



ULTRA VIOLET

Directed by **Marc Johnson**

With **Kanchana Ketkaew**

FULLDAWA FILMS PRESENTS



ULTRA VIOLET

WRITTEN AND DIRECTED BY MARC JOHNSON

WITH KANCHANA KETKAEW

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2018 / FRANCE / 9 MIN

INTERNATIONAL PRESS CONTACT

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SYNOPSIS

ULTRAVIOLET, a debut film about womanhood, inter-species sociability and posthumanity directed by Marc Johnson, French filmmaker and artist, has been selected in the U.S Narrative short film program of the Sundance Film Festival 2018. The audience will experience a thrilling short film that exposes the sensitive issue of global ecological balance in a unique artistic style.

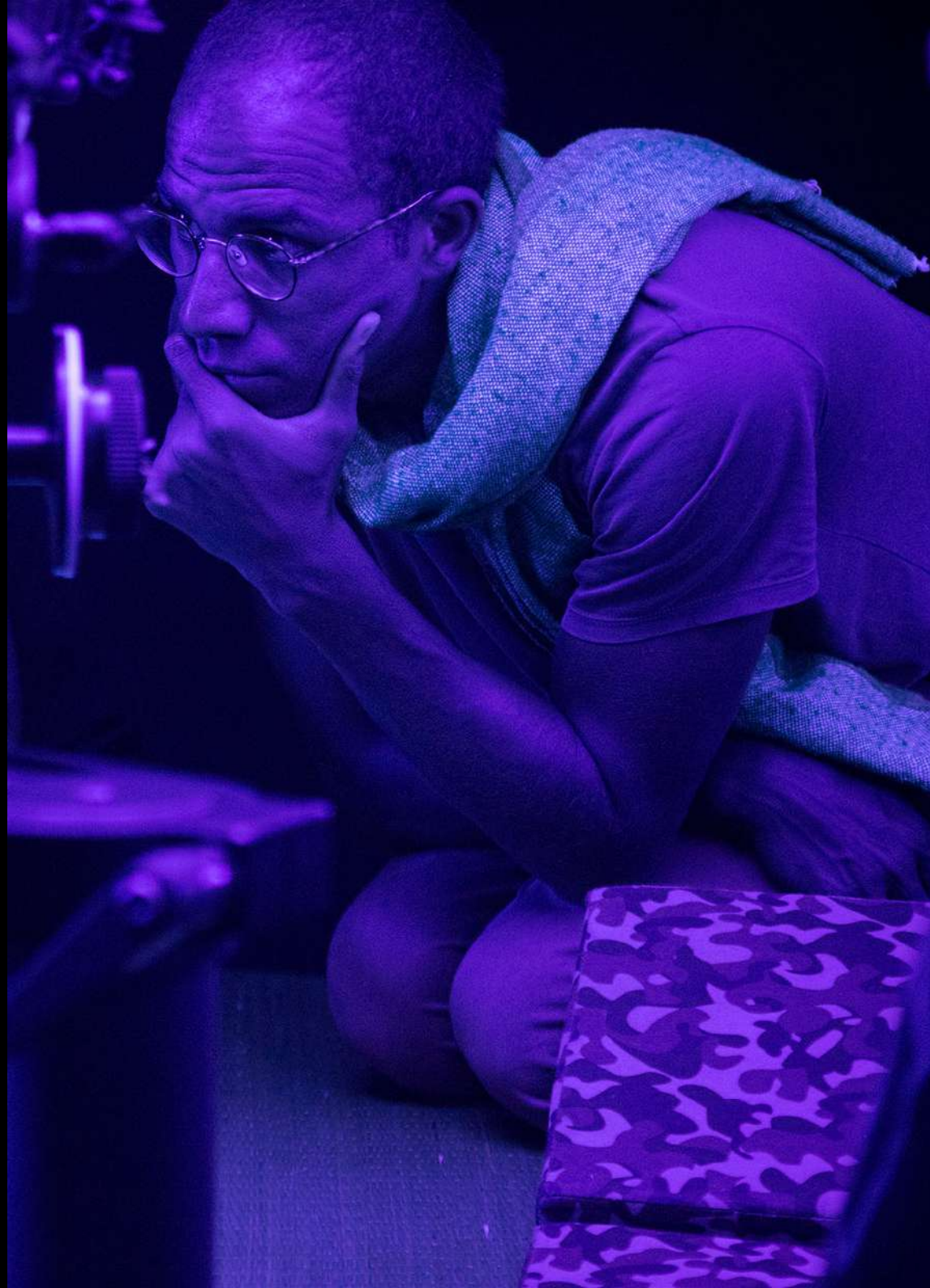
THE DIRECTOR MARC JOHNSON

Marc Johnson is a French filmmaker, visual artist, and architect working at the intersection of Cinema, Visual Arts, Biology and Technological Imaginations. Marc Johnson's work wishes to invite us to an encounter with other forms of life and experiences engaging with inter-species sociability, collaborative survival, the Anthropocene, the Posthuman and Speculative Fabulations among other schemes.

