

BORDERLINE FILMS & ANDREW F. RENZI PRESENT

# TWO GATES OF SLEEP

AN ALISTAIR BANKS GRIFFIN FILM



**"Stranger, dreams verily are baffling and unclear of meaning,  
and in no wise do they find fulfillment in all things for men. For two are the gates  
of shadowy dreams, and one is fashioned of horn and one of ivory. Those dreams  
that pass through the gate of sawn ivory deceive men, bringing words that find no fulfillment.  
But those that come forth through the gate of polished horn bring true issues to pass,  
when any mortal sees them. But in my case it was not from thence, methinks,  
that my strange dream came." Homer, ODYSSEY, Book 19**

WRITTEN & DIRECTED BY ALISTAIR BANKS GRIFFIN  
PRODUCERS JOSH MOND & ANDREW F. RENZI  
EXECUTIVE PRODUCERS SEAN DURKIN & ANTONIO CAMPOS  
ASSOCIATE PRODUCERS ZACH STUART-PONTIER & DUSTIN BOWLIN  
STARRING BRADY CORBET, DAVID CALL, & KAREN YOUNG  
PHOTOGRAPHED BY JODY LEE LIPES  
PRODUCTION DESIGN BY KRIS MORAN  
ART DIRECTION BY WILLIAM LOGAN  
MUSIC BY SAUNDER JURRIAANS & DANIEL BENSI  
SOUND DESIGN BY DANEIL FLOSDORF

## TECHNICAL DETAILS

Running Time: 78min  
Format: DCP 4K  
Aspect: 2.35:1 anamorphic  
Sound: Surround 5.1  
Language: English  
Country: USA  
Year: 2010

## SYNOPSIS

Somewhere on the Mississippi-Louisiana border, brothers Jack and Louis prepare for their mother's imminent death. Their communication limited to glances, they hunt a gorgeous animal, cook a special meal and share last moments of quiet intimacy with the woman who bore them. Once she succumbs, they ignore society's expectations and undertake an arduous journey to bury her along the riverbank. Ants swarm in the dirt, trees form a green cathedral and the brothers step deeper into the muddy river. This visual meditation on nature, death and tradition paints a shattering portrait of a family overcoming extraordinary circumstances to honor a final request.

## NARRATIVE DESCRIPTION:

Jack and Louis know their mother is dying. They brace themselves for the end hunting down a magnificent animal for a special meal, doting on her, bringing her to her favorite places, trying to postpone the inevitable which comes early one morning. Shunning societal conventions, the brothers go about fulfilling her final request: a journey upriver to bury her.

The story begins with an extended hunt where we meet the brothers Conroy, Jack & Louis. We learn very quickly that most communication in this world occurs in looks and glances. There is tension between the brothers from the beginning. Louis the oldest of the two is darkly envious of Jack's hunting skill. It comes naturally to him and there is not much more Louis can do but pray after each botched hunt and animal he wounds. Jack is his 'mother's son' and cares for her intensely when she suffers from dementia caused by an unexplained condition. When she is calm, they take long quiet walks in the forest. Jack & Louis both sense the end is near. And it comes one quiet afternoon. Jack discovers her body out in some tall grass not far from their home. A series of encounters begin as they have to go through the motions of dealing with her body. The family doctor is called and chastised for trying to help. Though it is never directly referred to, Jack and Louis both know her last wishes. They begin about collecting wood to construct a coffin and preparing her now decaying body. Early one morning they set out into the forest, the burden of carrying the weight across an unfriendly landscape is excruciating. Finally they reach a creek running through the dense foliage which makes travel less difficult. Jack & Louis begin to come out of their individual mourning and communicate with one another in their strange, cryptic way. The creek outlets into a larger river. The journey becomes increasingly difficult. Something is happening to Louis. They turn a bend and the coffin Louis had so carefully constructed begins to sink. The reek is unbearable and the boys become sick. Later that night Louis, exhausted, driven to madness, attacks Jack, strangling him and pushing him underwater. He awakes and Louis is gone. He continues on to bury her alone.

The film is heavily focused on character and unique landscape of a niche area of the Louisiana/Mississippi border. Using Faulkner's *As I Lay Dying* as a jumping off point, the story focuses on a rarely seen part of the American south with customs and cultures steeped in ancient tradition and eccentricities. It is not, however, intended as a commentary on rural poverty, but a portrait of a family at the edge of society dealing with extraordinary circumstances and loss.

## SELECTED PRESS:

“Announces the arrival of a new American indie talent in Alistair Banks Griffin (...) Visually ecstatic (...) in the direction of ultraminimalist Terrence Malick ‘Two Gates of Sleep’ is a luscious widescreen meditation on nature, death and Southern discomfort (...) should wake up festivals and boutique distributors after its Cannes Fortnight bow.”

