

SEA OF FIRE

Tagline:

Where the spiral calls, the crystal hums... and dance ignites the Sea of Fire.

Logline:

Drawn by a mystical spiral, the Daughter of the Moon leaves space behind and journeys through the Sea of Fire, the ocean's depths, and a crystal cave, toward a realm where everything becomes music.

Synopsis:

The Daughter of the Moon leaves her celestial home, young and anxious, seeking the unknown. Drawn by a mystical spiral at the Sea of Fire, she embarks on a journey to the bottom of the ocean, enters a crystal cave, and, guided by sounds and images, crosses into a mystical land where everything becomes music.

Sea of Fire is an experimental dance music hybrid short film, that weaves live-action performance into surreal visual worlds through movement, music, and poetic imagery.

Specs

Runtime: 12:30

Format: 4K DCI (4096×2160)

Frame Rate: 24 fps

Aspect Ratio: 1.90:1

Country of Origin: Greece / India / USA

Language: Non verbal (dance) + Urdu language vocals

Subtitles: English / Greek / French (Urdu vocals)

Sound: Stereo, 48 kHz (24-bit master)

Cameras: Blackmagic Pocket Cinema Camera 6K, ARRI Alexa Mini

Lenses: Angénieux Optimo Legacy Series, ARRI Primes

Trailer: [Click here to watch](#)



Sea of Fire – Cave



Sea of Fire – Space



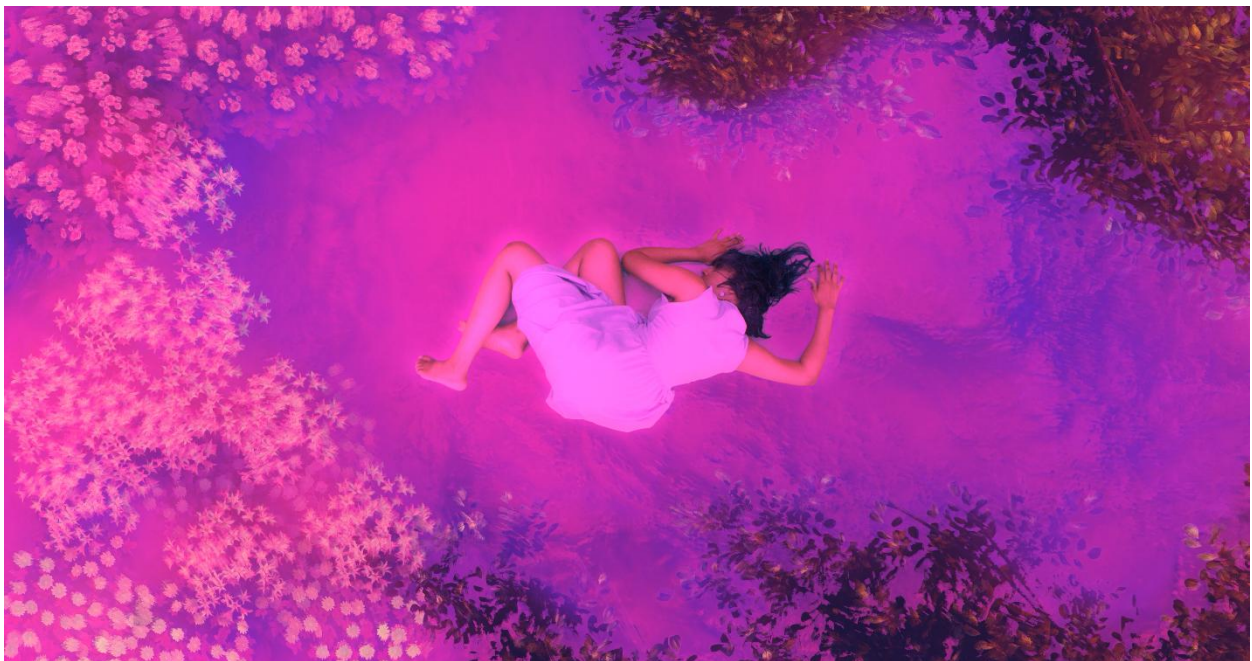
Sea of Fire – Undersea

DIRECTOR STATEMENT (SHORT)

Sea of Fire is a 12-minute experimental dance music hybrid film: an inner passage from the celestial to the elemental, toward uncertainty, surrender, and rebirth. It follows the Daughter of the Moon, young and anxious, as she leaves her home in space and follows a mystical spiral into the Sea of Fire, descending to the ocean's depths, entering a crystal cave, and crossing into a mystical land where everything becomes music.