To address those theories, Marc Johnson works in a variety of media from film, sculpture, site-specific and living organisms from a posthumanist perspective, that is an attempt to reconsider what we have taken for granted about Homo sapiens, namely the hierarchies between humans and non-humans species.

Graduated from the École Nationale Supérieure des Beaux-Arts de Paris and from the École Nationale Supérieure d'architecture Paris-Malaquais, Marc Johnson was awarded the LVMH Young Artist Award in 2009 and the Best Short Film Award at the Las Palmas de Gran Canaria, International Film Festival in 2016. He also studied at the China Academy of Art, Hangzhou, China and at the Hunter College, City University of New York, USA.

Marc Johnson's work has recently been presented at numerous solo and collective exhibitions and film festivals worldwide: Sundance Film Festival, 2018, USA, Jan Shrem and Maria Manetti-Shrem Museum of Art, USA, 2017, 5th Moscow Biennale of Young Art, Russia, 2016, Sundance Film Festival, New Frontier, USA, 2016, La Maréchalerie, contemporary art center, France, 2016, Zentrum für Medienkunst, Germany, 2016, arc en rêve centre d'architecture, France, 2016, 65th International Berlin Film Festival, Berlinale Shorts, Germany, 2015, Galerie Nationale du Jeu de Paume, France, 2014...



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INTERVIEW WITH MARC JOHNSON

What is ULTRAVIOLET short film story?

A Woman and several scorpions meet under ultraviolet light at night in a tropical forest. The ULTRAVIOLET short film enables inter-species entanglement in a posthuman future where humans and non-human species are considered equal. This encounter conveys an allegorical narrative in which the parable and the fable unfold in a futuristic and enchanted world. The Anthropocene, climate change and speculative fabulations are the subtexts of the film. It is also inspired by a poem from the 3rd Century BC written by Zhuangzi – “The Butterfly’s Dream”.

Where does your passion for animals come from?

I am very interested in the idea of the posthuman. This idea develops a political position in which the human has been removed from any particularly privileged position in the world in order to experience another understanding of inter-species relations. This theory was influenced by feminism and other philosophical movements, in particular, Donna J. Haraway’s “A Cyborg Manifesto” and more recently with Carry Wolfe “What’s Posthumanism?”. Exploring the intersection of human and non-human species foster that narrative of the posthuman. It supports the need for biodiversity, ethnodiversity and nature preservation within climate change turmoil reality.

You made impacting visual decisions (ultraviolet light, close-ups), why?

I was reading a scientific article some years ago, about why scorpions glow in the dark under ultraviolet light. The article was telling the scientific quest for discovering the answer to that question. This article was the beginning for me to research on the photography of the film. I thought that scorpions under ultraviolet light glowing in the dark would be visually impacting. It wasn’t a rational decision, although an

emotional and intuitive one. Ultraviolet as a color was also very important for me in reference to painters I admire such as Sigmar Polke and Mark Rothko who made several works based on that color to express the limits of our human perception and also reference to a more spiritual understanding of life.

Close-ups were needed from my perspective to emerge the audience into the world of the scorpion. The camera needed to be somehow at their “height”. I am also inspired by many generations of filmmakers who used close-ups in their works such as Maya Deren, Jean Epstein, Steve McQueen and many others. I am trying to engage with that kinship relation I have with other peers I fell close to.

Who is the actress in the ULTRAVIOLET short film?

Kanchana Ketkaew, the actress of the ULTRAVIOLET short film holds many world records for performing with hundreds of scorpions. When I was looking for the best option regarding casting, I thought that she would be the best fit. She was going to be comfortable with scorpions. That was an important attribute to the selection. Meanwhile, I also thought that I will have a harder time “directing” scorpions themselves, so I needed someone that would master scorpion handling with ease. Kanchana Ketkaew was beyond my expectations. She was very professional and patient while shooting several take of the same scene with the live scorpion. It was amazing to experience shooting with scorpions under ultraviolet light with such great and passionate talented people. I felt fortunate.

How does ULTRAVIOLET connect with your previous works?

My previous short film “YuYu” is based on a true story of a Chinese beekeeper, who performs a rite of spring to recover the environmental balance of the Yangtze Valley in Chóngqing, China. Throughout this journey, Shé Zuo Bīn, enters a trance with his bees. The use of close-ups and insects are common attributes with my previous works. There is a thread I follow along with the posthuman path and other theories such as speculative fabulations and the narrative of the Anthropocene era.

What’s your next project?