Jordan Mintzer – Variety

“Bressonian in approach and Malick-like in its use of the natural surroundings, Alistair Banks Griffin's ‘[Two Gates of Sleep](#)’ is a sublime film debut that reminds me of how David Gordon Green broke out with ‘George Washington’ a little more than a decade ago.”

Eric Lavallee - IonCinema

“The handiest comparison—or maybe it’s just a crutch—for describing Alistair Banks Griffin’s spare brotherly drama ‘Two Gates of Sleep’ is to mention its similarities to the work of Terrence Malick. It certainly looks about as beautiful: The Mississippi-set account of two siblings hauling their mother’s coffin through the wilderness to her final resting place owes plenty to expressive visuals that few first-time filmmakers dare to create. (...) There’s an animalistic element of danger lurking beneath those angry eyes, and it meshes well with the movie’s spectacular appearance. Each frame magnifies the isolated quality of Griffin’s tale.”

Eric Kohn – IndieWIRE

“Manages the incredible task of calling to mind the work of both David Lynch and Terrence Malick, whose styles you'd think might be mutually exclusive. Director Alistair Banks Griffin is definitely a name to watch, as is star Brady Corbet, who you may have seen in the excellent ‘Mysterious Skin.’”

Damon Wise – Empire Online

“A first film from American director Alistair Banks Griffin, ‘Two Gates of Sleep’ would draw its lineage from the universe of Terrence Malick.”

Bruno Icher – Liberation (France)

“Influenced by the likes of Gus Van Sant, Alexander Sokurov and Bruno Dumont (...) ‘Two Gates of Sleep’ is stark and bold, defiantly an art film, its long times punctuated by spare, muscular edits (...) Griffin is undoubtedly a name to keep tags on.”

Jamie Graham – Total Film

“A beautifully shot mood piece about two backwoodsmen brothers in America’s Deep South.”

David Gritten – The Daily Telegraph (UK)

“Aside from Gus Van Sant, there are few filmmakers in America making cinema like this today. It’ll be fascinating to see how his obvious talents develop.”

Jonathan Crocker – Love Film

“One of the must-see films from Cannes.”

Brian Brooks – IndieWIRE

## **FESTIVAL/SCREENINGS**

Cannes Director's Fortnight (Nominated for Camera D' Or)- May 17th 2010  
Deauville Film Festival (Competition) - Sep. 5th 2010  
BFI London Film Festival (Nominated for Sutherland Award) - Oct. 19th 2010  
Tokyo Film Festival (Official Selection) - Oct 30th 2010  
Taipei Golden Horse Film Festival (Competition) Nov 4th 2010  
Sao Paulo Film Festival (Official Selection) - Brazil - Nov 2nd 2010  
AFI Fest (Official Selection) - Los Angeles, CA - Nov 6th 2010  
Ogden Museum of Southern Art - New Orleans, LA - ART OF SOUTHERN FILM SERIES - Dec 12th 2010  
Oxford Film Festival - Mississippi - February 13th 2011  
Wexner Center For The Arts - Columbus, OH - 21 CENTURY INDEPENDENTS SERIES - April 2011  
Philadelphia Cinefest (Centerpiece) - April 2011  
River Run Film Festival - Winston-Salem, NC - April 2011  
Copenhagen Film Festival (CPH:PIX) - (Competition) April 2011  
Off Plus Camera Film Festival, Krakow, Poland - April 2011

## **DIRECTOR'S STATEMENT**

The single most important thing for me in regards to art and cinema is to craft a completely engrossing, expressionistic experience for the viewer. Its about having a visceral reaction. When setting out on the task of creating a first feature I was most interested in crafting a tale about regeneration and transcendentalism of the earth and spirit: fleetingness of the body, consumption, decay, bliss. Writing the script and ultimately making the film, became a search for finding meaning in the cyclical nature of our world and discovering ways to express these ideas without being trite.

I wasn't so interested in the logical structure of a dramatic story but about emotional tension and environmental atmosphere. That said, i was looking back in history towards the early roots of the most basic aspects of customs and story storytelling. The reverence for death and the rituals of burial are one of the things that fascinates me most about ancient civilizations. You can glean so much more about their true spiritual nature and beliefs by analyzing this than any scripture. I like to think that Jack and Louis were living in some kind of dark age that just happens to be contemporary.

