feel of his film.

No tricks and after effects, but a door and half a window that together insinuate a house and a state of mind. I like visualizing the headspace of protagonists myself. I strive to leave room for the viewer to be able to project their own lives and thoughts into my films.



Biography Niki Padidar

Niki Padidar is a director and writer.

Her debut documentary 'Ninnoc' won 7 international prizes, among others at the Berlinale. Her second film - and first feature film - 'All You See' was the opening film of IDFA.

Niki is born in Tehran, Iran. Ze studied photography at the New School University in New York, did an orientation year at the art academy 'Rietveld' in Amsterdam and got her masters at the University of Amsterdam specializing in 'Youth & media' and 'Representation'.

Padidar comes up with, writes and directs films, tv programs and other stories for adults and for children. She is specialized in youth.

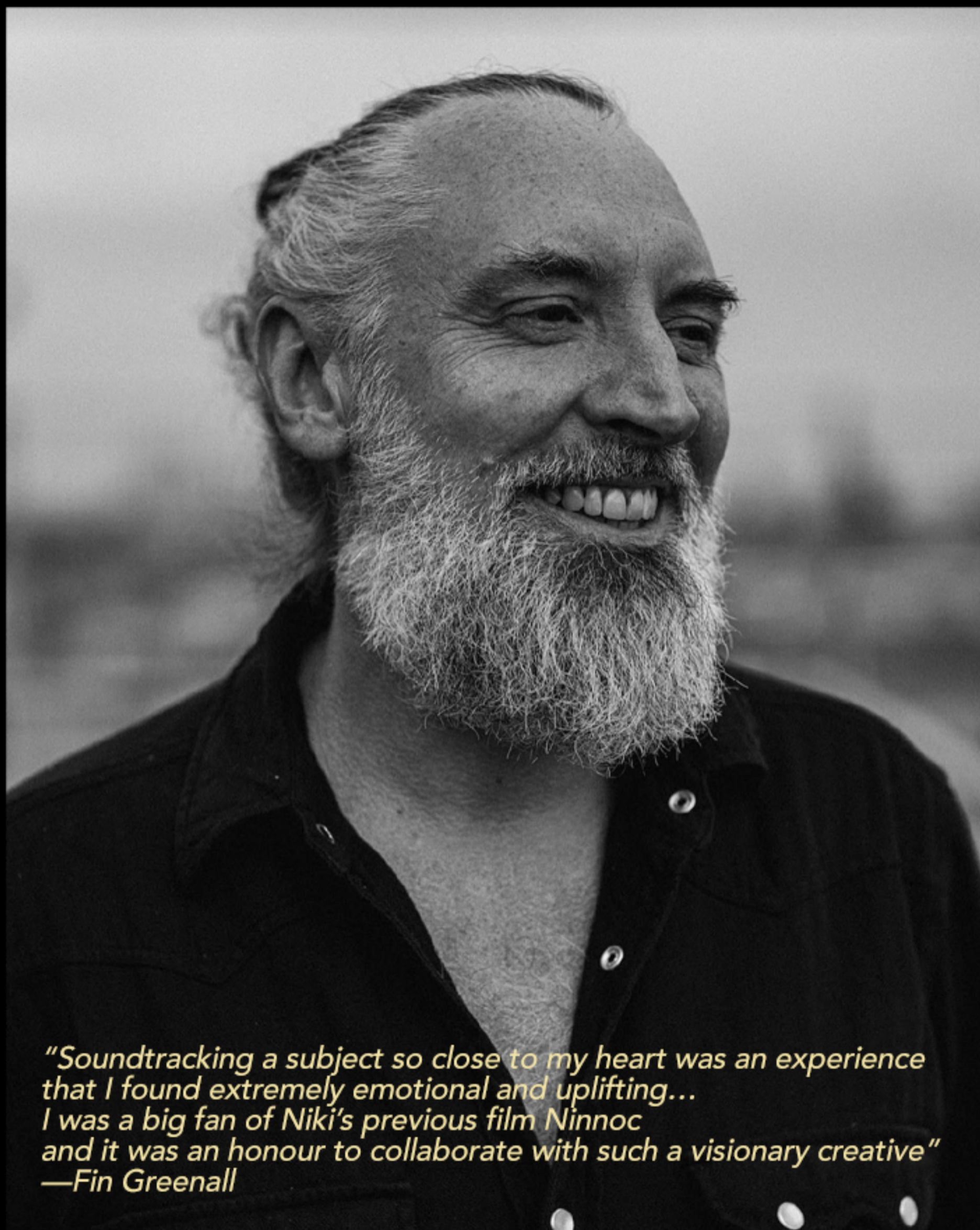
She wrote the Dutch sex education book 'Dokter Corrie geeft antwoord' that sold out its first edition of 10.000 copies.

She hopes that viewers will be surprised or confused after seeing her stories and that they will question their own version of reality.

And she hopes that she will look less British in the future so people will stop addressing her in English five times a day.







"Soundtracking a subject so close to my heart was an experience that I found extremely emotional and uplifting... I was a big fan of Niki's previous film Ninnoc and it was an honour to collaborate with such a visionary creative"
—Fin Greenall

Niki Padidar: One day I was fantasising about the score of my film. If I could choose any artist in the world, who would it be? Easy. Fin Greenall. The great British singer songwriter. Also known as Fink. I decided to write him a note. Send a link of my previous film Ninnoc and ask him if he would be interested in collaborating on a new documentary. What could go wrong? I never actually expected to hear anything back. 6 years later... the original score of my film is done by Fin Greenall. And the end credit track 'Beforever like a curse' is done by FINK. The first time I heard this song I was so touched, I cried. I rarely have come across such an incredible talented person who is so modest. I am so lucky and so proud. You know him, I'm sure, but if you don't... He was producer i.a. of Amy Winehouse, DJ, writer -i.a. with John Legend and later on a celebrated singer songwriter.

His songs have been streamed more than 250 million times on Spotify.

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SOUND: DIEGO VAN UDEN
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MINIATURE HOUSE GRANDPA: GERARD KLEIN HOFMEIJER
ORIGINAL SCORE: FIN GREENALL
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