

2389: COMING HOME PRESS KIT



by KATERYNA SAZONOVA film CAROLINA CHABATA CARY SHODA "2389: COMING HOME"
MUSIC BY HUNOUK PARK COSTUME DESIGNER ANDREW MCINTYRE AND AB RIEVE EDITOR SHARON ZUREK PRODUCTION DESIGNER LEO BASSOV AND NICHOLAS PALES
CINEMATOGRAPHY BY ALAN YAMMIN VISUAL EFFECTS BY STUDIO X CO-PRODUCED BY MATTHEW BROWNE AND MICHAEL ARDICHVILI EXECUTIVE PRODUCERS KATERYNA SAZONOVA
PRODUCED BY KATERYNA SAZONOVA WRITTEN BY KATERYNA SAZONOVA DIRECTED BY KATERYNA SAZONOVA



ACADEMY of ART UNIVERSITY



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INFORMATION

SPECIFICATIONS

- PROJECT TYPE:
VFX, SHORT FILM
- GENRES:
SCI-FI, ADVENTURE
- RUNTIME:
13 MINUTES 30 SECONDS
- COMPLETION DATE:
SPRING 2025
- LANGUAGE:
ENGLISH
- PRODUCTION BUDGET:
\$8,000 USD
- COUNTRY OF ORIGIN:
CHICAGO, ILLINOIS USA
- MAIN SOFTWARE:
NUKE, MAYA
- ASPECT RATIO:
2:39
- EXIBITION FORMAT:
4K DCP
- SOUND FORMAT:
5.1 SURROUND SOUND
- SHOOTING FORMAT:
DIGITAL



SYNOPSIS

Two humans, a scientist and a soldier from a Martian colony, come to Earth destroyed by climate change and resource wars, to find out if it is livable once again; during the research, they decide to alter their findings and prevent repopulation.

PREMISE

2389: Coming Home is a story about two scientists, Fox and Sola, who come to Earth to investigate the possibility of life after the destruction of previous Mars colonizers' ecosystems. They discover a pristine paradise with clean air and water, but also the ruins of the earlier civilization, including ruined cities and landfills. Fox realizes that if Mars colonizers return, history will repeat itself, leading to another environmental disaster. Sola, the captain of their spaceship, wants the best for her family and fellow humans on Mars. Fox must convince Sola not to share their findings and report that life on Earth is not possible yet, as it is crucial for the future of Earth and the human race.



STORY BACKGROUND

Human-caused climate change had led to planetary collapse of civilization as we know it. With natural disasters intensifying, there had been massive waves of climate refugees which eventually turned into wars for territories and the remaining resources. Full-scale world war that had utilized atomic weapons had left the Earth uninhabitable. Only a few select people were able to escape to form a colony on Mars, led by military order and scientific research. The rest of the people were doomed to die. Many generations later, a scientist on Mars named Fox, convinced the command that they must go back to Earth and find out if it is livable once again.

WHY NOW?

We live during the time of the climate change crisis and the actions of our generation will determine the future of all the next generations of the human race and the conditions they will live in. It is crucial to raise awareness on the environmental issues right now and with this film we want to portray a future of humans in the scenario when our current generation does not solve the climate crisis and we hope that it will contribute to the environmental discussion and debate in the world now.

CONCEPT FOR 2389: COMING HOME

2389: Coming Home explores the probable future of life on Earth in a scenario when climate change happens according to the worst of the scientific predictions and Earth becomes uninhabitable, humans must either escape to a colony on Mars or stay on Earth to die.

When the astronauts from the Martian colony come back to Earth centuries after the apocalypse, their findings pose a dilemma between preserving natural life on Earth or continuing to lead the consumerist lifestyle, knowing what the consequences will be and repeating history.

The film utilizes nature's ability to restore and thrive, as well as consequences of a major environmental crisis for humankind. It is an environmental tale, on a bigger scale the story highlights the possible consequences of the environmental crisis we are embarking on now, while on an individual level it explores the theme of finding a place of one's belonging.