## **INTERVIEW WITH DIRECTOR ALISTAIR BANKS GRIFFIN**

*"Two Gates of Sleep" is film which definitely reminds of pictures of Tsai Ming Liang or Lisandro Alonso, and my first question will be: Why? Why so slow-paced? Why so concerned about details? I'm asking about that because I've always had a feeling that it's more about the beauty of visuals or beauty of cinematocs in general than capturing the moment, a glimps of life?*

**To me life is found details. We as humans spend so much of our lives curating and arranging the things around ourselves. We are also creatures of process, completely beholden to cycle and repetitions: waking up, finding food, working, procreation, sleeping, etc. I think when you slow it all way down it allows you to find beauty or meaning in these cycles. I am not particularly interested in crafting "realism" but trying to present a web of meaning in which to interpret a more universal understanding of our lives. Although I love entertaining, escapist cinema, I don't look at my own work as such. I am much more interested in creating a visceral response.**

*\*Your debut feature is full of archetypes and symbols. Struggle against nature, absence of the father, death of the mother, two brothers, elements like water and fire, ritual burial and of course the metaphorical title. That's rare for the young filmmaker, especially debutante to take a such subject rather than story of the generation or youth or love, or all together?*

I think there is plenty of of that type of storytelling going on in contemporary cinema and literature and I don't really feel I could contribute anything particularly insightful or unique to that discussion at this point in my life. The type of art, architecture etc that interests me is work that physically transformative for the viewer. Story in this case becomes secondary to impression or visceral response. I feel it is very important that whatever medium you are working in it must be exclusive to that medium to truly be successful. A play should function as a play a book as a book, an installation video as such and so on. In terms of cinema, you have such a powerful tools at your disposal that you can utilize all of the human senses (with the exception of smell) to craft an experience that you could not get from a book or play as well you have the extra element of the contract between the viewer that they are going to designate a significant amount of their time of that day to sit in a dark room to experience something so you as a filmmaker know that you have the time to craft a world much like entering a cathedral. I think by trying to tell a story this parsed down, it is helpful to have classical, identifying themes and symbols to let allow the audience to place their own meaning onto what they are experiencing.

*\*Your movie despite it's rather radical and unique aesthetics can be compared to other indie flicks. Do you feel like you're a part of any specific generation of filmmakers, or is there any generation, school, wave in contemporary American film?*

I probably feel a little more psychically connected to the older generation of filmmakers of the 60's out of Russia, Japan and France, although I am very inspired by the current wave of Latin American filmmakers Alonso, Reygadas, Martel and am a huge fan Apachpong Weasserterkul's work. I would like to think that I was having some sort of conversation with them through our work. I do feel in New York right now there is a very specific new breed of filmmaker who are rejecting current trends in American cinema, independent or otherwise, that is not afraid to make work that could be interpreted as inaccessible or uncommercial. I was always very interested in Tarkovsky's commentary about the use of classical music and paintings in his films in that it was a specific way to make a connection to the classical. He was very interested in understanding his position in the history of art making and what that meant in the context of his contemporary surroundings.

*During your formative years what films and filmmakers inspired you?*

In high-school I was very into films like *Naked Lunch*, *A Clockwork Orange*, *Lawrence of Arabia* and *Wild At Heart*. I definitely was seeking a certain epic strangeness in cinema. I was equally obsessed with surrealist and expressionist artists Max Ernst, Duchamp, Kirchner, Schiele and El Greco. Later in college, I got really excited by Stan Brackage, Jean-Pierre Melville, Jodorowsky, Clouzot, Malick, The Maysles, Clouzot, Gus Van Sant, Haneke, Tarkovsky, Sokurov, Bresson, Matthew Barney, Dusan Makavejev...

*At what point did you know you wanted to become a filmmaker?*

I began my creative endeavors in music in grade school and went on to art school with the intention of pursuing painting. At art school, I become frustrated with the limitations of my own talent as a painter and shifted more towards conceptual work with video and eventually began making experimental narrative shorts inspired greatly by Gus Van Sant's student work (who had also been a student at RISD) and others such as Svankmajer and Antonioni. I was hired directly out of school to work for the video sculpture artist Tony Oursler in NYC and ran his studio for several years. He gave me a great introduction to the art world and having access to so many resources in his studio allowed me to keep experimenting and developing ideas. Then, by chance, I went on to apprentice under the TV director John Patterson on episodes of the US television shows *Carnivale* and *The Sopranos* and this was my first real experience on a major set. It was during this time that I began writing. I finished a few screenplays and began the process of looking for producers in New York.

*What is the genesis behind *Two Gates of Sleep*?*

The genesis came from an experience during childhood in a remote and unique part of the Southern Mississippi backwoods where the swamp and forest came together. Another family of several young boys being raised by their father lived up the road in a very isolated ancient house existing essentially as modern hunter gatherers. I would very rarely get to interact with them but when we did, I could always sense they had this heavy desire to express themselves and that they were very intelligent but did not have the verbal capacity of someone perhaps in normal society to do so. I had very little concept of what their lives could be like and my imagination would run wild. Years later, I was introduced to Faulkner's writing and realized he had been observing the very same type of people and expressing these incredible internalizations that I had always suspected. I became fascinated by Faulker's subtle way of connecting his work and this place back to classicism and it was around this time I started sketching out the beginnings of the story that TOGS eventually became.

