



ERRORS

OF THE HUMAN BODY

INSTINCTIVE FILM PRESENTS IN HIGH 5 FILMS AND XYZ FILMS AND HALYARD PRODUCTIONS A FILM BY ERON SHEEAN "ERRORS OF THE HUMAN BODY"
STARRING MICHAEL EKLUND KAROLINE HERFURTH TOMAS LEMARIOUS AND RIK MAYALL MUSIC BY ANTHONY PATERAS EDITOR CHRISTIAN MEYER EDITOR PATRICK WILFERT
COSTUME DESIGNER CLAUDIA TORSIELLO KEY MAKEUP & HAIR GLORIA GOSCHEL MAKEUP ARTIST KRISTYAN MALLETT SUPERVISOR RYAN BOZAJIAN PRODUCTION DESIGNER KARIN BETZLER DIRECTOR OF PHOTOGRAPHY ANNA HOWARD ACS
PRODUCED BY DARRYN WELCH MIKE DEGHAN COLE PAYNE PRODUCED BY NICK FEIK MICHAEL WRENN SCREENPLAY BY ERON SHEEAN AND SHANE DANIELSEN DIRECTED BY ERON SHEEAN



errorsofthehumanbody.com

Check the Classification

ERRORS OF THE HUMAN BODY

ABOUT THE FILM

The feature film Errors of the Human Body is a thought provoking psychological thriller and gripping mystery that follows the story of Geoffrey Burton, a scientist on a journey of both startling and frightening discovery, set within the mysterious world of genetic engineering.

The story takes place in Dresden and stars Germany's Karoline Herfurth (Perfume: The Story of a Murderer, The Reader and We are the Night), Iceland's Tomas Lemarquis (Noi the Albino, Painless, Snow Piercer), Rik Mayall (The Young Ones) and Canada's rising star, Michael Eklund (The Divide, FRINGE, ALCATRAZ) Written by Eron Sheean and Shane Daniels & Directed by Eron Sheean. Produced by Instinctive Film and High5Films.

LOGLINE

When a potentially lethal virus is created within his new lab, Dr Geoff Burton is shocked to discover he is not only the unwitting cause, but also its first victim.

SYNOPSIS

Dr Geoff Burton takes up a position at a new institute in wintry Dresden, Germany. His contribution to a former colleagues important project, a human regeneration gene, has the potential to make something miraculous out of a personal tragedy that has haunted him for years.

LONG SYNOPSIS

Seeking a new laboratory to pursue his controversial genetic research, Dr Geoff Burton takes up a position at the world-renowned Institute for Molecular Cell Biology & Genetics in wintry Dresden, Germany. His contribution to their most top-secret project – a human regeneration gene – has the potential to make something miraculous out of a personal tragedy that has haunted him for years. But when he uncovers a conspiracy amongst his colleagues, he finds instead something quite different: a terrifying new virus, with potentially devastating consequences for humanity – and for Geoff, who is not only its first victim, but its unwitting source.

CAST

Geoffrey Burton – Michael Eklund – (The Divide, The Day, Fringe TV, Alcatraz TV)
Rebekka Fiedler – Karoline Herfurth – (Perfume, The Reader, We are the Night)
Jarek Novak – Tómas Lemarquis – (Noi the Albino, December, Painless)
Samuel Mead – Rik Mayall – (drop Dead Fred, The Young Ones TV)
Sarah Burton – Caroline Gerdolle
Chiba – Yusuke Yamasaki
Waldemar – Ulrich Meinecke

ERRORS OF THE HUMAN BODY

KEY CREW

Directed by:	Eron Sheean
Produced by:	Darryn Welch Mike Dehghan Cole Payne
Co-Producers:	Michael Wrenn Nick Feik
Story by:	Eron Sheean
Screenplay:	Eron Sheean Shane Danielsen
Director of Photography:	Anna Howard, ACS
Editor:	Patrick Wilfert
Original Music:	Anthony Pateras
Additional Music:	Christian Meyer
Production Designer:	Karin Betzler
Costume Designer:	Claudia Torsiello
Key Make Up & hair:	Gloria Göschel
Special Make-up Effects Designer:	Kristyan Mallett
Visual Effects Supervisor:	Ryan Bozajian