I am developing my first Feature Documentary film untitled “Arctic voices” based on the book edited by Subhankar Banerjee. It will foster the struggle for environmental justice in the far North of the Gwich’in - First Nations people of Canada and Alaska Native people. At stake is Gwich’in people survival within climate change realities. Gwich’in is now a “severely endangered” language according to UNESCO Atlas of the World’s Languages in Danger. “Arctic Voices” will feature the importance of maintaining the myriad unique interpretations of what it means to be alive and the vibrant tongues that speak of it. To ensure that the songs and the stories that populate the earth, the knowledge they hold and the teaching they offer are held for future generations.



ULTRA VIOLET

FULLDAWA FILMS

Founded in 2007 by —, the company has made 40 short films, shown and awarded in France and abroad. The company has also made a name by producing two anglophone features.

In 2014, in coproduction with BBC Films, Deux Chevaux Films and Protagonist, Fulldawa Films made *My Old Lady*, a feature directed by Israel Horovitz, shot entirely in Paris. It starred Oscar-nominated Maggie Smith, oscar-nominated Kristin Scott Thomas, Oscar winner Kevin Kline, and French actors Dominique Pinon and Noémie Lvovsky. The film was distributed by Zelig and was a commercial and critical success.

In 2015, Fulldawa Films produced, along with Parts & Labor, the feature *Frank & Lola*, directed by Matthew Ross, starring Imogen Poots, Michael Shannon and Emmanuelle Devos. The film opened the Sundance Film Festival and played at the Deauville Film Festival in 2016.

In 2017, the company produced the Talents Adami Cannes Collection with Dominique Besnehard. This was an opportunity to work with Oscar-nominated director Sylvain Chaumet, Stéphane de Groodt, Mathias Malzieu, Joann Sfar and Olivier Van Hoofstadt. Fulldawa also produced the first short film of Guillaume Sentou, who won the Moliere Award (the French equivalent of a Tony) for best Male Newcomer ; as well as the experimental short film *Ultraviolet* by Marc Johnson, selected in competition at Sundance, and *Rise of a Star*.

In 2018, the company is producing the new Talents Adami Cannes collection featuring five directorial debuts, by up-and-coming francophone actors Charlotte Le Bon, Pierre Deladonchamps, Mélanie Thierry, Clémence Poésy and Sabrina Ouazani.

Choosing to expand, the company opened its Los Angeles office in 2016.

CREW

Actress

Kanchana Ketkaew / กาญจนา เกตนะ กวี

Director

Marc Johnson

Director of Photography

Guillaume Brault

Editor

Mehdi Lachhab

Sound Designer

Matthieu Choux

Producers

Boris Mendza / Gaël Cabouat / David Atrakchi

Executive producer

Christophe Guyot (UMOON PRODUCTIONS)

LineProducer

Worarat Buranrom / วรรัตน์ นับุร รานรมย์ / Charlie

Assistant producer

Joe Fitzpatrick

Assistant Line Producer

Monchai Romlee / มนต์ชัย ย์ รอมลี

Assistants Producer

Mitra Hekmat, Laure Billard

1st Camera Assistant

Chatchai Tepun / ฉัตรชัย เตพนัน / Song

2nd Camera Assistant

Dontr Hadjarauy / ดนตร หัด จาราย / Tuck

Best Boy Gaffer

Yanai Sonklang / ยะนัย สอนกลาง / Ram

Electrician

Phanuk Ngamlert / พันึก งามเลิศ / Nuk

Best Boy Electrician

WichanKaeonert / วิชัญแก้วเนตร / Chan

Best Boy Grip

Sayan Hompharat / สายกัน หอมพระรัตน์ / Say

Grip man

Boonyarit Chuenphongsa / บุญฤทธิ์ ชูเนิ พงศา / Tui

Grip Van Driver

Kritsana Samunya / ภฤษณะ สมณ์ ยา / Pong

Set Photographer

Martin Reeves

Female Voiceover Talent

Worarat Buranrom / วรรัตน์ นับุร รานรมย์ / Charlie

Sound Recordist

Akkarat Assavajamekorn / เอกรัตน์ อัส วจามเกี ร / Golf

Re-recording Mixer

Matthieu Choux

Foley Artist

Grégory Vincent

Colorist

Raphaël Kourilsky

Scorpion Hunter

Thio Boonark / ทิ อ บุญ หนัก

Scorpion Farm Owner

Seubsai Bhumiprathet / สปี สาย ภูมิ ปิ ระเทศ

Scorpion Handler

Bunthawee Siangwong / บุญ ทวี เสี่ยง วงศ์

Van Driver

TitipongPobiyam / ทิตีพงษ์ โปเนียม / Tik

Producer Van Driver

FreeSithipanya / ฟรีสทธิธิปญญา

Production Van Driver

Thanaphat Kaeonuan / ธนพัทธ์ เขียวนวล

Film Board Coordinator

Tip Sukwiwat / ทิพย์ สุขวิวัฒน์