*What kind of characteristics/features were you looking for your main characters/during the casting process?*

I think a certain mix of stoicism and delicateness was what I had specifically in mind. I had met Brady Corbet in the early days of the project and he immediately epitomized what I was looking for and we set out crafting the role around him. Casting the other roles was a bit arduous. We had a amazing casting director, Susan Shopmaker, who put some great people in front of us and we were very lucky to connect with David Call and Karen Young late in the process. I think the most crucial thing to look for in during casting is for the actor to be able to be able to listen to notes, make adjustments and come at each take with something a bit different each time.

*How did you prep for the performances? How did you prep for each scene?*

Unfortunately, we didn't have much rehearsal time during the 18 days of principal photography. I was very interested in creating stylized performances by channeling certain aspects of a sort of deconstructionist method. On set, we were constantly trying to restrain all body movements and facial expressions. There is very little dialogue in the film and it is a normal reaction for an actor to emote more to compensate for this. By restricting that reaction, something far more interesting and mysterious came out. I was also very interested in using the environment to create difficult physical scenarios to essentially make the actors move away from the artifice of acting and into a place of actual struggle. There was very little story-boarding, the cinematographer Jody Lee Lipes and I spent most of preproduction walking through the environment and created an extensive shot-list together. The film was written for actual locations that I knew I had access to so I was able to work with that confidence.

*What ideas did you have for the style of the film? What inspirations did you draw upon for the look/style, aesthetics of the film?*

From the beginning, I wanted to craft the film as a sort of Memento mori piece. I was very interested in Vanitas paintings from the 16th and 17th century. These paintings were crafted usually as still life and meant as a reminder of the transience of life, the futility of pleasure, and the certainty of death. The Ars moriendi (Art Of Dying) was also a point of interest. I was looking at a lot of Thomas Struth's photography of forests, these insanely wide, large format shots where virtually everything looks in focus and deeply rich in detail. I was also looking at a lot of Shelby Lee Adam's Appalachia photos and Alec Soth's work. In terms of color, James Whistler's paintings were essential and Tarkovsky's Stalker was looked at thoroughly. I really wanted an essence of the long tracking moves and muted colors that happen once the travelers move out of the sepia world of the city and into the Zone. The color palate and decay of that part of Southern Mississippi is not far from that world he crafted. Paul Schader's thesis text Transcendental Style In Film became something of an road map for me in terms of the themes and style I wanted to experiment with. In his work, he managed to

pinpoint the most crucial aspects of this neich style of cinema perpetrated by Carl Theodor Dryer, Ozu and Bresson and contextualized it in the cannon of art, spiritual or otherwise.

Although you tend to throw a lot of things out the window as you are working it is really fascinating to go back and look at these things once you are finished to see how close or far away you got from them in the process.

*Can you discuss the collaborative process you had with Cinematographer Jody Lee Lipes?*

Lipes is well on his way to becoming one of the best cinematographers of his generation and has incredible intensity to the way he works. He refuses to ever walk away from a set up with a bad shot. In preproduction we worked extensively to craft as many scenes that we could in single shots and shot-listed as much of the movie as we could, and on set, tried to recreate these setups and make adjustments. Because we were shooting a bit later in the spring then intended it was much harder to get as much of the overcast as we wanted so many of the days were built around magic hour. There was a great deal of give and take and ultimately the end result was a very specific hybrid of both our styles.

## **BIOGRAPHIES**

### **DIRECTOR**

**ALISTAIR BANKS GRIFFIN** was born in England 1978 and raised in New Orleans, studied painting, film and art history at Rhode Island School of Design. In 2008 Mr. Griffin's short film GAUGE premiered at the New York Film Festival. In 2009 he was the recipient of a Cinereach grant. His feature debut, TWO GATES OF SLEEP competed for the Camera D'Or when it premiered at the 2010 Cannes Film Festival and has screened in numerous international festivals and museums and will be released theatrically in the US in spring 2011 and was produced by Borderline Films and Andrew F. Renzi. Most recently Griffin was commissioned to produce and photograph the installation film HALF MAST/FULL MAST for the Gladstone artists Allora & Calzadilla which will be a centerpiece in the American Pavilion at the 2011 Venice Biennale and is in development on an film adaptation of the novel OYSTER with co-creator of HBO's Treme, Eric Overmyer and a mini-seires based on Hernan Cortes's translator Geronimo de Aguilar during the Spanish Conquest of Mexico. For several years he managed the studio of internationally renowned video artist Tony Oursler and has participated in projects with numerous other artists. He is also a co-founder of the now defunct contemporary art gallery FAKE ESTATE in NYC.

### **PRODUCERS**

**JOSH MOND** is the producer of MARTHA MARCY MAY MARLENE. The film premiered in the US Dramatic Competition at the 2011 Sundance Film Festival. Josh also produced AFTERSCHOOL for which he was nominated for a 2009 Independent Spirit Award for Best First Feature. AFTERSCHOOL Premiered at the 2008 Cannes Film Festival and has gone on to screen at many festivals around the world including New York Film Festival, Berlin, London Film Festival, SXSW, Pusan Film Festival and AFI just to name a few. The film was also nominated for two Gotham Awards and was released theatrically by IFC in October 2009.