DIRECTOR STATEMENT

“I want to tell this story because I'm passionate about environmental activism and I believe films have great power to spark interest, inspire change and motivate action. This is the kind of stories I want to create. It is about reconnecting with nature, love and finding a place where one belongs.”

DIRECTOR FILMOGRAPHY

Sunflowers - Feature Film (In Development) - Writer, Director

Homesick - Feature Film (In Development) - Writer, Director

2389: Coming Home - Short Film (2025) - Writer, Director, Producer

Giving In - Short Film (2024) - Writer, Director, Producer

Crime Advisory - Short Film (2022) - Writer, Director, Producer

Wake Up - Social AD Campaign ELDA (2019) - Scriptwriter, Director

Spirits of Avatar - Documentary, Ukraine (2018) - Director, Camera, Producer

Destiny - Short Film, Ukraine (2018) - Director, Co-Producer

Plastic - Short Documentary, Ukraine (2018) - Director, Co-Producer, Scriptwriter





DIRECTOR BIOGRAPHY

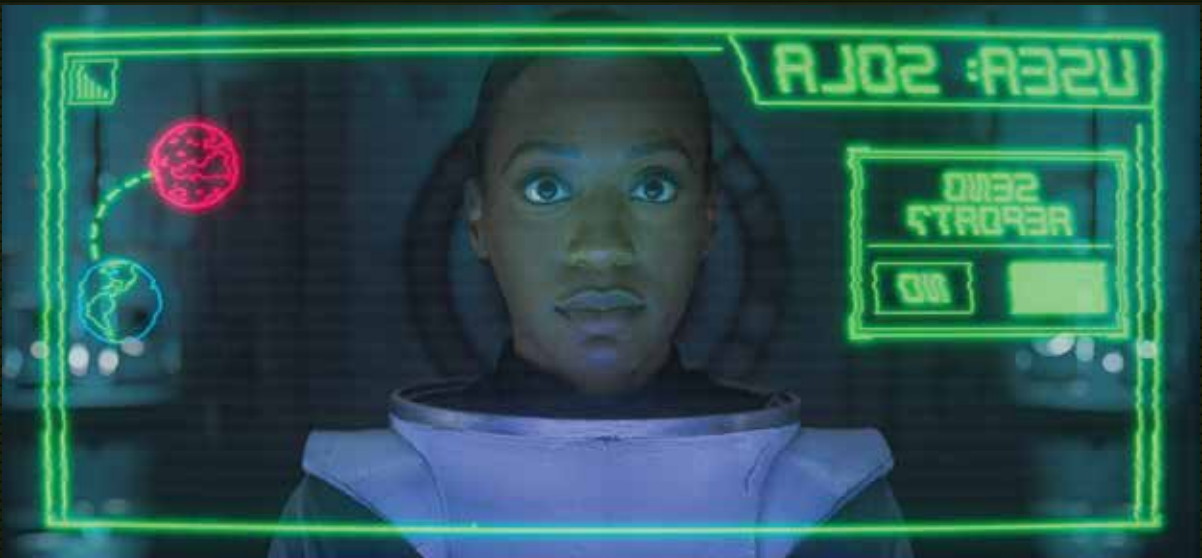
Kateryna Sazonova is a Ukrainian filmmaker and environmentalist currently based in the USA. She is a graduate of Columbia College Chicago and earned her MFA in Film and TV Directing in 2023. Before coming to the USA for her studies she had worked at a public TV channel Offener Kanal Magdeburg in Germany in 2019-2020, covering cultural and educational events across Germany, Poland and France as well as working on studio broadcast programs.

Prior to that she completed an intensive year-long course in Film and TV Directing at a major Ukrainian TV channel Inter in 2018 and worked as a staff and freelance video producer in Ukraine and across Europe. She was involved in a variety of international film, digital and social ad projects and was a mentor of video production and visual storytelling at a number of international youth workshops. Her first documentary short film Plastic (2018) on plastic pollution was screened at over 15 film festivals across the globe, and is now used for educational purposes.

