

AN ANIMATED FILM
BY ANGELOS ROUVAS

MENTOR

What else than a tragedy?



PRODUCTION: BOO PRODUCTIONS WITH THE SUPPORT OF THE GREEK FILM CENTER



Project Information

Writer / Director: Angelos Rouvas

Production: Boo Productions

Producers: Angelo Veneti,
Iraklis Mavroidis, Vicky Miha

Duration: 25 min / color

Mixed Technique: CGI & 2D Animation

Language: English

Budget: 360.000 euros

Production Starts: May 2016

Delivery: December 2016

With the support of the Greek Film Centre



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Logline

Turkish-occupied Athens 1801 AD. Benjamin Keat, a philhellenic British traveler, reacts violently to the decision of the acclaimed British Diplomat Lord Elgin to remove the sculptures from the Parthenon temple. Elgin makes him return to Britain with the privately-owned ship Mentor, which is also carrying a large amount of crates with sculptures. Ben is worried about the return trip as he believes that the ambitious British diplomat, with the "hubris" he is committing, will incur the punishment of the gods. Will he be vindicated?

Theme

Exceeding one's ethical limits and the resulting curse or 'wrath of the gods'. Its goal is to set an important philosophical question to the audience: "Is the triptych Hubris - Nemesis - Catharsis, which the ancient Greek tragedies were based on, Myth or Reality?"





Characters

Synopsis

Benjamin Keat (or Ben) realizes his childhood dream. He goes on the “Grand Tour”, an educational trip of Turkish-occupied Greece in order to capture and study the classical antiquities. At the time, this trip was for a young Englishman the key for opening doors within high society.

Due to his design skills, he is immediately integrated in a team of Italian artists who are working on the sacred Acropolis rock on the behalf of the English diplomat Lord Elgin.

A while later, Lord Elgin serving as an ambassador of Great Britain at Constantinople, sends a proclamation signed by the High Porte. The Turkish Governor of Athens (Voivode) gives permission to the team of artists to remove anything they want from the Acropolis of Athens, as well as the surrounding monuments.

Ben realizes he is trapped. Although he believed he was part of a team working on a historical research project, he realizes that he has been serving Lord Elgin’s ambitious and selfish plans: the transfer of the Parthenon marbles to Great Britain in order to decorate his majestic holiday villa.

Ben, seeing the destruction of this monument which transcends the boundaries of hubris and fearing the wrath of the gods, violently opposes this action. Lord Elgin is annoyed by the turmoil and decides to send him back to Britain. He makes him board the privately-owned ship ‘Mentor’. In the ship’s hold, Ben discovers 17 boxes full of marble sculptures.

‘Mentor’ begins its journey from Piraeus port with a calm sea, but further away - just outside Kythira - it sails into a fierce storm and the ship sinks. As Ben fights with the waves he realizes that the sinking is the work of Nemesis (divine punishment). Elgin, ignoring the signs of punishment continues his work and two years later the sculptures arrive in Britain. But in the years that follow, Lord Elgin’s personal and professional life will be completely destroyed.

Being in huge debt due to his efforts to salvage the sculptures from the shipwreck, Elgin will sell the sculptures to the government and as a result his goal will never be realized.

Ben has experienced both acts of the “play”, Hubris and Nemesis. However, what happened during Catharsis? Were all those who mocked him for his views right or will he be vindicated in the end?



Mary Nisbet Tomas Brush Mehmet Hakan



Voivoda Giovanni Battista Lusieri Rev. Phillip Hunt Yesta



William Hamilton Yorgis Vincenzo Balestra Martin Leak

MENTOR



Main Characters

Benjamin Keat (24)

The young British artist decides to embark on the “Grand Tour”, an exploration of Greek antiquities (especially in Athens) wanting to capture and study the monuments and sculptures of the 5th century, seeking contacts with the divinely inspired creation. From a young age, he adores Greek mythology and the “Gods” actions. He is a modest romantic humanist who dreams of another type of humanity. Young Benjamin Keat (the only fictional character) represents a ‘different view’ on the film’s historic background, armed with an open mind and the excellent knowledge of the Ancient Greek thought. The tragic events he is experiencing will mature him quickly and they provide him with the certainty that there is another invisible reality with rules that bind us all. His life will change forever.

Thomas Bruce, 7th Earl of Elgin (1766-1841) – real person

A British diplomat, art collector and ambassador of King George III in Turkey during 1799-1803. He was greedy and an extremely avaricious man. He ruined the Parthenon Temple in his attempt to remove the best preserved sculptures, architecturally, and its decorative sections. This act was accompanied by a series of successive misfortunes and setbacks that many people spoke of – after his return to Great Britain in 1806 – which were believed to be a “punishment by the Gods”. Despite the consecutive calamities that befell on himself and his family, Elgin never showed regret for this large operation, which cost him the peace of his family, and professional life.

Mary Nisbet, Countess of Elgin (1778 -1855)

Lord Elgin’s first wife Mary Nisbet, was born in a small village east of Edinburgh. At the beginning she is a little bit intimidated by her important husband, but during their stay in Istanbul, their loving feelings for each other grow. However, a long period of misfortunes and curses is just about to begin for the two of them. She is the person that drives the story forward. It is because of her that Elgin decides to destroy the most important monument of Western civilization: the Parthenon.