Josh produced the feature TWO GATES OF SLEEP, starring Brady Corbet. The film premiered at 2010 Director's Fortnight in Cannes. Most recently Josh produced SIMON KILLER.

Shorts include "Mary Last Seen," which premiered at the 2010 Sundance Film Festival and made its European premiere at 2010 Director's Fortnight in Cannes — where it won the SFR Short Film Prize. Other short films include "The Last 15" which was a short film in competition at 2007 Cannes Film Festival and Official Selection 2007 New Directors/New Films.

Josh has produced and directed several music videos and commercials for clients including Island Def Jam, Atlantic Records, Sony Records, Foot Locker, Citibank, Bloomingdales, MTVU and Ebay. In 2006 Josh won a commendation award at NYU's 1st Run Film Festival for Achievement in Music Video. He is a graduate of NYU's Tisch School of the Arts, Department of Film & Television and co-founder of Borderline Films.

**ANDREW F. RENZI** is an independent writer/producer who Executive Produced, *Afterschool*, which premiered at the 2008 Cannes Film Festival and has gone on to screen at festivals around the world including New York Film Festival, London Film Festival, Pusan Film Festival and AFI just to name a few. The film was nominated for an Independent Spirit Award and for 2 Gotham Awards and was released by IFC in the fall of 2009. From there, Andrew Executive Produced the documentary, *Brock Enright: Good Times Will Never Be the Same*, Directed by Jody Lee Lipes. The film premiered at the South By Southwest Film Festival, won the Special Jury Prize at the Sarasota Film Festival, and most recently played at the BAMcinemaFEST. From there, Andrew aligned with Cornerstore Entertainment, and Co-Produced the film *Sympathy For Delicious*, starring Mark Ruffalo, Juliette Lewis, Laura Linney, and Orlando Bloom, which premiered at the 2010 Sundance Film Festival and won the Special Jury Prize.

Due to his relationship with Cornerstore Entertainment, Andrew has involvement in their catalogue of films, which includes a variety of feature films to be released in 2010 and 2011: *Hesher* (Natalie Portman, Joseph Gordon Levitt), *Barry Munday* (Patrick Wilson, Chloe Sevigny), *The Gonzo Files* (Judah Friedlander, Ezra Miller), and the hit Broadway Musical *Rock of Ages*.

Andrew attended Brown University where he studied Literary Arts, focusing on playwriting and screenwriting. Andrew's entry-level film experience includes working for various production companies including director Luke Greenfield's *Wide Awake Productions*, Sony Pictures, and American Empirical Pictures, where he worked for acclaimed writer/director, Wes Anderson.

Last Spring, Andrew produced the film *Two Gates of Sleep*, which will premiere at the 2010 Cannes Film Festival. He then worked with Mickey Rourke on a rewrite of his script, *Wild Horses*, and is reading and writing several projects to produce in the coming year.

## EXECUTIVE PRODUCERS

**ANTONIO CAMPOS** is currently in post production on his second feature film, *SIMON KILLER*. Antonio wrote and directed *AFTERSCHOOL* for which he was nominated for a 2009 Independent Spirit Award for Best First Feature. *AFTERSCHOOL* premiered at the 2008 Cannes Film Festival and has gone on to screen at many festivals including New York Film Festival, Berlin Film Festival and AFI. The film was also nominated for two Gotham Awards including Breakthrough Director and was released theatrically by IFC in October 2009. Antonio wrote the script for *AFTERSCHOOL* in the prestigious Cannes Residence in 2006.

Antonio was named by *Variety* as one of the top 10 Directors to Watch in 2009. Antonio's short film, "The Last 15" which was in Competition at 2007 Cannes Film Festival and 2007 New Directors/New Films. In June 2006, Campos was featured as number 6 in the 25 New Faces of Film article in "Filmmaker Magazine." In 2005, Antonio's short film "Buy It Now" was selected to world premiere at the 2005 Cannes Film Festival where it won 1st Prize in the Cinefondation. The film continued critical acclaim, receiving the Audience Award at the 2005 Cinevegas Film Festival.

Antonio produced *MARTHA MARCY MAY MARLENE*, which premiered in the US Dramatic Competition at the 2011 Sundance Film Festival. Antonio executive produced *TWO GATES OF SLEEP* (Director's Fortnight 2010) and the short "Mary Last Seen," premiered at the 2010 Sundance Film Festival and made its European premiere at 2010 Director's Fortnight in Cannes where it won PRIX SFR for best Short. Antonio is a co-founder of Borderline Films.

**SEAN DURKIN** wrote and directed *MARTHA MARCY MAY MARLENE*. The film premiered in the US Dramatic Competition at the 2011 Sundance Film Festival where Durkin won the prize for Best Director. The film was picked up by Fox Searchlight and is scheduled for a 2011 release. The project was developed in the 2010 Sundance Screenwriter's and Director's Lab.