Kateryna's next environmental short film 2389: Coming Home is expected to be released in 2025 and is a long term collaboration with the VFX production house StudioX.



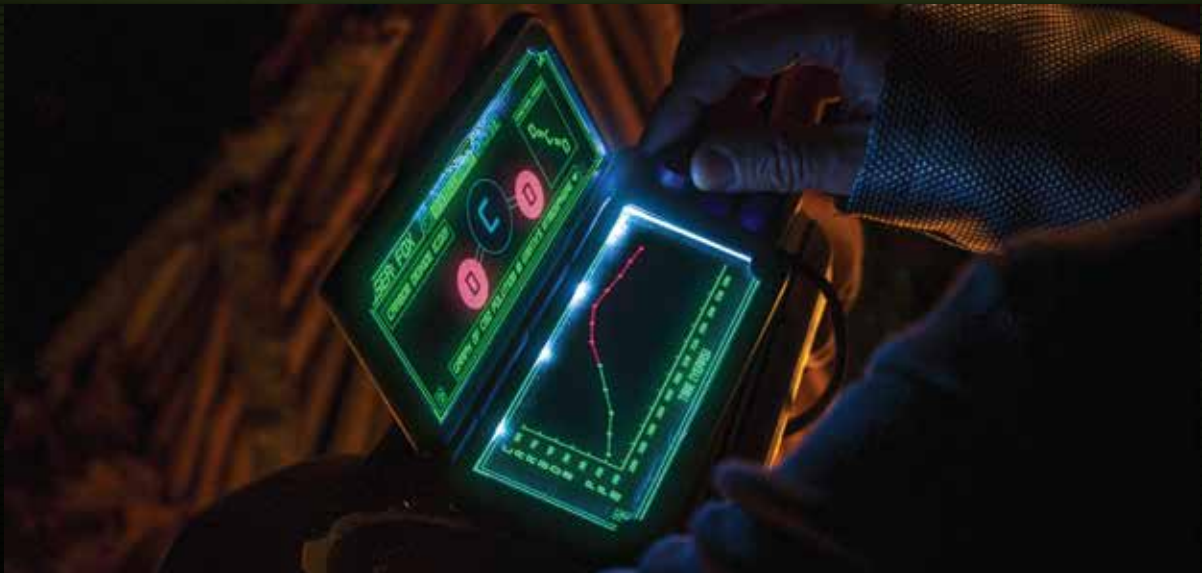
PRODUCTION **STILLS**



PRODUCTION **STILLS**



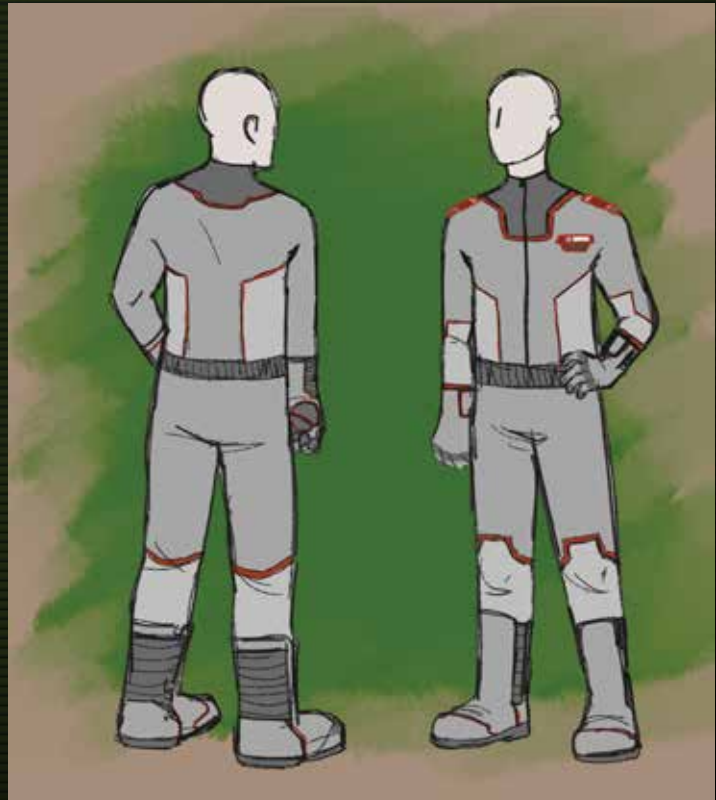
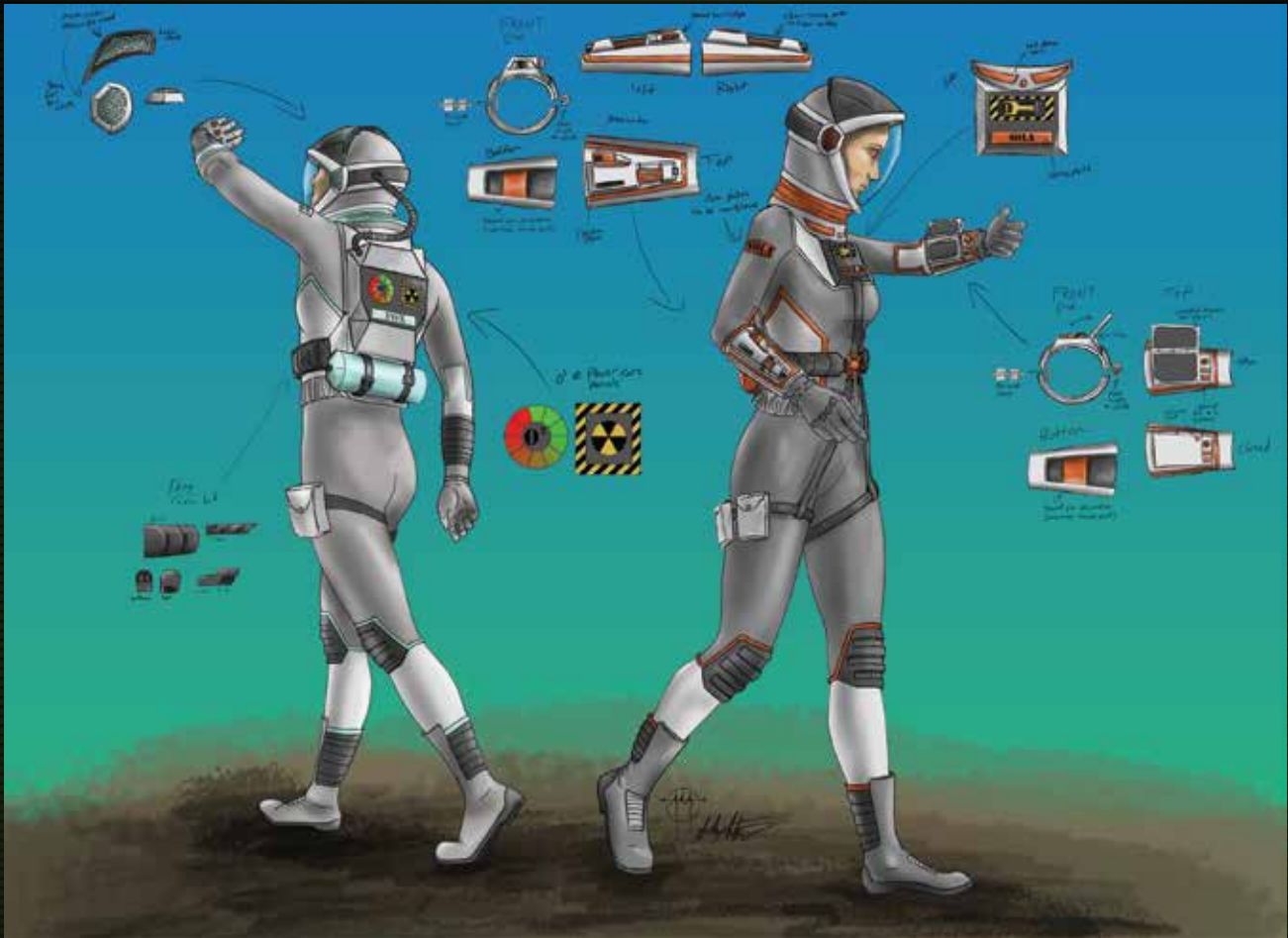
PRODUCTION **STILLS**



