



a film by Yrsa Roca Fannberg

The Ground Beneath Our Feet

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2025 | Iceland/Poland | Documentary | 1h 22 min | Icelandic

AKKERI  FILMS


STARON **FILM**

Festival distribution:
inPerspective
Johannes Klein
thefilmbureau@gmail.com
+34 637173332

Press:
(CHP:DOX)
Gloria Zerbinati
gloria.zerbinati@gmail.com
+33 (0) 7 86 80 02 82

Production:
Akkeri Films
Hanna Björk Valsdóttir
hannabjork@gmail.com
+354 849 3354

*A sensitive, warm and humoristic film capturing
the essence of life when the end is near.*





WINTER turns to summer that turns to winter and, maybe, to summer again, for a group of elderly people living together in a grand old building in Reykjavík. It is an institution, but also a home. Some have lived a lifetime that spans almost a century.

The daily actions they have performed throughout their lives are portrayed as textural meditative experiences while their bodies and memory perform as creeks flowing down a mountain to the sea. A sensitive and humanistic film about life at the end of life, when there is nowhere to go after Grund but the ground itself.

DIRECTOR'S NOTES



Grund, a home for the elderly in Reykjavík, Iceland is a place that I know very well. While making my films (*Salóme*, 2014 and *The Last Autumn*, 2019) I worked there as an auxiliary nurse. I still work there, alongside my film-making. The film *The Ground Beneath Our Feet* has been brewing within me for some time. The very starting point was Andy Warhol's screen tests and I wanted to make the elderly people at Grund my superstars. From the beginning it was clear that I wanted the protagonists of the film to be people that I look after on a daily basis. Our relationships are grounded in trust and many of them I have followed to the very end. I find the ethical and philosophical question of how we say goodbye to this life very important, when life starts to wither away, always keeping in mind that there is life before death.

In my experience, most of the residents at Grund are very aware of death, and most of my protagonists are aware that death is not far away. Death is one of the most dramatic things that happens in our lives, but at the same time the most natural thing. It happens to all of us. There comes a point in our life when the circle will come to an end, be closed. Even though the film focuses on life be-

fore the end it was important not to shy away from death, but to portray it as a natural path in life. This is something I do talk about with the residents and one of them said: "It's not that I want to die, but I am prepared for it", which has taught me quite a lot about how to affront one's own and others' death. In the film I wanted to make visible the beauty and grief of aging; to explore and show the daily rituals, the love, and real emotions, as well as the texture of the skin and their gestures and gazes. That life can be meaningful in its final passage. A film that shows gratitude and respect to life, even in its final path towards the end.

As in many countries, the elderly are often invisible in society, kept away in institutions. In many ways we have lost that close connection to the elderly, by not living in three generation households anymore. We don't have access to the everyday nuances of aging and have forgotten to value that the elder generations and our past generations are the very ground we stand on. We don't value what they can give us, such as time and knowledge, and this is what I want to make visible and portray in *The Ground Beneath Our Feet*.

TOUCH AND BE TOUCHED IN RETURN

A reflection on “The Ground Beneath Our Feet”

In a film, one might seek to recognise reality. Sometimes, it shows something we have known, already seen, and gone through. In those cases, cinema acts almost as a reminder. A mirror. Sometimes, instead, a film offers a new reality for us, something that we might have never encountered if not for the film. In these cases, cinema might work as an awakening. I cannot help but remember a delightful conversation between Susan Sontag and John Berger, where she claimed that this was precisely what she expected from a book, that the story would give her access to something unexpected and new rather than lead her to recognise her own life in it. A kind of window.

In a film, one might also seek to find a form. We watch films not only to look and see through them but at them. A film shows itself while looking at the world. Those, should I say “we”, who are interested, even obsessed, in the ways of seeing and its resulting forms definitely pay a lot of attention to the form, the images, the filmic pact. I have the certainty that every film while recognising the tradition that precedes it, should somehow reinvent cinema. To film not only to confront and interrogate the world but also to confront cinema itself, the filmic form, and creation. Each image should offer the opportunity to rethink the way we look at things, nature and people, the way we look at the world, and hence, the way we understand life.

The content. And the form. Art works when they belong to each other, speak to each other and go together, hand in hand. They cannot be separated. If they can..., it is because something has gone wrong.

