



PRESS KIT





- RATTLESNAKE PRODUCTIONS PRESENTS -

A monochrome film by GABRIEL OTERO

THE 7 VICES

CHIHIRO NIUYA	MARY DRE MOTEMA	PATRICIA KAN	KATINKA	JIMENA BUTTIGLIENGO	MARIOARA CHEPTENE	CHLOÉ RIGAL
TOMOKO FURUKAWA	TAKAKO OGASAWARA	EMILIE LANG	PIERRE CHEREMETIEFF	STEPHANIE LAMBERT	STEVE GAUDET	DAVID FUCHS

SPECIAL GUEST APPEARANCE
ARIELLE DOMBASLE AND NICOLAS KER

EXECUTIVE PRODUCER: GABRIEL OTERO / PRODUCER: FILIPE DOS SANTOS / DIRECTOR WRITER: GABRIEL OTERO / RATTLESNAKE PRODUCTIONS: FILIPE DOS SANTOS & GABRIEL OTERO
EDITOR: RATTLESNAKE PRODUCTIONS / PRODUCTION DESIGNER: RATTLESNAKE PRODUCTIONS / DIRECTOR OF PHOTOGRAPHY: FRANCIS XAVIER
MUSIC COMPOSER: NICOLAS KER, MICHEL MOGLIA, PATRICE LORION, WATERFLOWER, ADRIAN MAGLIA, VERA BAXTER, SUDANNE BEN ZAOUJ, FILIPE DOS SANTOS, CAMILLE RAPHAEL BERARD, FRANCO CINELLI, MARIA DE LA FUENTE, JUAN MARTIN MEDRANO
CASTING DIRECTOR: GABRIEL OTERO / COSTUME DESIGNER: NOBUKO HIZUME, STEPHANIE LAMBERT, KATINKA, DUO STYLE, LEA RHIMALU, JULIE VON TRASH
SOUND ENGINEER & MIXER: FERNESTO FIGGE / MAKE UP COIFFEUR: CLARA FERRER, ANAIS DECOUDUN BOISSY, PAMELA FERREIRA
FX: CLARA FERRER, ANAIS DECOUDUN BOISSY / CHOREOGRAPHY: CLASSIC DANCE, LAURE COUARD / OULFACTORY DESIGN: EMOSENS / POSTER ILLUSTRATION: SACHA REZVI

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THE 7 VICES

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THE 7 VICES



“My film was born first in my head, dies on paper; is resurrected by the living the real people and objects that I use, which are killed on film but placed in a certain order and projected on a screen, come back to life like flowers in water.

Robert Bresson



SYNOPSIS

This film is the first feature film by Argentinian director Gabriel Otero. The story is told by Saint-Thomas d'Aquin to a 7-year-old girl, a symbol of hope and innocence.

Saint-Thomas d'Aquin (1224-1274) in the Summa theologica transposes the deadly sins by identifying seven of them, which he calls "vices": pride, laziness, gluttony, lust, avarice, envy and anger.

Composed of 7 short films, the film takes place in different places and times, mixing several cinematographic aesthetics such as surrealism, the underground, the new wave, neorealism or the films noir of the 1930s.

During the screening, several olfactory universes will accompany the unfolding of this work to bring the viewer into a surreal reality, thus supporting one of the film's main aesthetics.

The Seven Vices highlights the decadence of human behavior and the resulting reality: that of the destruction of the earth and its living beings, thus revealing the self-destructive nature of man.

The film pays homage both to classical writers such as Borges, Cortázar, Hemingway, Tolstoy, Rimbaud and Kafka, as well as to the great directors such as Charles Chaplin, Cronenberg, Tarkovsky, Kubrick, Greenaway, Godard, Chris Marker or Dziga Vertov. In addition, the characters are imbued with atmospheres as original as they are eclectic, each part of the film evoking a powerful artistic universe: by Warhol, Basquiat, Bosch.

AESTHETICS, SPATIO-TEMPORAL LANDMARK, FILMING LOCATION

I - St. Thomas Aquina (Introduction)

In the heart of an abbey, a man whose face remains secret, writes in Latin words evoking the deadly sins.

Aesthetics: Neorealism

Spatio-temporal landmark: mid-13th century, in the heart of a southern Italy abbey

Shooting: Varengeville-sur-Mer, Normandy

II - Wood Sheed (Metaphorical introduction)

Traveling in interior, flying over some symbolic objects on a coffee table of a living room and the book "Rayuela" (The hopscotch) by Cortázar.

Aesthetics: Neorealism

Spatio-temporal landmark: House, nowadays Shooting: Gazeran, Normandy

Shooting: Touraine Chanceaux-Près-Loches

III- The Hopscotch

At the beach, a 7-year-old child is playing hopscotch between "heaven" and "hell". A voice heard in the hollow of a large shell, says that he will tell her a story.

Aesthetics: Neorealism Spatio-temporal landmark: at the edge of the sea, nowadays

Shooting: Varengeville-sur-Mer, Normandy.

Act I- Nyotaimori (Gluttony)

In a Japanese setting, guests are preparing to enjoy an extremely sensual dinner on the naked body of a geisha. One of the guests, lacking his commitment by touching the mouth of the geisha. He will be cruelly punished.

Aesthetic: New Japanese Wave Spatio-temporal landmark: 1921

Shooting: Normandy and Paris Studio Rattlesnake Productions.

Act II - The Writer (Laziness)

Portrait of a writer on the decline, whose nonchalant day ends with suicide or drowning, revealing a poetic realism steeped in melancholy and a certain cynicism not lacking lightness.

Aesthetics: New Wave Spatio-temporal landmark: country house at the beach, 1961 era

Shooting: Varengeville-sur-Mer, Normandy

Act III- Poker (Anger)

A game of illegal poker takes place in a secret location in Chicago, during the period of the amendment banning alcohol. During the game, five characters cheat and kills one after the other.

Aesthetic: Black Film Spatio-temporal landmark: 1931

Shooting: Paris Studio Rattlesnake Productions.

Act IV- Metamorphosis (Envy)

In a fantastic setting, the viewer will follow the artistic and erotic fantasies of a woman who, losing her bearings, undergoes the distortions of reality in which she is trapped, as well as the metamorphosis of 7 female sculptures who turn into goddesses of the apocalypse.

Aesthetics: Surrealism (out of time and out of space)

Spatio-temporal landmark: gardens, castle, period 1951

Shooting: Tourraine chateau de chateau de Chanceaux-Près-Loches

Act V- Dreams (Pride)

Coming from a modest background, a 7 years old girl is denied by her father, her dream to join the Russian ballet. When she finally succeeds, she will fail the audition. Desperate, she commits suicide.

Aesthetics: Expressionism

Spatio-temporal landmark: The 1911 period

Shooting: Conservatoire Russe de Paris Serge Rachmaninoff, Touraine Datcha Les écrivains chez de Gonzague de Saint Bris

Act VI - The Thief of Souls (Avarice)

In a Parisian art gallery, a photographer discovers a strange character, a woman who, broken from a young age, practices anthropophagy to appropriate the souls of the dead.

Aesthetics: Underground

Spatio-temporal landmark: 1981

Shooting: Studio 28 Art Gallery, Paris /

Act VII – The Hunter (Lust)

The universe of a hunter in search of an animal prey merges with the universe of a nightclub depraved and unhealthy, metaphor of human decadence.

Aesthetics: Neorealism

Spatio-temporal landmark: La Factory NYC 1971

Shooting: Paris Studio Rattlesnake Productions , Touraine Forêt de Chanceaux-Près-Loches

IV- The Labyrinth

Following the scene at the beginning of the film, the child who played hopscotch is sucked into a labyrinth that represents the gulf of human vices.