BEHIND THE SCENES



CONCEPT ART



STUDIO X TEAM

KASSANDRA BRAVO - PRODUCTION MANAGER

For over 3 years, Kassi Bravo has been a noteworthy leader in the creative industry. She is known for her work as VFX Production Manager at StudioX, for films such as Omni Loop and A Desert. Driven by passion of storytelling, she takes pride in providing informative and entertaining content. She holds a 3D Animation and VFX Degree at Academy of Art University and currently resides in San Antonio, Tx. When she isn't painting or producing new content, Kassi loves spending time with her family and pup Daisy. She was born and raised in Uvalde, Tx. where she has a close relationship to her community.

STEPHANIE NIEVES - VFX PRODUCER

Stephanie Nieves is a 3D animator, production coordinator, and educator. During her MFA studies in 3D Animation, Stephanie developed a passion for production after realizing how important it is to support artists and keep communication clear to bring creative ideas to life. With experience as both an animator and producer, she's able to spot potential issues early and tackle them head-on. Stephanie loves working with teams, helping keep things organized, and making sure projects stay on track. She's all about creating a collaborative, positive environment where everyone can do their best work.



DAVIS FORGE - ASSOCIATE VFX SUPERVISOR

Davis was born in Southern California and grew up in Hallsville, Missouri. He draws on this experience to bring strong teamwork and Leadership to Studio X. With over 3 years at Studio X, he is recognized for his work as Associate VFX Supervisor on films such as Gonzo Girl, Omni Loop, and A Desert. He has earned awards for Compositor of the year and MVA(Most valuable Artist). Although he has taken a leadership role as a Associate VFX Supervisor at the Studio X he continues his work as a Compositor. He has been on sets as VFX Supervisor and multiple sets as a PA. Davis is finishing his BFA degree and as graduation comes near his passion for vfx has grown stronger. While he isn't working on his personal short film, he loves to spend time with friends and family.

LASHAY RILEY - ASSOCIATE VFX SUPERVISOR

Lashay, a storyteller, grew up in a volatile home environment, which led her to appreciate storytelling. She earned a Bachelor in Psychology from Grand Canyon University and a MA in Animation and Visual Effects from Academy of Art University. She is currently studying for an MFA in 2024. In 2022, she enrolled in StudioX, a professional studio course, where she worked on several productions and became an Associate VFX Supervisor. With graduation approaching, Lashay eagerly anticipates the next chapter in her story.

WHITNEY CHOW - COMPOSITING LEAD

Whitney Chow is one of the compositing leads at StudioX, currently pursuing an MFA in Animation and Visual Effects. Her journey into VFX began later in life, following her initial path as a pre-medical student. However, her enduring passion for storytelling and worldbuilding led her to discover that VFX provided the perfect blend of both elements she had been unknowingly seeking in a field that previously lacked them. Compositing, in particular, appealed to her appreciation for meticulous attention to detail. Whitney finds joy in creating and sharing her work and takes great satisfaction in collaborating with an incredible team on films such as "2389: Coming Home."

SORRAYA BRASHEAR-EVANS - COMPOSITING LEAD

Sorraya Brashear-Evans is an Emmy award-winning Motion Graphics Designer and VFX Compositor with a strong background in the media and entertainment industry. She graduated from The College of New Jersey in 2016 with dual degrees in Journalism/Professional Writing and Interactive Multimedia. She is currently completing her MFA in 3D Animation and Visual Effects at the Academy of Art University. Sorraya has worked with major media companies like BBC America, CBS New York, MLB, Paramount+, and Warner Bros. Discovery.