Giovanni Battista Lusieri or Don Titta (1755-1821) – real person

An Italian painter, one of the most important in his country. In 1799, he was appointed head of a six-member team of artists, who were hired by Lord Elgin to capture in detail the monuments and sculptures of classical antiquity in Athens. From travelers who wrote about him, he is described as: “...a haggard and very tall art teacher, sullen and wily, but highly skillful in coloring and design...” He was a loyal collaborator of Lord Elgin. He loved Athens and lived there for the rest of his life. The sum of his artwork accumulated in those 20 years, was lost in a shipwreck in 1828!

MENTOR



Producer's Note:

The film MENTOR is designed to coincide with the completion of 200 years (1816-2016) from the sale of the Parthenon Marbles to the British Government and their illegal setting in the British Museum. MENTOR's target is to showcase the subject through the circulation of the film in international festivals, television stations and events around the world.

Marketing & Distribution

The film is aiming at bringing to the surface the least known feature of the widely known 'Elgin Case'. The exploitation of the film MENTOR can happen in many ways. Indicatively, we mention the following:

- DVD sales (with extras, such as the book of the film and the making of).
- Showcase the film through national and international broadcasters.
- Participation to international animation festivals, competing for prizes and monetary awards (around 30 important festivals).
- Special screenings in co-operation with Cinemas, Museums, Cultural and Educational Institutions.
- IOS and Android Applications with educational and entertaining aspects.
- Merchandising: the distribution of the film and the DVD sales will be accompanied by the production of memorabilia of every kind (especially targeted to children): video games, action figures, T-shirts with the theme of the return of the marbles, puzzles, Mentor ship etc.
- Commercial exploitation of the historic environment, which for the first time will be depicted with the technique of the 3D animation.



Ben's Camera Obscura

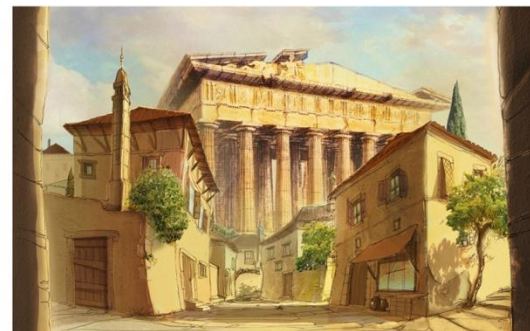


Jar of water & Cup



Oil Lamp

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References



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Target Audience

The film MENTOR is intended for a wide audience: the educational and adventurous elements and the 3D animation will attract a young audience (7-14), while the theme and the philosophical approach of a historical event will attract the attention of older ages (35-50). MENTOR's theme has a national and timeless interest and can approach the entire Greek audience. Finally, the central focus of the film, the destruction of the Parthenon Temple, will widen the marketability to the international audience and especially to these segments of population who have been taught the Ancient Greek history and mythology, as well to those who have traveled and visited Greece.

Production

The film MENTOR is the first step of a carefully thought strategy for the development of animation in Greece. This Greek subject of an international interest is a production of high aesthetics and standards, which will be realized by the most talented Greek animation artists, aiming at creating the circumstances for synergies and investments. When the project will be completed, the plan is to evolve it into a feature film, taking advantage of the experience and using MENTOR as a pilot - taste of the abilities of Greek animation. For later stages, 25 new projects for films and TV series are in different stages of the development.

Director's Note

The film is divided into three parts. Each of these parts has a different rhythm and style which corresponds to the respective contents and meaning. Hubris is depicted in the dull scenery and a relatively slow (arrogant) rhythm, Nemesis is depicted in a dark, almost frightening setting with an intense rhythm and suspense, culminating with the storm and the sinking of the ship 'Mentor', while Catharsis has clear colors and uplifting scenes.

Several of the surviving paintings, engravings and sketches made by foreign travelers who flocked to Athens in the late 18th century inevitably give inspiration to the aesthetics of the dominant mise-en-scene. From this same rich material the set and costume design are inspired, as well as the costumes which derive most of their elements from paintings made by two of the most important artists of that time, Octavien Dalvimart and Otto M. von Stackelberg.

The Characters are not entirely realistic, nor are they caricatures. They move along the axis of both these types and facially mimic real historical figures, those whose portraits have survived or those for whom there is a detailed description of their physiognomy in texts of that era.



CV's



Director's CV

Angelos Rouvas in his perennial involvement with the art of animation, has participated in two feature films produced by Steven Spielberg and Universal Pictures in London, he organized the first animation unit for Greek National TV (ET1) and the first Greek animation series (PANDORA @ PLATO THE STRAWBERRY BIRDS) composed of 26 half-hour episodes for which he designed the main characters.

In 2007, he co-directed the first independent Greek half-hour film (TV special) using 3D animation (THE LITTLE MOUSE WHO WANTED TO TOUCH A STAR) which won five Greek and international Best Animation awards.

In 2014, he launched his own website online: Greek animation – 70 Years Anniversary: 1945-2015, a database for the entirety of Greek Animation.



Boo Productions

Boo Productions is one of the leading audiovisual companies in Greece, focusing on the production of feature films and TV commercials. Having produced and co-produced nine feature films and various shorts since 2007, Boo Productions is passionate for discovering new talent and promoting Greek cinema at an international level.

Selected Filmography:

NOCTURNE by Konstantinos Fragkopoulos | OSCURO ANIMAL by Felipe Guerrero | MODRIS by Juris Kursietis | 7 KINDS OF WRATH by Christos Voupouras | DOGTTOOTH by Yorgos Lanthimos | 4 BLACK SUITS by Renos Haralambidis | ATTENBERG by Athina Rachel Tsangari | EVIL IN THE TIME OF HEROES by Yorgos Noussias | A GREEK TYPE OF PROBLEM by Brigitte Rouan

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