Aesthetic: Surrealist (out of time and out of space)

Spatio-temporal landmark: nowadays

Shooting: Varengeville-sur-Mer, Normandy

RATTLESNAKE PRODUCTIONS FILMING TEAM

DIRECTOR & WRITER

GABRIEL OTERO

PRODUCER

FILIFE DOS SANTOS

EXECUTIVE PRODUCER

GABRIEL OTERO

DIRECTOR OF PHOTOGRAPHY

FRANCOIS XAVIER

PRODUCTION DESIGNER

RATTLESNAKE PRODUCTIONS

EDITOR

RATTLESNAKE PRODUCTIONS

ERNESTO FIGGE

SOUND ENGINEER FOLEY & MIXER

ERNESTO FIGGE





ORIGINAL SOUND DESIGN

MICHEL MOGLIA & PATRICE LORION

La Marelle - Le Labyrinthe - La Chasse - Métamorphose - Wood Sheed

WATERFLOWER

Nyotaimori

SUZANNE BEN ZAKOUN

Rêves

CAMILLE RAPHAEL BERARD

Rêves

FILIPE DOS SANTOS

L'Ecrivain - Le Voleur des âmes

JUAN MARTIN MEDRANO

Vudu Glisser - Rats The Pleine Lune

GABRIEL OTERO

Poker

MARIA DE LA FUENTE

En Carne Propia

NICOLAS KER

Saviour In The City

VERA BAXTER

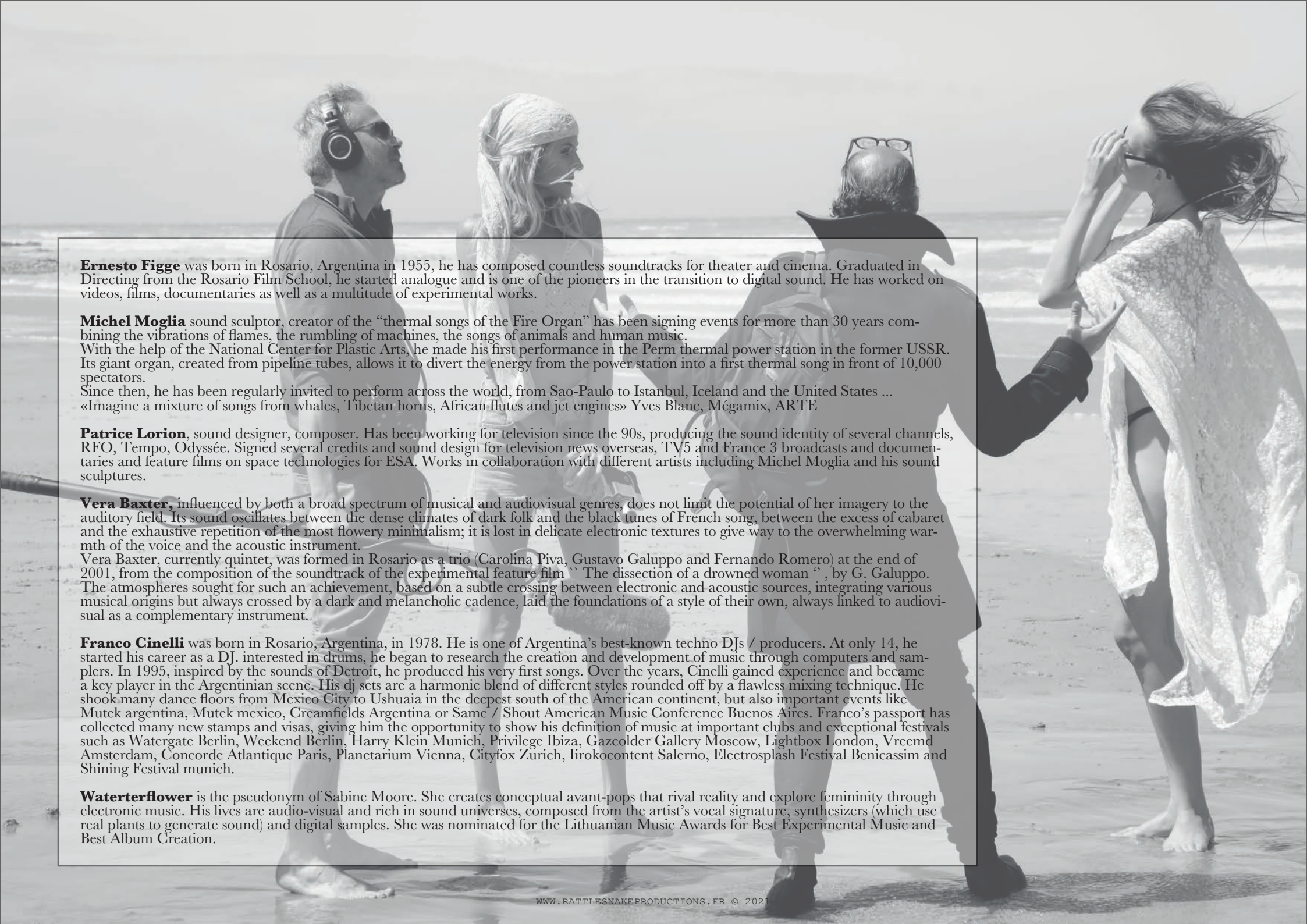
Dancer Cancer

ADRIAN MAGLIA

1961

FRANCO CINELLI

Track Cuatro - The Strings Talks - Black Rhythm



Ernesto Figge was born in Rosario, Argentina in 1955, he has composed countless soundtracks for theater and cinema. Graduated in Directing from the Rosario Film School, he started analogue and is one of the pioneers in the transition to digital sound. He has worked on videos, films, documentaries as well as a multitude of experimental works.

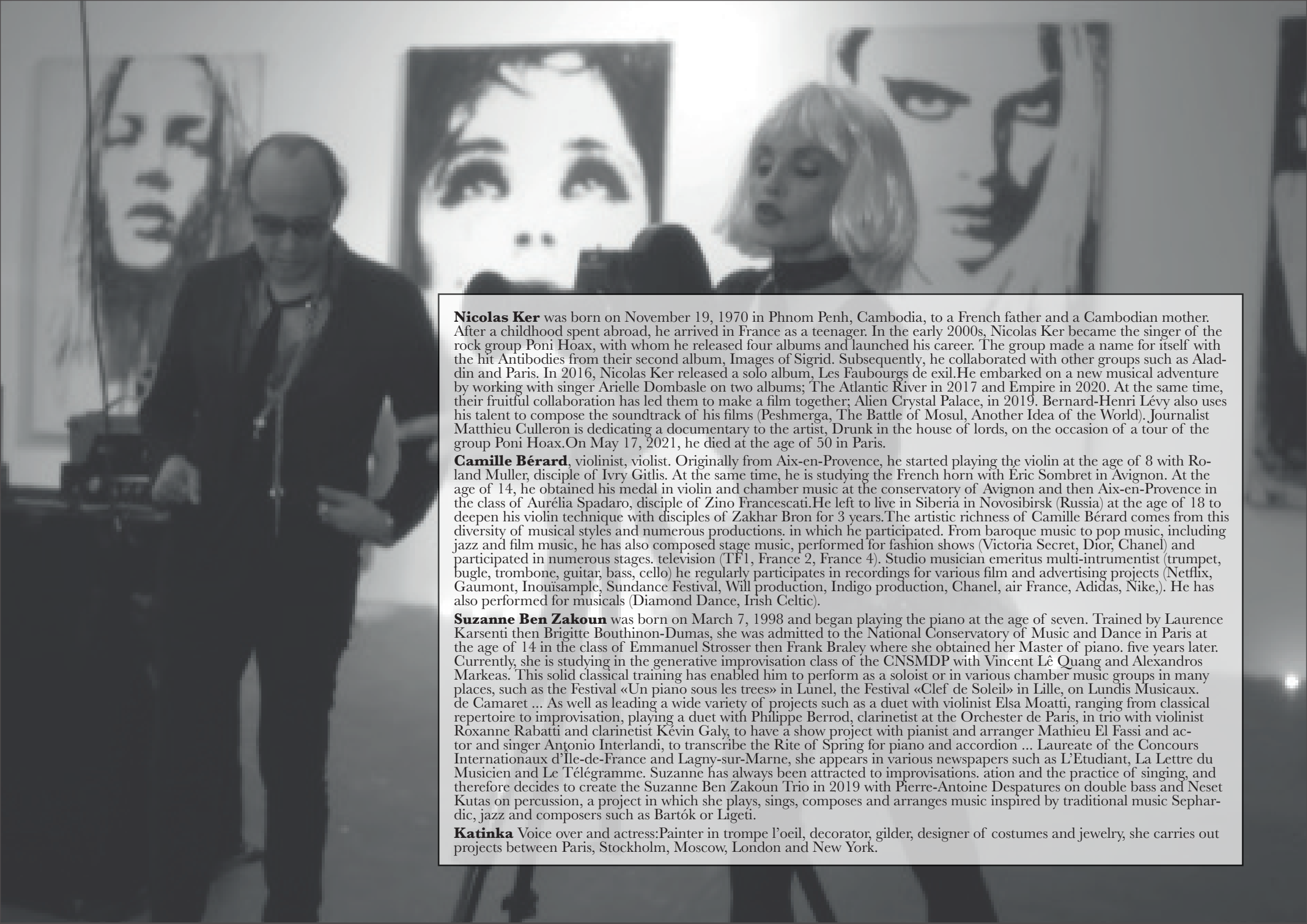
Michel Moglia sound sculptor, creator of the “thermal songs of the Fire Organ” has been signing events for more than 30 years combining the vibrations of flames, the rumbling of machines, the songs of animals and human music. With the help of the National Center for Plastic Arts, he made his first performance in the Perm thermal power station in the former USSR. Its giant organ, created from pipeline tubes, allows it to divert the energy from the power station into a first thermal song in front of 10,000 spectators. Since then, he has been regularly invited to perform across the world, from Sao-Paulo to Istanbul, Iceland and the United States ... «Imagine a mixture of songs from whales, Tibetan horns, African flutes and jet engines» Yves Blanc, Mégamix, ARTE