Year of Production: 2011/12

Shooting Format: HD ARRI ALEXA

Exhibition Format: DCP or HDCam SR

Color: Color

Aspect Ratio: 1:1.85 (16:9 Full Height Anamorphic (FHA))

Language: English

Sound: Dolby 5.1 Surround (Lt, Rt)

Running time: 101 min

Country: Germany / Australia

Web: www.errorsofthehumanbody.com

ERRORS OF THE HUMAN BODY

ERON SHEEAN BIOGRAPHY

Eron is a writer/director currently working between Germany and Australia. His eclectic background in puppetry, animation, and cinematography has strongly informed his films to date. His shorts include *Fledgling* (1999), a model animation film about the first human born from a rocky womb in the desert, *Bing* (2002) an urban fairytale about an old man that rips out a tooth and transforms it with a railway train, and *Fish* (2005) the story of a boy that makes treasure out of trash, and meets a girl who thinks she is. *Fish* screened at the 2006 Berlin International Film Festival, and won the Emerging Australian Filmmaker at the Melbourne International Film Festival, and was nominated for a Dendy award at the Sydney International Film Festival. Eron has also directed the short film *William*, the story of an indigenous magician, which screened at the 2007 Sundance film festival and won two Grand Jury Prizes at the Montreal First People's Festival – Terres En Vues .

His films have screened and won prizes at many prestigious international film festivals such as Sundance, Berlin, Telluride, Chicago, Hawaii and Melbourne.

Eron is currently working as head of development for the Berlin based production company, *Instinctive Film* (*The Bang Bang Club*, *The Retreat*, *The Divide*) and co-wrote the new feature film for Xavier Gens (*Frontier(s)*, *Hitman*) titled '*The Divide*' which just premiered at SXSW, and became the highest selling film in the history of the festival. Eron also served as co-producer and 2nd unit director.

He has also recently completed his debut feature 'Errors of the Human Body', a provocative film about one man's quest for redemption from his own disturbing past, set within the mysterious world of genetic engineering and developed whilst artist-in-resident at the Max Planck Institute of Molecular Cell Biology and Genetics in Dresden, Germany.

WRITER / DIRECTOR STATEMENT

The story and themes of the film are influenced by my personal experiences as a foreigner not just in the former East Germany, with its residual ghosts, but in this foreign world of science: in the Max Planck Institute of Molecular Cell Biology and Genetics in Dresden, Germany. It was here I spent over two years as an artist in residence and had the opportunity to observe and participate in many amazing and strange experiments on what is the frontier of modern (molecular biology) medicine: a world where the outcomes of birth, disease and death in lower organisms such as flies and worms are being shaped by our own genetic intervention. In this arena, science-fiction is a redundant term.

The knowledge and experience gained from my time as an 'embedded artist' has placed me in a uniquely privileged position to make a film that counteracts some of the simplistic assumptions about genetic research, yet doesn't shy away from the slippery ethics of experimentation and how genetics is remodeling our perceptions of what it is to be 'human'.

In thinking about the themes of this story, I asked myself, what is the main conflict in scientific research? And what is the cost of progress? I was imagining all the medical advances we take for granted and the veiled experiments and sacrifices made throughout history in an attempt to improve our lives. Have they been to the detriment of our humanity? Clearly not, and yet we shouldn't have unconstrained, unlimited scope in the way we approach research. There must still be limits, because we are dealing with real lives.

When dealing with this complex issue, the challenge for stories such as Errors is to explore the assumptions, fears and fault lines that influence our attitudes to genetic

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research, as well as the ethical dilemmas and personal situations scientists deal with in the course of their work. Geoff represents this conflict: he is a scientist who is the experimenter becoming the experiment, born with an allegorical mutation, a 'miraculous' gene that has both the potential to harm and to heal. How does he reconcile he has become the specimen and not just the scientist, that he reduced his own child to tissue samples? Are his own experiments on his child's disease necessary for the good of humanity? Perhaps technically they are, but scientific research does not occur in isolation: it cannot take place beyond the ethical codes of the real community, and its corresponding checks and balances – and it can't ignore human emotional needs. Errors examines the dangers of divorcing science from the human, moral and ethical concerns broader society lives by.