The film grew out of my years studying Indian classical music in India and later returning to Greece, where the idea began to take shape on a remote island. At its core is a question that feels both ancient and contemporary: what do we do with the restlessness of the heart, and with the search for the unknown, outer and inner? The lyrics draw from a ghazal by Hafez of Shiraz, and in it I found the emotional spine of the Daughter of the Moon: desire as motion, anxiety as gravity, and transcendence as a shift in perception.

I approached Sea of Fire as a dance music art poem rather than a conventional narrative, live-action performance woven into animated worlds. Made through cross-cultural collaboration among artists and organizations from Greece, Pakistan, India, Iran, and USA the film is simply the reality of how we worked, as artists without borders. For me, Sea of Fire is an imprint.



Sea of Fire – Mystical Land

DIRECTOR STATEMENT (LONG)

Sea of Fire is a 12-minute experimental dance music hybrid film, an inner passage from the celestial to the elemental, toward uncertainty, surrender, and rebirth. The story follows the Daughter of the Moon, young, anxious, and drawn toward the unknown, as she leaves her celestial home in space and follows a mystical spiral into the Sea of Fire. Her journey begins in space: she travels toward the Sea of Fire, sinks to the bottom of the ocean, enters a crystal cave, and finally crosses into a “mystical land” where everything becomes music.

After four years of studying Indian classical music in India, I returned to Greece and spent time on a remote island. That is where the inspiration for Sea of Fire began to take shape.

At the foundation of this film is a question that feels both ancient and contemporary: what do we do with the restlessness of the heart, and with the search for the unknown, outer and inner? The film’s lyrics draw from a ghazal by Hafez of Shiraz, a poet who names the limits of distraction and the illusions that bewitch us. In that poem I found the emotional spine of the Daughter of the Moon: desire as motion, anxiety as gravity, and transcendence as a change in perception.

I approached Sea of Fire as a dance-music art poem rather than a conventional narrative. Choreography becomes the film’s voice, the body speaks where dialogue would flatten mystery. Music becomes a universal language: it tells us where we are, what the air feels like, and what kind of world we have entered. The film’s animated worlds are not meant to imitate reality, but to visualize interior states, dreamlike spaces where longing, joy, serenity, and wonder can coexist.

The film was made through cross-cultural collaboration among artists and organizations from Greece, Pakistan, India, Iran, and the USA. That collaboration is not a message I tried to force: it’s simply the reality of how we worked, as artists without borders. The musical world blends Indian and Persian classical elements, mythic archetypes, Bharatanatyam and contemporary dance, and Urdu-language vocals shaped around Hafez’s poetry, creating a shared imaginary space that belongs to no single culture and, at the same time, honors each one. With acclaimed Pakistani dancer and choreographer Suhae Abro embodying the Daughter of the Moon, the film’s emotional arc is carried through movement: innocence meeting the unknown, the unknown becoming initiation. Our cinematographer, Konstantinos Koukoulis, helped me shape the look of that performance inside the animated worlds.

In the process, I began to realize that Sea of Fire had, almost unintentionally, become part of an informal trilogy of dance films. After exploring a more raw, experimental video-art language in my previous two works, Whirling Desert and Dancing with the Unknown, this film arrived as the natural, more mature outcome of a long inner search.

While finishing the post-production, Sea of Fire made me realize a personal truth about art itself: how it can become prophetic without trying, and how it can preserve what was real even after life changes shape. The film does not promise answers. It offers a passage: through flame, through ash, through crystal dust, through stardust, through rebirth, into a place where the heart can finally be heard. For me, Sea of Fire is an imprint.