Patrice Lorion, sound designer, composer. Has been working for television since the 90s, producing the sound identity of several channels, RFO, Tempo, Odysée. Signed several credits and sound design for television news overseas, TV5 and France 3 broadcasts and documentaries and feature films on space technologies for ESA. Works in collaboration with different artists including Michel Moglia and his sound sculptures.

Vera Baxter, influenced by both a broad spectrum of musical and audiovisual genres, does not limit the potential of her imagery to the auditory field. Its sound oscillates between the dense climates of dark folk and the black tunes of French song, between the excess of cabaret and the exhaustive repetition of the most flowery minimalism; it is lost in delicate electronic textures to give way to the overwhelming warmth of the voice and the acoustic instrument. Vera Baxter, currently quintet, was formed in Rosario as a trio (Carolina Piva, Gustavo Galuppo and Fernando Romero) at the end of 2001, from the composition of the soundtrack of the experimental feature film “The dissection of a drowned woman”, by G. Galuppo. The atmospheres sought for such an achievement, based on a subtle crossing between electronic and acoustic sources, integrating various musical origins but always crossed by a dark and melancholic cadence, laid the foundations of a style of their own, always linked to audiovisual as a complementary instrument.

Franco Cinelli was born in Rosario, Argentina, in 1978. He is one of Argentina’s best-known techno DJs / producers. At only 14, he started his career as a DJ. interested in drums, he began to research the creation and development of music through computers and samplers. In 1995, inspired by the sounds of Detroit, he produced his very first songs. Over the years, Cinelli gained experience and became a key player in the Argentinian scene. His dj sets are a harmonic blend of different styles rounded off by a flawless mixing technique. He shook many dance floors from Mexico City to Ushuaia in the deepest south of the American continent, but also important events like Mutek argentina, Mutek mexico, Creamfields Argentina or Samc / Shout American Music Conference Buenos Aires. Franco’s passport has collected many new stamps and visas, giving him the opportunity to show his definition of music at important clubs and exceptional festivals such as Watergate Berlin, Weekend Berlin, Harry Klein Munich, Privilege Ibiza, Gazcolder Gallery Moscow, Lightbox London, Vreemd Amsterdam, Concorde Atlantique Paris, Planetarium Vienna, Cityfox Zurich, Iirokocontent Salerno, Electrosplash Festival Benicassim and Shining Festival munich.

Waterterflower is the pseudonym of Sabine Moore. She creates conceptual avant-pops that rival reality and explore femininity through electronic music. His lives are audio-visual and rich in sound universes, composed from the artist’s vocal signature, synthesizers (which use real plants to generate sound) and digital samples. She was nominated for the Lithuanian Music Awards for Best Experimental Music and Best Album Creation.



Nicolas Ker was born on November 19, 1970 in Phnom Penh, Cambodia, to a French father and a Cambodian mother. After a childhood spent abroad, he arrived in France as a teenager. In the early 2000s, Nicolas Ker became the singer of the rock group Poni Hoax, with whom he released four albums and launched his career. The group made a name for itself with the hit Antibodies from their second album, Images of Sigrid. Subsequently, he collaborated with other groups such as Aladdin and Paris. In 2016, Nicolas Ker released a solo album, Les Faubourgs de exil. He embarked on a new musical adventure by working with singer Arielle Dombasle on two albums; The Atlantic River in 2017 and Empire in 2020. At the same time, their fruitful collaboration has led them to make a film together; Alien Crystal Palace, in 2019. Bernard-Henri Lévy also uses his talent to compose the soundtrack of his films (Peshmerga, The Battle of Mosul, Another Idea of the World). Journalist Matthieu Culleron is dedicating a documentary to the artist, Drunk in the house of lords, on the occasion of a tour of the group Poni Hoax. On May 17, 2021, he died at the age of 50 in Paris.

Camille Bérard, violinist, violist. Originally from Aix-en-Provence, he started playing the violin at the age of 8 with Roland Muller, disciple of Ivry Gitlis. At the same time, he is studying the French horn with Eric Sombret in Avignon. At the age of 14, he obtained his medal in violin and chamber music at the conservatory of Avignon and then Aix-en-Provence in the class of Aurélie Spadaro, disciple of Zino Francescatti. He left to live in Siberia in Novosibirsk (Russia) at the age of 18 to deepen his violin technique with disciples of Zakhar Bron for 3 years. The artistic richness of Camille Bérard comes from this diversity of musical styles and numerous productions, in which he participated. From baroque music to pop music, including jazz and film music, he has also composed stage music, performed for fashion shows (Victoria Secret, Dior, Chanel) and participated in numerous stages. television (TF1, France 2, France 4). Studio musician emeritus multi-instrumentalist (trumpet, bugle, trombone, guitar, bass, cello) he regularly participates in recordings for various film and advertising projects (Netflix, Gaumont, Inouisample, Sundance Festival, Will production, Indigo production, Chanel, air France, Adidas, Nike,). He has also performed for musicals (Diamond Dance, Irish Celtic).

Suzanne Ben Zakoun was born on March 7, 1998 and began playing the piano at the age of seven. Trained by Laurence Karsenti then Brigitte Bouthinon-Dumas, she was admitted to the National Conservatory of Music and Dance in Paris at the age of 14 in the class of Emmanuel Strosser then Frank Braley where she obtained her Master of piano. five years later. Currently, she is studying in the generative improvisation class of the CNSMDP with Vincent Lê Quang and Alexandros Markeas. This solid classical training has enabled him to perform as a soloist or in various chamber music groups in many places, such as the Festival «Un piano sous les trees» in Lunel, the Festival «Clef de Soleil» in Lille, on Lundis Musicaux. de Camaret ... As well as leading a wide variety of projects such as a duet with violinist Elsa Moatti, ranging from classical repertoire to improvisation, playing a duet with Philippe Berrod, clarinetist at the Orchester de Paris, in trio with violinist Roxanne Rabatti and clarinetist Kévin Galy, to have a show project with pianist and arranger Mathieu El Fassi and actor and singer Antonio Interlandi, to transcribe the Rite of Spring for piano and accordion ... Laureate of the Concours Internationaux d'Ile-de-France and Lagny-sur-Marne, she appears in various newspapers such as L'Etudiant, La Lettre du Musicien and Le Télégramme. Suzanne has always been attracted to improvisations. ation and the practice of singing, and therefore decides to create the Suzanne Ben Zakoun Trio in 2019 with Pierre-Antoine Despatures on double bass and Neset Kutas on percussion, a project in which she plays, sings, composes and arranges music inspired by traditional music Sephardic, jazz and composers such as Bartók or Ligeti.