As a Lead VFX Compositor at StudioX, she has worked on high-profile projects. Sorraya is also an Assistant Professor at TCNJ, inspiring the next generation of designers and multimedia professionals.

CASSANDRA MARZETTE - COMPOSITING LEAD

Cassandra Marzette is an artist based in Beaverton, OR, driven by a lifelong love of art and creativity. She is currently pursuing an MFA in Animation & VFX with a focus on Compositing and has spent nearly two years in StudioX, honing her skills through collaborative, real-world projects. Cassandra is passionate about helping others succeed and thrives in team environments, which aligns with her dedication to teaching. Her ultimate goal is to create a school that empowers BIPOC youth and artists by providing the skills, resources, and opportunities needed to break into the animation and VFX industry.



2389: COMING HOME **CREDITS**

CAST

Cary Shoda as Fox
Caroline Chabata as Sola

DIRECTOR - WRITER - PRODUCER

Kateryna Sazonova

DIRECTOR OF PHOTOGRAPHY

Alan Yammin

EDITOR

Sharon Zurek

ASSISTANT EDITOR

Blake Huang

PRODUCTION DESIGNERS

Leo Bassov
Nicholas Pales

COSTUME DESIGNERS

Andrew McIntyre
Ab Rieve

LINE PRODUCERS

Misha Ardichvili
Matthew Browne

1ST ASSISTANT DIRECTOR

Misha Ardichvili

SCRIPT SUPERVISOR

Beth Ashby

COMPOSER

Hunouk Park

LEAD SOUND DESIGNER

William Ocasio

STUDIO X

FACULTY SUPERVISORS

SENIOR VFX SUPERVISOR

Catherine Tate

VFX PRODUCTION SUPERVISOR

Anwei Chen

VFX PRODUCTION SUPERVISOR

Sasha Korellis

VFX SUPERVISOR

Derek Flood

VFX SUPERVISOR

Jason Patnode

MATCHMOVING SUPERVISOR

Michael Raphaelovich

ANIMATION SUPERVISOR

Michael Parks

STUDENT CREW

PRODUCTION MANAGERS

Kassandra Bravo

Ryan Molini

Cody Gurecki

ASSOCIATE VFX SUPERVISOR

Davis Forge

Lashay Riley

Whitney Chow

VFX PRODUCERS

Smayaan Marwah

Stephanie Nieves

COMPOSITOR LEAD

Whitney Chow

COMPOSITORS

Oscar Alfaro

Fatma Aly

Ahmed Bhuvad

Whitney Chow

Sorraya Brashear- Evans

Ryan Frenico

Brandon Holmes

Sungjin Lee

Adeoluwa Makinde

Vansh Malikan

Cassandra Marzette

Christina McCullough

David Newton

Steve Oh

Beverly Pan

Shreenivasan Raman

Brooke Rivera

Alan Rosenthal

Rylan Sakai

Sparkle Sapp

Colin Smith

Yixuan Wu

Zimeng Yang

ANIMATION

Calla Epler
Michael Oros
Zerka Qasemi
Cherese Schoombee
Rachel Schwass
Rebecca Waltz
Gianna Whittaker