KEY CREDITS

Written, Directed & Produced: Iasonas Psarakis

Choreography & Performance: Suhaee Abro

Cinematography: Konstantinos Koukoulis, Susanta Adhikary, Stratis Anastasiou

Production Design / Motion Art / Art Direction: Rija Yousuf

Editing / VFX / Color: Chris Papametis

Sound Design & Music Production: Nikolas Gkinis

Music: Iasi Ensemble (Original Music: Iasonas Psarakis)

Cast: Suhaee Abro, Rituparna Banerjee, Iasonas Psarakis, Nikolas Gkinis, Ricky Chakraborty

Associate Producers: Metamorphosis NPO | Friends of HiHiRi PiPiRi

KEY ARTISTS (BIOS)

Suhaee Abro – Short bio



Suhaee Abro is an acclaimed Pakistani dancer and choreographer who brings a fusion of traditional and contemporary movement to *Sea of Fire as the Moon's Daughter*. She began training at age seven in Indian classical dance (Bharatanatyam) and Pakistani folk forms, later refining her craft at Nuova Officina della Danza (N.O.D.) in Turin, Italy. Her performances and collaborations span Pakistan, India, China, Germany, Italy, and the United Kingdom across theatre, film, and television. Suhaee starred in *My Pure Land*, the **UK's official submission to the 90th Academy Awards®**. She also teaches dance workshops centered on healing and emotional expression through movement.

Konstantinos Koukoulis – Short bio

Konstantinos Koukoulis is the cinematographer of *Sea of Fire*. He has served as Cinematographer on projects including *Human Flow* (2017), *The Rest* (2019), and *Vice* (TV series, 2017). His credits also include work on international productions such as *Bigger Than Us* (2021) and *The Invisible Fight* (2023). In *Sea of Fire*, he shot the live-action dance performance and helped shape the film's visual language.

DIRECTOR BIO (LONG)



Iasonas Psarakis – Bio

Iasonas Psarakis is a multi-award-winning Greek-born composer, filmmaker, and multi-instrumentalist working across North Indian Classical, world, and experimental music film forms. A soloist on sitar and esraj, he is a GRAMMY® Voting Member of the Recording Academy and contributed as a session musician to the GRAMMY®-nominated album *The Colors in My Mind* (Best New Age, Ambient or Chant Album, 2026). His cinematic work explores the visceral meeting point of complex North Indian rhythmic structures, contemporary and classical movement, and the language of dance film.

He holds a B.Mus. in Hindustani Classical Music (Sitar) from Sangit Bhavan, Visva-Bharati University (India), supported by scholarships including ICCR, and has studied with acclaimed teachers in the Ali Akbar Khan lineage and beyond. His work has been presented internationally across concerts, opera houses, site-specific performances, and film contexts.

As founder, composer, and arranger of the Iasi Ensemble, he released the ensemble's debut album *Astris* (2023), featuring collaborations with musicians from India, the Middle East, and Greece. *Astris* received six Silver Medals at the Global Music Awards, won Best World Music at the Clouzine International Music Awards, charted on Ethnocloud and One World Music Radio, and appeared on the first-round ballot for the GRAMMY® Awards in Best Global Music Album.

His film and music projects have been awarded by festivals including the Thomas Edison Film Festival and Jaipur International Film Festival, and he continues collaborating internationally across dance, music, and moving image works.

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PRODUCTION TRIVIA

- **100% Handcrafted Art:** Sea of Fire is a fully handcrafted film. Zero generative AI tools were used at any stage of its creation, including writing, production, post-production, visuals, choreography, and music. Every frame and sound is the result of human craftsmanship.
- **A Transcultural Puzzle:** The live-action green screen performances were shot across two continents. Lead dancer Suhaee Abro was filmed in Greece (using a Blackmagic 6K and Angénieux Optimo Legacy lenses), while the "Moon Face" was shot in India (on an ARRI Alexa Mini with ARRI Primes). These worlds were seamlessly united in post-production.
- **Micro-Budget Magic:** Despite its rich visual effects and international production scale, the film was completed on a micro-budget of just €5,635, relying heavily on the passion and sweat equity of its transcultural creative network.