Katinka Voice over and actress: Painter in trompe l'oeil, decorator, gilder, designer of costumes and jewelry, she carries out projects between Paris, Stockholm, Moscow, London and New York.



Steeve Gaudet & Marioara-Dumitrita Cheptene

They have been dancing together since 2011.

They are 15 times national champions, amateurs and professionals, France and Moldova. They teach throughout France and in Europe. They were several times private coaches for the show Dancing with the Stars on Tfl.

They were first crowned professional 10 dance world champions in 2015 !!!

In December 2018, in the professional showdance category, they won a second title of world champions in sports dance. They are finalists for several World Cups and Europe.

It should also be noted that Marioara is European and world champion in Training for the Moldova. Triple world champion so today, they perform everywhere, they teach, coach, train a lot of competitors through about fifteen clubs and have become FFD national judges.

As well as International Judges for the World dancesport federation.

Chloe Rigal

She started classical dance at the age of 4 (2013) in a French Classical Dance School (Art of dance by Anne Claire DOUCET) in Morocco (Agadir) where we lived for 4 years for business. In the summer of 2015, we returned to France to Perpignan and Chloé had been admitted to the Professional Dance course at Synopsis Danse, one of the best classical dance schools in France. She will remain so until 2018, when she left for Paris for her father's work. During these 3 years, she will start classical dance competitions and will have the Pre-Professional Gold Medal at the National Dance Confederation in Lyon (May 2018). From September 2018 to December 2018, she will go to the dance school classical Terpsichore in Paris and she will have a silver medal at the international classical dance competition of Grace (October 2018). Immediately after, she obtained 89.25 / 100 for her first participation in the YAGP Paris (Youth America Grand Prix), one of the most famous classical dance competitions, after which she was admitted to the Opera Ballet School. from Paris to Paris for a 6-month training course (January 2019 / June 2019)

She will return to Terpsichore Dance School in September 2019 until June 2021. Between September 2019 and March 2020 (just before the international Covid pandemic), she will participate in numerous classical dance competitions with several gold medals unanimously (3), gold medals (10), silver medal (2) in the Pre-professional category and always and often the youngest in its category.

She also won numerous Intensive Courses at the Très Haute Ecole de Danse Classique such as The Royal Ballet de Londres (2020 + 2021), The Summer intensive Princess Grace Academy Monaco (2021) and participated in several intensive courses such as Summer Intensive Art of Marseille (2020), Etoile Ballet Stage in Paris (January 2021), Summer Classic Intensive with Arnaud Dreyfus (July 2020) and International Ballet Summer Workshop in Arcachon (summer 2019 + 2020) with the Artistic Direction of the Ecole de Ballet de the Paris Opera.

In 2020, she will participate in her first film, The 7 Vices, playing the role of a young Russian girl who wanted to become a ballet dancer.



MAKEUP AND HAIRDRESSER

CLARA FERRER, ANAÏS DECOUDUN BOISSY

PAMELA FERREIRA

EFFETS SPÉCIAUX

CLARA FERRER , ANAÏS DECOUDUN BOISSY

DIRECTOR OF PHOTOGRAPHY

FX

DIRECTEUR ARTISTIQUE

GABRIEL OTERO

STORYBOARD

ANA MARIA SUGDEN

MASTER OF CALLIGRAPHY

TOMOKO FURUKAWA

COSTUME

NOBUKI HIZUME

HEAD PIECES METAMORPHOSIS

STEPHANIE LAMBERT

KIMONOS NYOTAIMORI

KATINKA

POKER, THE WRITER, WITCH

DUO STYLE BRUNO PETIT ET CORINNE PION

DREAMS

CLARA FERRER & ANAÏS DECOUDUN BOISSY

DIABLO

SPECIAL GUEST APPEARANCE

ARIELLE DOMBASLE

ET

NICOLAS KER

THE MAIN CASTING

MARY DRE MOTEMA

CHIHIRO NIUYA

KATINKA

JIMENA BUTTIGLIENGO

CHLOÉ RIGAL

PATRICIA KAN

MARIOARA CHEPTENE

STEEVE GAUDET

EMILIE LANG

TOMOKO FURUKAWA

TAKAKO OGAZAWARA

STEPHANIE LAMBERT

PIERRE CHEREMETIEFF

DAVID FUCHS

KEYLINE

DATE	16/08/2020	NUIT	JOUR X
PRODUCTION	RATLESNAKES Production		
FILM	THE 7 VICES		
Réalisateur	GABRIEL OTERO	Dir. Photo	Fx
PLAN	S / 6	PRISE	1
	Factory		

Interview with GABRIEL OTERO

What message do you want to get across?

The message I wanted to get across is that all human beings are drawn to vice. This is what I show at the end of the film when the little girl falls into the maze and separates from her shadow, like Alice in Wonderland falling into the white rabbit hole. And also and above all, what I want to show is that we are destroying the planet by our own vices.

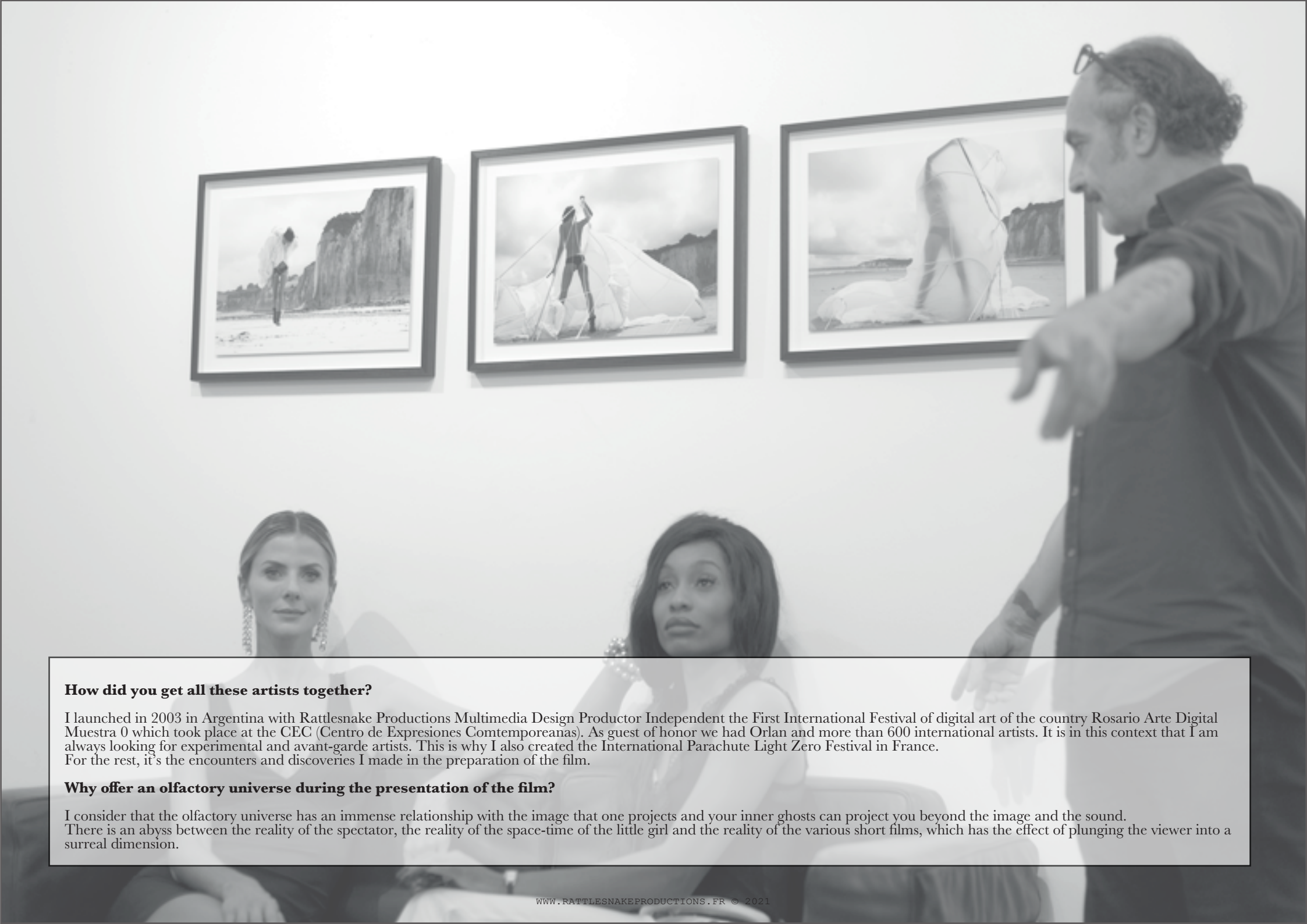
What are the important details of the film?