Sean's most recent short film, "Mary Last Seen," premiered at the 2010 Sundance Film Festival and made its European premiere at 2010 Director's Fortnight in Cannes, where it won the PRIX SFR for Best Short, before going on to screen at New York Film Festival, London, and AFI.

Sean is the producer of *AFTERSCHOOL* for which he was nominated for a 2009 Independent Spirit Award for Best First Feature. *AFTERSCHOOL* Premiered at the 2008 Cannes Film Festival and has gone on to screen at many festivals around the world including New York Film Festival, Berlin Film Festival and AFI just to name a few. The film was also nominated for two Gotham Awards and was released theatrically by IFC in October 2009. Sean also executive produced the feature *TWO GATES OF SLEEP*, which also premiered at 2010 Director's Fortnight in Cannes. Most recently Sean produced *SIMON KILLER*. He is a graduate of NYU's Tisch School of the Arts, Department of Film & Television and a co-founder of Borderline Films.

## THE PRODUCTION COMPANY

**BORDERLINE FILMS** was formed in 2005 by Antonio Campos, Sean Durkin and Josh Mond while attending NYU Tisch School of the Arts, Department of Film & TV. Their first feature film, *AFTERSCHOOL*, directed by Antonio Campos, premiered at the 2008 CANNES FILM FESTIVAL in Un Certain Regard and went to screen at many other festivals including NEW YORK FILM FESTIVAL, BERLIN FILM FESTIVAL, AFI, SXSW and LONDON FILM FESTIVAL. *AFTERSCHOOL* was nominated for BEST FIRST FEATURE at the 2009 INDEPENDENT SPIRIT AWARDS, BREAKTHROUGH DIRECTOR at the 2008 GOTHAM AWARDS and was released theatrically by IFC in October 2009. The film has been featured in several publications including the New York Times and it appears on several top 25 lists for both 2009 and the decade. Borderline's second feature film, *TWO GATES OF SLEEP*, premiered in Cannes 2010 DIRECTOR'S FORTNIGHT and most recently screened at DEAUVILLE FILM FESTIVAL and LONDON BFI FILM FESTIVAL.

Borderline most recently completed Sean Durkin's *MARTHA MARCY MAY MARLENE*, which premiered at the 2011 SUNDANCE FILM FESTIVAL in the US dramatic competition. The film won BEST DIRECTOR for Sean Durkin and was picked up for distribution by Fox Searchlight. The script was developed at the SUNDANCE SCREENWRITER AND DIRECTORS LAB in 2010. In addition, Antonio Campos's second feature film, *SIMON KILLER* is currently in post-production.

Borderline's first short film, "Buy It Now" won 1<sup>st</sup> prize Cinefondation at 2005 Cannes Film Festival. The group returned to Cannes in 2007 "The Last 15" and received a nomination for the short Palm D'Or. Borderline's most recent short film "Mary Last Seen" premiered at 2010 Sundance Film Festival and made its European premiere at Director's Fortnight in Cannes where it won the PRIX SFR for Best Short Film. Other screenings include New York Film Festival, London BFI, Hamptons Film Festival and AFI.

Borderline's commercial clients include Citibank, Footlocker, and Bloomingdales. Their music video clients include Island Def Jam, Atlantic Records and Sony.

## ACTORS

**Brady Corbet** is a 21 year-old actor and filmmaker currently living and working in New York City.

Brady displays a maturity and emotional range in his acting that most actors strive for. This gift and a taste for intelligent, layered projects have made him one to watch.

He stars in the upcoming indie feature, *TWO GATES OF SLEEP*, from writer/director Alistair Banks-Griffin, which will be premiering in Director's Fortnight in Cannes (2010 Cannes Film Festival). He will also next appear in 2011 with rolls in Lars Von Trier's upcoming *Melancholia* and as the lead role in Antonio Campos' *Simon Killer*.

He last starred in the Warner Independent thriller, FUNNY GAMES, opposite Naomie Watts, Michael Pitt and Tim Roth. The film was from acclaimed director Michael Haneke (CACHE), and was an exploration of our violent society and how depictions of violence reflect and shape our culture. Corbet also starred with Joseph Gordon Levitt in director Greg Araki's award-winning drama MYSTERIOUS SKIN. Other films include THIRTEEN, the award-winning Catherine Hardwicke film, and THUNDERBIRDS.

Corbet's television credits include 24 and LAW & ORDER. He recently presented his writing and directorial debut, "Protect You + Me." at the 2009 Sundance Film Festival. His project was recognized for "Honorable Mention in Short Filmmaking". Darius Khondji (Se7en, City of the Lost Children) acted as cinematographer for the project. Also, he participated in a video project for the 2008 Lucca Film Festival directing a short film in honor of Puccini. He worked alongside filmmakers like Tsai Ming-liang for the project.