It is not my intention to use the film to make a moral statement about genetic intervention and determination, but to engage people to consider what it is to be human in a time where we have the power to influence our species like never before. Ultimately, the film is the human story of a scientist, and although the narrative is fantastical and allegorical at times, it is essentially a drama. The story's about a man who, though trying to do the right thing, by avoiding the confrontation with his deeper emotional issues and moral responsibilities sets off an even more confronting chain of events.

RECENT REVIEWS:

<http://www.fangoria.com/index.php/reviews/movies/7507-errors-of-the-human-body-fantasia-movie-review>

<http://www.soundonsight.org/fantasia-2012-errors-of-the-human-body-is-disturbing-but-not-because-of-any-mistakes/>

<http://www.quieterearth.us/articles/2012/08/FANTASIA-2012-Review-of-Eron-Sheean-ERRORS-OF-THE-HUMAN-BODY>

<http://m.quieterearth.us//index.php?id=7127>

<http://cultmontreal.com/2012/07/fantasia-wild-weekend-july-27-29/>

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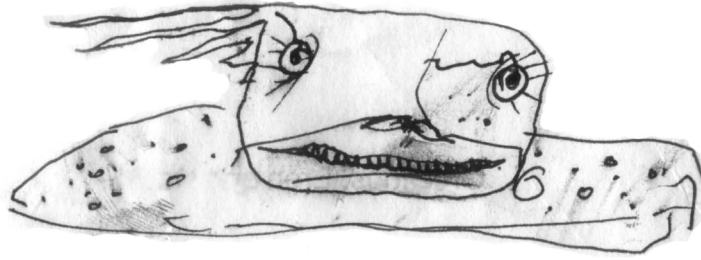
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Following divorce from his wife and the loss of his son to a rare genetic mutation, Canadian geneticist Geoff Burton relocates to the harsh, wintry scenery of Dresden, Germany to work on groundbreaking new project that might just be his key to redemption. When teamed up with his former intern and colleague Rebekka, he starts working on a human regenerative gene with direct ties to his personal tragedy, yet matters prove increasingly difficult: jealous co-workers' feelings are ruffled, old flames are rekindled and personal demons become consistently harder to suppress in this new and oppressive work environment. Still haunted by the memory of his wife and his failures to have saved his deceased son, Burton finds himself maddeningly close to a medical breakthrough, yet quickly spiralling out of control. Collapsing his career and personal life into a dark and increasingly dangerous tunnel-vision of competitive genetics, delusions of all kinds and the terrifying potential of massive discoveries gone awry, Burton is quite literally the stranger in the strange land. The question remains: how far will Burton be willing to go to atone for the errors of his past?

Written and directed by Eron Sheean, who penned last year's *THE DIVIDE*, *ERRORS OF THE HUMAN BODY* is an unsettling, stylistically bold look at the personal and ethical horrors of modern genetic engineering, oscillating quite ambiguously between pure science and terrifying science fiction. Entirely shot on location at the Max Planck Institute of Molecular Cell Biology and Genetics in Germany, Sheean's feature film debut is a feat of atmospherics and melancholy, launching the viewer in a cold and grippingly realistic world, highly reminiscent of 2009's *SPLICE* in climate yet worlds apart as far as characterization and tone are concerned. Eerie and disconcertingly foreign in scale, the cut-throat world of scientific progress is nonetheless a merely stunning backdrop to Sheean's mesmerizing personal downward spiral — a cocktail of regret and despair at the centre of which Michael Eklund (*THE DIVIDE*) stands tall, silent and damaged. Karoline Herfurth (*PERFUME: THE STORY OF A MURDERER*) and Tomas Lemarquis (*NOI THE ALBINO*) co-star in what is ultimately one of the most beautifully quiet, contemplative and profoundly alienating takes on modern scientific progress since Cronenberg's *CRIMES OF THE FUTURE* — an independent film showcasing deep-seated moral and ethical dilemmas and breathtakingly nihilistic images that will haunt you long after the final, gut-wrenching truth is revealed through the test tube.

— Ariel Esteban Cayer



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