There are lots of little details and nods throughout the film, things you can see and things that come back to us afterwards ...
For example, the objects on the table at the start of the film represent the metaphorical introduction to the film. Cortazar's hopscotch, Kafka's metamorphosis and at the end, we end with the Borges labyrinth. There is also in the passage on gluttony, the Sand Woman book by Hiroshi Teshigahara, a Japanese film released in 1964. In the poker scene, all the walls which are in fact mirrors, are covered with the pages of the Journal book 1970- 1986 by Andrei Tarkovsky. We can also see in the vice of laziness with the writer, 2 books by Ana Maria Sugden: The Wandering Agreements and the Curse of the Essence. This character reads a book, the cursed memories of Patrick Mimouni. There is also a small spoiler in the writer's scene when he shows a book that will hopefully become known, JE T'ATTENDS, MON AMOUR, which is in fact one of my works on violence against women, women and which will be one of my next films. There is still a plethora of literary nods in the dream scene for example next to little Tasha, is Oscar Wilde's The Walk from the Reading Jail. In Sin of Greed, actress Jimena Buttiliengo reads Jorge Luis Borges's book Aleph. In Wood Sheed we can catch a glimpse of the poster for our next film called ELEVEN, but I won't tell you more, first you have to tell me what your favorite vice is ...

How did you come up with the idea for this film?

The idea for this film came to my mind while I was working as a photographer in Cannes for a fashion show and I had a room that had the number 7. This is when I remembered that I too I was a director and that the next time I come to Cannes, it would be with a film! It was in 2017!





How did you get all these artists together?

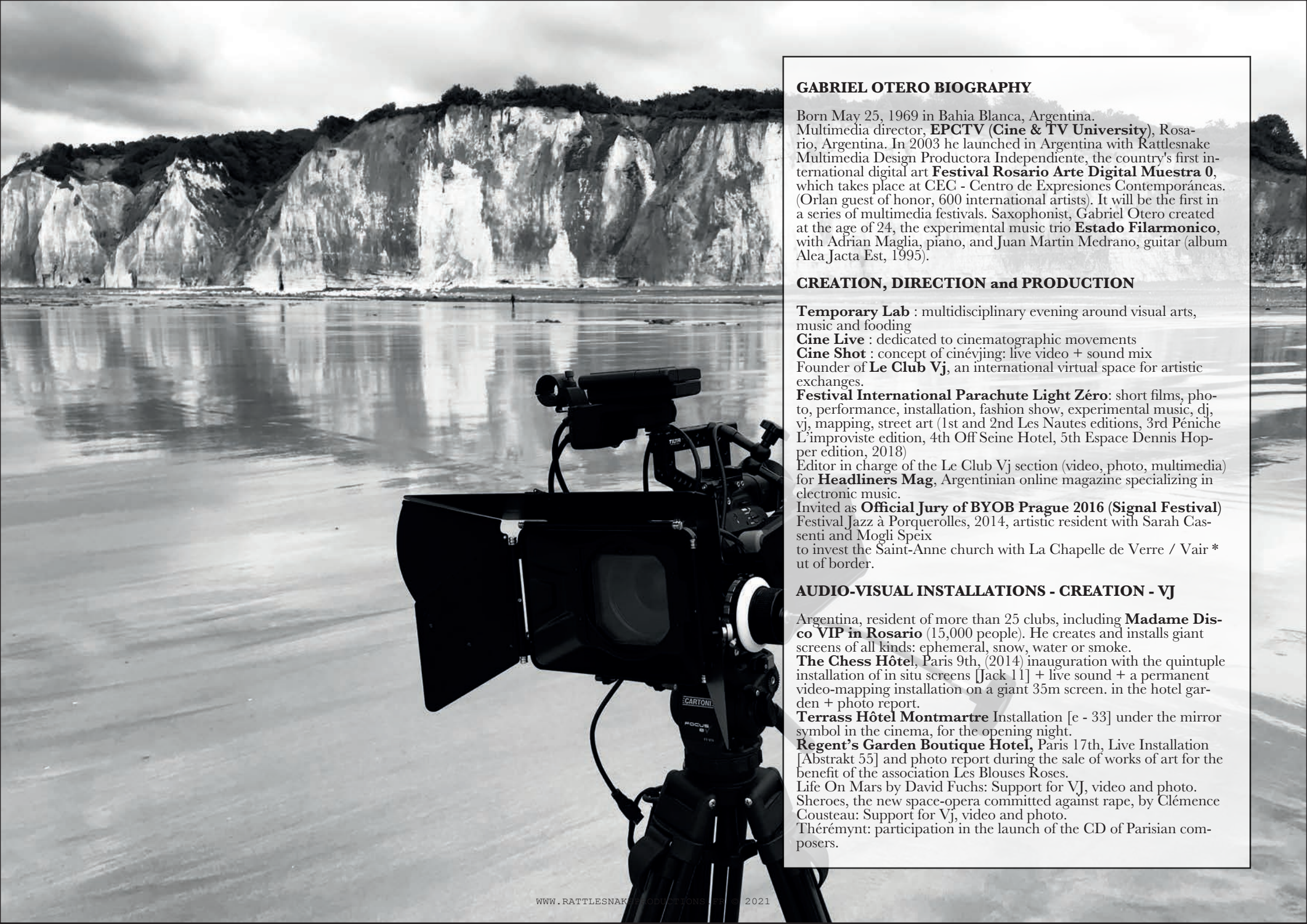
I launched in 2003 in Argentina with Rattlesnake Productions Multimedia Design Producer Independent the First International Festival of digital art of the country Rosario Arte Digital Muestra 0 which took place at the CEC (Centro de Expresiones Comtemporeanas). As guest of honor we had Orlan and more than 600 international artists. It is in this context that I am always looking for experimental and avant-garde artists. This is why I also created the International Parachute Light Zero Festival in France. For the rest, it's the encounters and discoveries I made in the preparation of the film.

Why offer an olfactory universe during the presentation of the film?

I consider that the olfactory universe has an immense relationship with the image that one projects and your inner ghosts can project you beyond the image and the sound. There is an abyss between the reality of the spectator, the reality of the space-time of the little girl and the reality of the various short films, which has the effect of plunging the viewer into a surreal dimension.







GABRIEL OTERO BIOGRAPHY

Born May 25, 1969 in Bahia Blanca, Argentina. Multimedia director, EPCTV (Cine & TV University), Rosario, Argentina. In 2003 he launched in Argentina with Rattlesnake Multimedia Design Productora Independiente, the country's first international digital art **Festival Rosario Arte Digital Muestra 0**, which takes place at CEC - Centro de Expresiones Contemporáneas. (Orlan guest of honor, 600 international artists). It will be the first in a series of multimedia festivals. Saxophonist, Gabriel Otero created at the age of 24, the experimental music trio **Estado Filarmonico**, with Adrian Maglia, piano, and Juan Martin Medrano, guitar (album Alea Jacta Est, 1995).

CREATION, DIRECTION and PRODUCTION

Temporary Lab : multidisciplinary evening around visual arts, music and fooding

Cine Live : dedicated to cinematographic movements

Cine Shot : concept of cinévjing: live video + sound mix

Founder of **Le Club Vj**, an international virtual space for artistic exchanges.