**DAVID CALL** has a slew of impressive indie films and a number of high-profile television guest star roles in the can, and is set to make his mark this coming year.

Call next stars in writer/director Alistair Banks Griffin's film TWO GATES OF SLEEP. His film, TINY FURNITURE, from writer/director Lena Dunham, recently won the Jury Award for Best Narrative Feature at the 2010 SXSW Festival, and will be released by IFC. Additionally, Call recently completed production on indie NORTHEAST, a quiet character study of a young man's life in Brooklyn.

Call has also directed and co-written the short film, B.U.S.T., which won a Special Jury Prize at the 2010 Dallas International Film Festival.

Past film credits include Columbia Pictures' DID YOU HEAR ABOUT THE MORGANS with Sarah Jessica Parker and Hugh Grant, IFC's indie feature BREAKING UPWARDS, Focus Features' EVENING, director Chad Lowe's BEAUTIFUL, OHIO with William Hurt, Julianna Margulies and Rita Wilson, THE ARCHITECT with Anthony LaPaglia and Isabella Rossellini, and HBO FILMS' THE NOTORIOUS BETTY PAGE with Gretchen Mol and David Strathairn. A graduate of New York University's Tisch School of the Arts, Call was raised in Washington State and currently resides in Brooklyn, NY.

**KAREN YOUNG** was recently seen in The New Group's critically acclaimed revival of Sam Shepard's *A Lie of the Mind*, directed by Ethan Hawke. Favorite films include *Joe the King*, directed by Frank Whaley, *Bonne annee*, and *Heading South*, opposite Charlotte Rampling. Television audiences know her as FBI Agent Robyn on "The Sopranos". Upcoming films: *Handsome Harry*, *Sumo*, *Betty Anne Waters*, and *Twelve Thirty*.

#### **PHOTOGRAPHED BY**

**JODY LEE LIPES** is a filmmaker residing in New York City. His first feature length screenplay, the period drama *Confederacy*, was selected for the 2011 Sundance Screenwriters Lab.

Past projects include: *NY Export: Opus Jazz*, a scripted adaptation of a Jerome Robbins' ballet which won an Audience Award at SxSW 2010, had a limited theatrical release and aired on PBS and BBC; and verite documentary *Brock Enright: Good Times Will Never Be The Same*, which follows an emerging artist creating a solo show at a prominent gallery in New York City. After premiering at SxSW 2009, *Brock* was released by Factory 25 in 2010.

Jody has earned DP credits on the features *Martha Marcy May Marlene* (Winner Best Director Sundance 2011), *Tiny Furniture* (Winner SxSW 2010, Independent Spirit Award Nominee for Best Cinematography 2011), *Two Gates of Sleep* (Cannes 2010), *Afterschool* (Cannes 2008), and *Wild Combination: A Portrait of Arthur Russell* (Berlin 2008).

Currently shooting and directing episodes of HBO's *Girls*, Jody was recently named one of Variety's *10 Cinematographers To Watch* 2011.



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It is always surprising when in a world like the one we live in today, where we are bombarded by images every second, we can still find some of them so powerful to the point of feeling disturbed. **Alistair Banks Griffin's** debut movie "Two Gates of Sleep", a title inspired by Homer's "Odyssey", doesn't have much dialogue at all. The images aren't of war, they aren't of explicit sex. In a way they are delicate; every single frame being a beautiful perfect still itself. You could take it apart and have zillions of beautiful photos. But all together it tells a story of a couple of brothers and their trip to bury their mother. Human beings are left in the background and the environment of the deep American south take over. The silence and the slowness have the same effect of devastating noises and fast motions. It makes us contort in our seats.

When we have a chance to speak with Alistair it is in **London** at the Mayfair hotel where he arrives wearing a green Barbour jacket and some retro black thick-framed spectacles. He reminds us of an intellectual 1960's movie star.

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L'Uomo Vogue  
**Alistair Banks Griffin**  
Born in Basingstoke, Griffin was raised in New Orleans and then moved to New York; his work deals with the theme of border realities



**Basic question, where did you get the idea for the story?**

The idea came by growing up in this part of the world, in Mississippi. I grew up in a city but I would spend a lot of time in the countryside and I would encounter lots of these families very similar to the one in the movie. They had very little contact with the outside world. I would occasionally get to speak to them but I would fantasize a lot about what they were like when I was a little kid. When I became an adult I discovered Faulkner's writing and I began to understand that he was writing exactly about the same people, exactly about the same place 20 miles away from where I was. I began to understand he was able to articulate his feelings about that part of the world and that the interior monologue just isn't expressed by the people there. There is a sense that there is real intelligence, real emotional strength behind them but they don't have a way to articulate it verbally. I was very drawn by the fact that he cracked that code a bit. I was so excited that it wasn't just a fantasy but it was real. The screenplay was a lot inspired by his writing as well as a lot of European cinema and Japanese cinema.