CG ARTISTS

DYNAMICS

Hairi Aramata
Tz-Hsuan Juang
Sooyun Kim
Qianmin Li
Bofeng Sun

MODELING

Benny Cautiverio
Tam Luu
Yanting Qiu

MATTE PAINTING

Jiali Sun

RIGGING

Aahan Tiwari

LOOK DEV & LIGHTING

Andre Higgins
Donald McCoy
Roda Na
Beverly Pan
Aahan Tiwari

PRODUCTION SUPPORT

Jayden Casey
Annie Fullerton
Guy Law
Qian Li

AAU SUPPORT

LAB SUPERVISOR

Kathryn Bumala

ADMINISTRATOR

Cheryl Brown

SENIOR PROGRAM MANAGER

Becky Johnson

SYSTEM COORDINATOR

Richie Ablaza

VIDEO LAB TECHNICIAN

David Mulgado

SENIOR LAB TECHNICIAN

Philip Phommalin

LAB TECHNICIANS

Madeline Rochester
Katriella Britt
Keagan Echols

ACADEMIC LAB RESOURCES

Galina Rozina

2389: COMING HOME **FAQ**

1. WHAT INSPIRED YOU TO CREATE THIS FILM? WHAT MESSAGE OR THEME WERE YOU HOPING TO CONVEY, AND HOW DO YOU HOPE IT RESONATES WITH AUDIENCES?

“I have been involved in environmental activism since 2017, making other films on the topics of climate change, organizing educational events and film screenings and constantly educating myself on the developments of climate change. So it was no wonder that when the time came for me to write my thesis film for my Film and TV Directing MFA,

I knew what I wanted to write about. I wanted to tell a story about our possible future so that it would inspire environmental action today. And it went from there. I think now more than ever it is important to stay hopeful for the future in which we live in balance with nature. We have all the climate solutions we need to avert the worst of the climate change and to build a sustainable future. Climate doomism isn't motivating people to take action, so it is important to paint a positive picture of the future to see what is possible if we take action now.”

2. WHAT CHALLENGES DID YOU FACE DURING PRODUCTION? WAS THERE A PARTICULARLY DIFFICULT TASK OR OBSTACLE THAT YOU HAD TO OVERCOME IN BRINGING THIS FILM TO LIFE?

“The production was mainly challenging because of the time limits. We had only four days to shoot the whole film. Also, we were at an outdoor location so the weather was a big issue. We had to run away from rain and thunderstorms one day and that too decreased the amount of time we had.

Because of that we even had to cut one scene out of the script. The location itself was vast and difficult to access so it took time to walk all of the equipment to the places where we needed to set up. My crew was so incredibly professional and only because of them and their enthusiasm it was possible to pull the production off.”

3. WHAT WAS THE MOST REWARDING ASPECT OF CREATING THIS FILM?

“It is very rewarding to see how something that was just an idea three years ago now has come to be a full fleshed film and how many people came together to make this all happen. It is incredible to see the film on the big screen and I’m looking forward to sharing it with the audiences worldwide. I think the most rewarding is yet to come and that is seeing the audience's reactions to the film.”

4. HOW DO YOU SEE YOUR CAREER EVOLVING AFTER THIS PROJECT? WHERE DO YOU HOPE TO GO NEXT AS A DIRECTOR, AND WHAT KINDS OF STORIES DO YOU WANT TO TELL?

“I want to keep telling stories that matter, whether it is about climate change or on other socially relevant topics. Most of the projects I have in development right now are about Ukraine and I want to tell Ukrainian stories so that they are heard all over the world. As a director and creative I think cinema has the power to shed light on things, to change paradigms and to motivate action, so I want to be involved in projects that do that.”

5. HOW DID YOUR EXPERIENCE WORKING WITH STUDIO X SHAPE THE PRODUCTION OF THIS FILM?

“From the conception of the project it was obvious that I wouldn’t be able to do it the way I envisioned it unless I had a strong VFX partner for it. Luckily, Studio X came on board and I was able to proceed with the film and my original vision for it. StudioX was heavily involved in pre-production to determine what was possible and what not, and all of the VFX shots were discussed extensively before shooting to make sure Studio X would be able to work with the shots in post-production and realize my artistic vision. It was a long process that involved over a hundred people over the course of the project’s life, and I learnt a lot about the VFX pipelines and processes and I am now well equipped to take on more projects that rely heavily on VFX. Overall, it was a fascinating process that I really enjoyed and I am very grateful to the whole team of StudioX who worked on my film!”

CONTACT INFORMATION

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SOCIAL MEDIA HANDLES

INSTAGRAM

[ksazonovafilm](#)

FACEBOOK

2389 Coming Home Environmental
Filmmaking