Festival International Parachute Light Zéro: short films, photo, performance, installation, fashion show, experimental music, dj, vj, mapping, street art (1st and 2nd Les Nautés editions, 3rd Péniche L'improvisite edition, 4th Off Seine Hotel, 5th Espace Dennis Hopper edition, 2018)

Editor in charge of the Le Club Vj section (video, photo, multimedia) for **Headliners Mag**, Argentinian online magazine specializing in electronic music.

Invited as **Official Jury of BYOB Prague 2016 (Signal Festival)** Festival Jazz à Porquerolles, 2014, artistic resident with Sarah Casenti and Mogli Speix

to invest the Saint-Anne church with La Chapelle de Verre / Vair * ut of border.

AUDIO-VISUAL INSTALLATIONS - CREATION - VJ

Argentina, resident of more than 25 clubs, including **Madame Disco VIP in Rosario** (15,000 people). He creates and installs giant screens of all kinds: ephemeral, snow, water or smoke.

The Chess Hôtel, Paris 9th, (2014) inauguration with the quintuple installation of in situ screens [Jack 11] + live sound + a permanent video-mapping installation on a giant 35m screen. in the hotel garden + photo report.

Terrass Hôtel Montmartre Installation [e - 33] under the mirror symbol in the cinema, for the opening night.

Regent's Garden Boutique Hotel, Paris 17th, Live Installation [Abstrakt 55] and photo report during the sale of works of art for the benefit of the association Les Blouses Roses.

Life On Mars by David Fuchs: Support for VJ, video and photo.

Sheroes, the new space-opera committed against rape, by Clémence Cousteau: Support for Vj, video and photo.

Thérémynt: participation in the launch of the CD of Parisian composers.



AUDIO-VISUAL WORK & AWARDS

SHORTS

No Brand - (2002)
Likuidreams - (2002)
Políticos de Mierda - (2002)
Vinilo War - (2002)
Absolut Bushit - (2002)
Deadtime - (2002)
Speed - (2002)
Perra Maldita - (2002)
Metrodogma - (2002)
Los Piqueteros - (2002)
Cura del Orto - (2002)
Que viajes Traes Tio - (2002)
Sensorial part II (2003)
9 de Copas - (2003)
Erebo - (2004)
Scream - 2004)
Mc Clean - 2004)
Brain Damaged - (2005)
Tout est Possible (2013)
La toute-puissance des rythmes (2014)
235 (92) (2015)
Sin Permiso (2015)
Dancing in the Space (2017)
Cinema Verite (2020)

FEATURE FILMS

The 7 Vices (2021)
This film is the first feature film by Argentinian director Gabriel Otero.

Eleven (2023) -
Work in progress

Je t'attends mon amour (2025)
Work in progress

AWARDS & SELECTIONS

Deadtime (2002)

Official Selection Finalist
Neurofilms Festival, Argentina.

Speed (2002)

Official Selection Finalist
Neurofilms Festival, Argentina.

Que Viaje Traes Tio (2002)

Official Selection Finalist
The Ten Second Films Competition, New York USA.

9 de Copas (2003)

Jury Mention Best Concept
Festival de Cine de terror, Fantastico y bizarro, Buenos Aires Rojo Sangre

Mc Clean (2004)

Jury Honorable Mention
Festival of Cine Digital, Vina del Mar, Chile

Brain Damaged (2005)

Official Selection
Festival Images Contre-Nature, Marseille, France.

Tout est Possible (2013)

Official Selection
Festival Images Contre-Nature, 2014 Marseille, France

La toute-puissance des rythmes (2014)

Official Selection

Pixels of Identities International Experimental Video Art Festival, Museo deAlmeria, Spain.
Madatac Madrid Muestra de Arte Digital Audiovisual y Tecnologias Avanzadas Contemporaneas.
Papay Gyro Nights Art Festival 2015
Papay Westray, Orkney, Scotland 2015
Hong Kong 2015
Noida International Film Festival 2015

Cinema Verite (2020)

Award Winner Best Director Short Film
Lacorne International Film Festival 2021
Award Winner Best Experimental Short
London Independent Film Awards 2021
Official Selection
Festival PLAY Videoarte y Cine Experimental 2021
Finalist Best Cinematography
Tokyo International Monthly Film Festival 2021
Finalist Best Experimental
Paris Play Film Festival 2021
Finalist
Paris International Film Awards 2021
Semi Finalist
London Indie Short Festival 2021
Semi Finalist
Berlin Shorts Awards 2021
Official Selection
Bucharest Short Cut Cine Fest 2021
Official Selection
Mumbai Entertainment International Short Film Festival 2021
Official Selection
Le Festival Napoleon 2021

The 7 Vices (2021)

Award Winner Best Feature Film
Award Winner Best Actress Arielle Dombasle
Red Movie Awards Reims 2022

Award Winner Best Director Feature Film
Paris Cinema Awards 2021

Award Winner Best Cinematography
Argenteuil International Film Festival 2021

Award Winner Best Art Director
Award Winner Best Cinematography
Moscow Russia International Film Festival 2021

Award Winner Best Experimental Film
New York Movie Awards 2021

Award Winner Best Actress
Award Winner Best Scenography
Award Winner Best Costume Design
Honorable Mention Best Sound Design
Honorable Mention Best Actress
Honorable Mention Best Director Debut
Master of Cinema Moscow 2022

Award Winner Best Experimental Film
Award Winner Best Sound Design
Tokyo International Film Festival 2021

Award Winner Best Foreign Feature
London Independent Film Awards 2021

Award Winner Best Sound Design
New York Neorealisme Film Awards

Award Winner Best Cinematography
Honorable Mention Experimental Film
Art Film Awards 2021

Award Winner Silent Film
Award Winner Sound Design
Outstanding Achievement Award Debut Filmmaker
Outstanding Achievement Award Best Director
Outstanding Achievement Award Experimental Film
Outstanding Achievement Award Film on Nature - Environment - Wildlife
Outstanding Achievement Award Best Actress Acted by Jimena Buttigliengo
Calcuta International Cult Film Festival 2021

Award Winner Best VFX / Special Effects
Award Winner Best Costume Design & Make Up
Athens International Art Film Festival 2021

Award Winner Best Cinematography
Award Winner Best Editing
Award Winner Best Sound Design
Award Winner Best Actress Acted by Jimena Buttigliengo
Outstanding Achievement Award Best Director
Outstanding Achievement Award Debut Filmmaker
Outstanding Achievement Award Experimental Film
Black Swan International Film Festival 2021

Award Winner Best Director
Award Winner Best Actress Jimena Buttigliengo
Award Winner Best Supporting Actress Chihiro Niuya
Award Winner Best VFX Artist
Award Winner Best Sound Design
Outstanding Achievement Award Experimental Film
Outstanding Achievement Award Cinematography
L'Age d'Or International Arthouse Film Festival 2021

Award Winner Best Feature Film
Glasgow The Monthly Film Festival 2021

Finalist Best First Time Director
New York Oniros Film Awards

Finalist Best Feature Film
Rome Independent Prisma Awards

Finalist Best Experimental
European Film Festival Mainstream & Underground

Finalist Feature Film
Auber International Film Festival 2021

Finalist Feature Film
Lacorne International Film Festival 2021

Finalist Feature Film
Paris International Film Awards 2021

Official Selection
Diamond Eye 2021

Official Selection
Actor & Director Award 2021

Official Selection
Milan Gold Awards 2021

Semi Finalist Feature Film
BLOW-UP · International Arthouse Filmfest · Chicago

Semi Finalist
Vancouver Independent Film Festival 2021

Semi Finalist
Calgary Independent Film Festival 2021





THE 7 VICES, THE FIRST FEATURE FILM BY GABRIEL OTERO BORN IN ARGENTINA IN 1969.

Gabriel Otero takes us into his labyrinth of a “Walking on the Wild SIDE” of the 7 deadly sins ”.

Its metamorphosis of human decadence leaves us breathless and full of hope !!!

Its Black & White color palette swirls from blacks to grays to tend towards the purest whites.