**As an American you have a wide knowledge of European cinema and you have been very influenced by it.**

I began travelling to Europe with my family at a very young age and my parents were very keen on taking us to museums. I found a very strong urge towards Baroque, Renaissance and Surrealist painting and set off to begin doing this type of work myself around the age of 15. I was also very interested in the epic poems of Homer and Dante and these became a big influence on me. Later on at art school I began to discover the films of Polanski, Antonioni, Bresson and Tarkovsky. I definitely was seeking a certain epic strangeness in cinema.

**It seems that you need to express a need of deconstructing. Where does this need come from?**

I take a lot of what I am doing from painting technique. The editing process is incredibly important for me and takes a very long time. My feeling is to lay in as much detail and texture as possible and then begin the process of erasing or deconstructing the image and performance to a place of subtle gesture. Even in terms of the frame we would be out there pulling down branches or moving logs or sand just to get the image right. I am also very interested in the technical ways Robert Bresson went about crafting his performances in his films where he would literally force his actors to not move their faces or bodies. This let only the most miniscule things arrive to the surface and when that would happen, a small glance or twitch in the eye becomes monumental and far more fascinating to me than the pontifications and the grand gestures that go into traditional acting. Although it should be clear that I do very much appreciate this type of acting in the context of other types of films.

**Nature has got a primary role in your movie. Human beings seem to succumb to nature and disappear.**

I think the same thing could be said for the way humans disappear or become anonymous in urban settings as well. I don't really believe that man is or ever has been in symbiosis with nature. Both are trying desperately to take ground from the other. I was just down in a strange part of the Caribbean where all of the buildings and roads were being swallowed up by the vines and landscape. It was pretty startling.

**Although in your movie it seemed to me that there was the pureness of nature against the darkness of human beings. I don't know if that was your intention.**

Yes, I think it has its moments. One of the things I love the most is listening to Werner Herzog, for example, talk about his theories on man's relationship to nature. And I don't think it is a unique idea. I've heard throughout history this discussion. He very much has the idea that man is never in synch with nature and that the coexistence of any other creatures on earth... everything is meant to be in sort of...not synchronicity. No creatures actually get along.

**What about the music? That was kind of disturbing too.**

I wanted always to have a sonic part of the soundtrack that was always meant to mess with your head a little bit and make you feel like you couldn't quite connect to those landscapes. You know those landscapes that were dying to suck you in and be ultra beautiful? I wanted it to be scary and feel uncomfortable and not just through the visual but through the sound.

**This is not a usual portrait of America, how was the movie received back home?**

It hasn't played yet in the States. I have no idea how people will react.



from London

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### Reviews

## CANNES REVIEW | Simple and Gorgeous: "Two Gates of Sleep"

by Eric Kohn (May 22, 2010)

The handiest comparison—or maybe it's just a crutch—for describing Alistair Banks Griffin's spare brotherly drama "Two Gates of Sleep" is to mention its similarities to the work of Terrence Malick. It certainly looks about as beautiful: The Mississippi-set account of two siblings hauling their mother's coffin through the wilderness to her final resting place owes plenty to expressive visuals that few first-time filmmakers dare to create. Griffin makes it happen, but to what end? That's harder to figure out.

Jody Lee Lipès's cinematography captures the landscape of the distended journey with an advanced color palette that turns nature into as much of a character as the people seen wandering through it. But where Malick's movies merge lush imagery with equally profound storylines, "Sleep" only has the former in check. It's a moderately fair trade-off for this simple and gorgeous, if not gorgeously simple, production.

Griffin proves himself wholly capable of generating a mesmerizing experience fully informed by the complexity of cinematic devices. The movie contains just one entire conversation, with bits and pieces of dialogue strewn about, but for the most part it demonstrates a unique commitment to inaction—sometimes to an excruciating degree, but often for the sake of finding beauty in a certain image or sound that's powerful for reasons no basic plot contrivance can strengthen.

"Sleep" begins with the two brothers (Brady Corbet and David Call) hunting in the woods near their home. Slowly, their routine comes together. They gut a deer, spend time with their mother, and watch the sunset. As the leisurely first act draws to a close, the mother dies, and a fleeting exchange reveals their intention of taking her body where she wanted it.

Blink and you'll miss nothing essential about the details of their trip; nap and you might not see a violent turning point that raises the stakes of the quest. Still, the main asset of "Sleep" lies with its environment and the hardened performances within it. Corbet and Call hardly speak, never smile, and offer little in the way of details about their past. But even with no apparent likable traits, both possess a noteworthy intensity. There's an animalistic element of danger lurking beneath those angry eyes, and it meshes well with the movie's spectacular appearance. Each frame magnifies the isolated quality of Griffin's tale, even when it wanders aplenty. The director can't top the power of individual moments, but while "Sleep" may suffer from a bone-thin purpose, it's hardly a snooze.



An image from "Two Gates of Sleep."



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