His talented Light, alternately violent & soft, is tinged with Eroticism.

Her camera like a magnifying glass crystallizes her expressionist palette and takes us into her cosmic dimension of emotions.

The “Sound music” of its international musicians sets the rhythm of its incredible images.

Gabriel Otero is an angel-demon who brings us out of our inert state and awakens us to culture with an alert gaze.

Many artists surround him but the master is Him !!!

Eva...



WWW.RATTLESNAKEPRODUCTIONS.FR

contact@rattlesnakeproductions.fr

THE 7 VICES

© 2021



FORMAT TOURNAGE THE 7 VICES

Digital Format 4096 X 2160

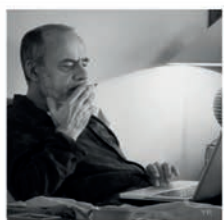
Aspect Ratio 16/9

Frequence 24 I/S Bitrate 410 Mbps Intra

Color Profil Canon Clog 3 C Gamut Neutral

Duration 02.03.03

La Langue Original Du Film Anglais



par

Patrick Mimouni

À propos des Sept Vices, un film de Gabriel Otero

16 septembre 2021

Primé dans plusieurs festivals, le cinéaste argentin a conçu son premier long métrage comme on conçoit une œuvre mystique, mais pas moins moderne.



Scène du film « Sept Vices », un film de Gabriel Otero.

Il y a, chez Gabriel Otero, la croyance que le cinéma est voué à continuer la littérature par d'autres moyens que la littérature ; une croyance qui ne va plus de soi aujourd'hui.

Cinéaste argentin, primé dans plusieurs festivals de films expérimentaux, Otero a conçu *Les Sept Vices*, son premier long métrage, comme on conçoit une œuvre mystique, mais pas moins moderne.

Aucun dialogue. Même si, parfois, les acteurs parlent, nous n'entendons pas ce qu'ils disent, ce dont ils parlent relève de l'évidence, nous n'avons pas besoin d'en connaître le détail.

Le film est tiré de la *Summa theologica* de saint Thomas d'Aquin, la seule voix à se faire entendre dans ce film.

Mais pas de paroles inutiles ! Thomas d'Aquin ne fait pas un sermon. Il se contente de livrer une espèce de fable à une petite fille qui, en l'occurrence, incarne le public idéal ; une fable qu'il s'agit de contempler (au sens où l'entendent les mystiques) et de méditer.

Otero ne produit pas pour autant un cinéma « religieux ». Il n'est pas question pour lui de s'adresser exclusivement à des « croyants ». Ce qui lui importe, c'est de réaliser quelque chose de beau.

Le thème des sept péchés capitaux s'est inscrit dans l'histoire de l'art aussitôt après la parution de l'ouvrage de saint Thomas d'Aquin. Giotto fut le premier à s'en inspirer, suivi par un grand nombre de peintres, mais également de cinéastes.

Ainsi, en 1962, un producteur italien, Goffredo Lombardo, eut l'idée d'un film en sept sketches, qu'il confia à sept réalisateurs (Godard, Chabrol, Demy, Vadim, etc.), en prenant pour arguments les sept vices mortels dénoncés par l'auteur de la *Summa theologica*.

Otero a repris la même idée, à ceci près qu'il s'est chargé de réaliser les sept épisodes consacrés chacun à un péché capital, c'est-à-dire par ordre d'entrée en scène, la gourmandise, la colère, l'orgueil, l'envie, la paresse, la luxure, l'avarice.



Scène du film « Sept Vices », un film de Gabriel Otero.

Pourquoi la gourmandise ? Hein ? Il s'agit d'un péché trop courant, et trop véniel, pour qu'on puisse le qualifier de « capital », à moins d'envisager la gourmandise comme le désir enfantin par excellence et, à ce titre, comme la racine du mal.

La gourmandise, dans le film d'Otero, nous transporte au Japon à une époque indéterminée, probablement à la fin du XIX^e ou au début du XX^e siècle. Nous sommes dans une maison de plaisir vouée à l'art de la prostitution comme l'art du jardin ou à celui de la cuisine, un lieu merveilleux incarné par une *geisha* et ses suivantes.

Otero a réussi à retrouver le scintillement en noir et blanc du cinéma de Mizoguchi. Même sorte de délicatesse, même sorte de subtilité, même sorte de charme, ce qui est d'autant plus étonnant que le film a été réalisé en France. On songe à *India Song* de Marguerite Duras, chargé de la moiteur de Calcutta et de sa morbidesse, et pourtant tourné au bois de Boulogne.



Scène du film « Sept Vices », un film de Gabriel Otero.

Un festin va avoir lieu dans cette maison de plaisir ; un festin servi sur le corps de la *geisha*, mais qui n'inclut pas la *geisha*, une femme donnée à contempler, mais non à posséder. Seulement, voilà, l'un des convives ne résistera pas à la tentation de la caresser. Résultat : on coupera le doigt du coupable avec un coupe-cigares en métal d'un tranchant redoutable ; le doigt, pour ne pas dire le sexe.

Le deuxième épisode du film traite de la colère en nous transportant dans un cercle de jeu fréquenté par la pègre. D'un vice à l'autre, Otero véhicule la même lumière en noir et blanc, éloignée à présent de Mizoguchi, mais qui ne conserve pas moins son charme.



Scène du film « Sept Vices », un film de Gabriel Otero.

C'est cette lumière qui constitue le véritable fil conducteur de ce film. On la retrouvera réinventée dans chaque sketch, notamment dans celui consacré à la luxure, où Otero réussit à recréer l'atmosphère de la *factory* d'Andy Warhol, ou encore l'univers d'un écrivain comme Bukowski dans la séquence consacrée à la paresse.

Il y a, chez Otero, un art de la photographie qui fait, à soi seul, l'intrigue de son film. Il place inévitablement son spectateur dans la position d'un lecteur. C'est en cela, précisément, qu'il réalise quelque chose de beau.

THÈMES

GABRIEL OTERO

SEPT VICES

THE 7 VICES BY GUSTAVO GALUPPO

The 7 vices is a kind of enigmatic fabric, an open weave of paths that intersect and bifurcate to compose and decompose something that always and inevitably runs away. Details, flashes, textures, sounds, layers, music, times, references, quotes, each particle is articulated with the rest within a logic that cannot be determined exactly because it is known to be traversed by mystery and shadow. Although the structure is presented as episodic, there is no strict autonomy in the parts, but each one of them appears as a distant echo of the others, like an anomalous mirror that multiplies its faces in an expansive way. In each detail of the image a trace is drawn, a remnant, a vestige of something ominous that is sensed as greater than each story (each one, a vice). It is about the fall, the disintegration. These are small dreamed anecdotes that step by step make up the fierce nightmare of decadence.

Times and places intertwine in a playful way. If you are in a time and in a place, the next step, suddenly, you can be on the other side of the world and in a distant time. Everything is encrypted, dated, data, as if such data were the cipher of an enigma to be solved. But the proposed game is cunning in its tenacity. It is not known where the trip takes us or for what. The dates and places typographically indicated on the screen are finally and only a remnant of information from which the dreamlike atmosphere disregards to follow its course of shadows. Although we are spatially and temporally located in each section, the tenacious dream builds another time and another homogeneous and mysterious space, which is nothing but the imminent time of the fall.

The 7 vices is also, in its atmospheric dreamlike fabric, a celebratory game of quotes and references. All cinemas fit into The 7 vices. Also all the books and art forms. There, The 7 vices is a kind of somewhat ethereal monster. A weightless creature. A Frankenstein built with scraps of other dreams. From film noir to mysticism. From the representation of the Orient to the snobbish world of contemporary art. The trip ignores the strict logic of the scales and articulates the distant with a nightmarish fluidity. At times you might think that you are in a Greenaway film, in others in a Lynch film, in others in a Mathew Barney film, in others in a Jodorowski film, in others in the middle of film noir, in others in silence, in others in the sophisticated forms of the contemporary. But none of this works as a simple appointment and tribute, but as a systematic assimilation of the diverse in a new singular form. One is, always and undoubtedly, in the particular universe proposed by The 7 vices.

In this singular articulation of quotes and references, as in the diversity of assimilated cinemas, the constant figure of the cinematographic stereotype of the hypersexualized woman prevails. Fatal women, geishas, dancers, psychopaths: the cliché is evident in its artifice and the disintegration of the world points to the omnipresent masculine gaze that accelerates the fall with its ferocious dream.

If the figure of the narrative structure of The 7 vices is that of the fabric or that of the anomalous map, it is also, as indicated at the end, that of the Borgean labyrinth. And there, so close to the end, in a possible center of this labyrinth, we meet Tomás de Aquino and a girl in front of the sea: "Daughter, I want to tell you a story." The center of the labyrinth is not the exit, and the dream of the fall has no end.





CULT CRITIC™

THE FILM MAGAZINE

Volume 8 Issue 30



INTERVIEWS

Timo Jacob
Gabriel Otero

FILMS OF THE MONTH

I Live
Who? Cares
By the River
House No. 18
An Angel Arrives
Humari Khushboo

One Too Many Tear
This Case & My Life
A Fire Inside (Part two)
There's No Hell Like Home
Exist, not exist: Zero Tolerance

REVIEWS

Last wish
Come outside
The 7 Vices



Published by
HUMAN LAB CORPORATION

AUGUST
2021

The 7 Vices

By CULT CRITIC - August 7, 2021

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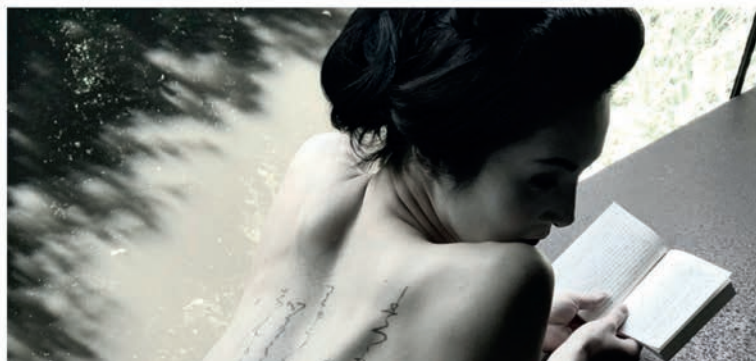


Directed by **Gabriel Otero** | Reviewed by **Adva Reichman**

The feature film 'The 7 Vices' travel between time and space, following the 7 deadly sins: pride, laziness, gluttony, lust, avarice, envy and anger. The 7 sins, also known as the capital vices, or cardinal sins, is a grouping and classification of vices within Christian teachings.

In the film, each vice is its own stand-alone short film, taking place in a separate time and space. Each film presents a different visual style and language, yet they are thread together by a story teller, Saint-Thomas d'Aquin, who sharers them with an innocent 7 year old girl, who symbolizes purity.

The writer, director, Gabriel Otero, say that "the seven sins highlight the decay of human behavior and the resulting reality: The destruction of the earth and its living beings, thus revealing the self-destructive nature of man."



And so, with great skill, he brings them to life, hoping to expose them for what they are and warn others from their toxic temptation.

The first vice we watch come alive is gluttony. We follow a beautiful young Geisha in Japan, and get a sneak pick into her rituals and status consequences. As we still ponder over the provoking material, the film makes its way to the vices, introducing new characters in different settings and in diverse parts of the world. The director explored unique lifestyles and professions such as ballerinas and poker players, finding the uniqueness in them all, but portraying the danger behind each.

Each sin exhibits itself through a unique point of view, using various cinematographic aesthetics such as surrealism, underground, new wave, neorealism and films noir.

Other than the narrator, the characters rarely speak, and it is the strong visual and their actions that portray the vice. The characters remain intriguing and almost secretive as if we could never really touch them. I do need to mention that in my personal opinion, the film over sexualized the women on screen.



The cinematography is exquisite and picturesque. The filmmakers took their time and savored each frame. The locations were carefully picked and beautifully handled. From grandiose beaches to mansions, lakes, forests, secret poker games, art galleries and more. The cinematography, done by Francois Xavier, accentuates the beauty all around, and through it, the severity of the sin. I do wish the pacing was a bit faster, but the editing made up for it most of the time and kept it flowing.

The director states the "the film pays homage both to classical writers such as Borges, Cortázar, Hemingway, Tolstoy, Rimbaud and Kafka, as well as to great directors such as Charles Chaplin, Cronenberg, Tarkovsky, Kubrick, Greenaway, Godard, Chris Marker and Dziga Vertov... Each part of the film evokes a powerful artistic universe: by Warhol, Basquiat, Pollock, Bosch."

And indeed, this film is beautifully crafted, done with much talent and expertise. It sheds light on an imperfect society and the path many people walk on. It has a strong statement and powerful imagery. Congrats to its creators.

- RATTLESNAKE PRODUCTIONS PRESENTS -

A monochrome film by GABRIEL OTERO



七の犬罪

CHIHIRO MARY PATRICIA KATINKA JIMENA MARIOARA CHLOÉ
NIYA DRE MOTEMA KAN KAN BUTTGLENGO RIGAL
TOMOKO TAKAKO EMILIE PIERRE STEPHANIE MARIOARA CHLOÉ
FURUKAWA OGASAWARA LANG CHEREMETIEFF LAMBERT STEEVE DAVID
FUCHS

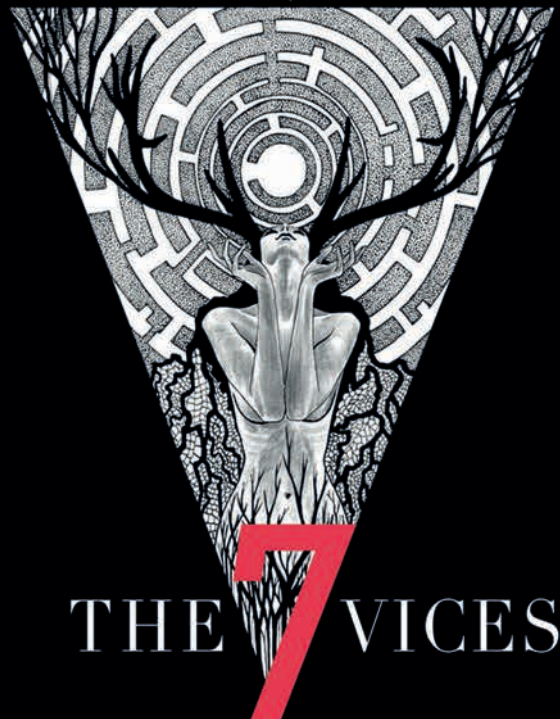
SPECIAL GUEST APPEARANCE
ARIELLE DOMBASLE and NICOLAS KER

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EDITOR ANDREW WOODS / PRODUCTION DESIGNER ANDREW WOODS / PRODUCTION DESIGNER ANDREW WOODS / DIRECTOR OF PHOTOGRAPHY DE
MUSIC COMPOSER NICHOLAS KER, NICHOLAS WOODS, PATRICK LORON, MATTHEW DUNN, ANDREW WOODS, VELO BARTLE, SUZUKI BEA D'ARNAUD, FILIPE DOS SANTOS, GABRIEL OTERO, FRANCIS CHATEL, BARBA DE LA FUENTE, JUAN MARTIN MORALES
CASTING DIRECTOR GABRIEL OTERO / COSTUME DESIGNER NICHOLAS WOODS, STEPHANIE LAMBERT, KATINKA, DODI STYLI, LISA RIBALDI

SOUND ENGINEER & MIXER ENRICO FOGGI / ASSE OF COSTUME CLARA FERRELL, ANAIS DELCOURT ROSSO, PAOLA FERRELL
TE CLARA FERRELL, ANAIS DELCOURT ROSSO / CHARACTERARTIST CLAUDE DANNE, LAURE OLIVIERO / DIRECTOR OF POST-PRODUCTION ANAIS DELCOURT ROSSO, SAÏRA KERN

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A monochrome film by GABRIEL OTERO



THE 7 VICES

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