“The Ground Beneath our Feet” interrogates both the world and the filmic form and merges them in one simple and unique gesture: a hand reaching out to another. And in doing so, it soundly reaffirms what is, for me, one of the fundamentals of filmmaking: making a film is to touch (figuratively and literally) and be touched in return.

For the little prince to tame the fox, he had to be tamed in return. In the same way, reality and film tame each other. In the same way, we as viewers are tamed by a film, and maybe, maybe, as a result of that ... with time, we will be able to close the circle and tame reality in return. Indeed, the camera is not an instrument to create images, but an instrument to look at what we have in front of us. To film is building a relationship, a bond, an encounter. And then, the image is the result. The image is what this encounter leaves behind.

There are films, like this one, where this encounter, the touch of the camera, is crucial, especially visible, exemplary. These films remind us what cinema is about: there cannot be a cinematic experience without a presence. Furthermore, this film whispers a secret in every shot, a secret that Didi-Huberman once put in words: “human beings use to make a mistake ... to believe that what appears, appears to stay”. Yet, we know presence is fragile and volatile and does not last forever. So, film it while you can.

We probably fabricate images for the future, images that substitute reality to allow us to go back to them (or to it) someday ... So, an image will always end by talking about the past: an image is a trace, a footprint of an encounter ...

However, this image, this moving image, is forcibly made here and now. Because it is here and now that I can touch you and be touched in return; it is here and now that we can tame each other; it is here and now that I, with a camera, can encounter you (the world) and be encountered by you. It is here and now that we can share a moment.

What are you making with this? A delicate and fragile older woman asks in a soft and elegant voice.

A film about life... The filmmaker answers.

Ah! From a baby until... The older woman seems to have understood... Now, the purpose of that presence, the camera, the microphone, in the nursing home, makes sense.

No, about life at this stage. The filmmaker gently and respectfully corrects her.

To film “life at this stage” answers the filmmaker... Here and now. It is what cinema does, trying to capture a fragile and volatile present, a fugitive present!

Here and now!

Indeed, a film is an encounter, a fleeting one, an encounter destined – as John Berger says – to say goodbye. This film is so aware of this! Every moment is unique, every moment is precious. It is as if the moment itself was aware of its transience. Every moment can be the last. But not only because the people Yrsa films are old and death is close. Also, because she knows that this is what films (and sometimes life?) are made of: brief encounters. Even the little prince had to leave the fox after they had tamed each other ... He had to go back to his country to care for someone else, his rose.

A filmmaker who is also a nurse, a filmmaker who can only make this film as it is because she is also a nurse. To touch and tame and be touched and tamed in return, to be present in such a film, implies knowing how to capture this presence, what to show, what to conceal, when to start and when to stop. Being a filmmaker who is also a nurse brings to mind something that should never be forgotten: filming people should be a form of taking care of them ...

Care. It is a word that resonates a lot these days, a word that definitely expresses a contemporary concern. Caring for vulnerable communities, the elders among them, caring for the environment. While we care about the world in our lives, cinema seems too occupied to denounce, confront, and react critically. What if “care” became a form of creative resistance? What would it mean to care in cinema? Filming with care. Filming from care. To enter slowly and find a place in the characters’ fate. A film about life at this stage... inevitably means a film about death approaching, really truly close. And then, that “life stages” volatility and fragility translate into volatile and fragile images and sounds. Close-ups, fragments, details, glimpses, situations that do not develop, bits of dialogue, heard and unheard music, out-of-frames, stolen glances, broken moments ...

Every film should deliver the privilege of witnessing something we could not have seen otherwise – a revelation. And more and more, I believe that these revelations come in the form of a paradox, a fertile paradox:

Indeed, filming can be a form of being present and caring. We are in “The Grund”, a temporary-most likely final home, with its inhabitants. They are filmed from the inside; we can feel the intimacy, the closeness, the care, the touch, the caress, and even the heartbeats.

Yet, while the camera creates a bond, it also certifies a distance. There will always be an inevitable and insurmountable distance: In cinema, there is no identification possible. I am not what I film; I relate to it; I place the camera and myself in front of it. Next to it. We are not them. We are with them, next to them. Death makes this idea even more resounding. Who dies is always the other. What touches us in this film is not that we are going to die (we certainly will) but the fact that we need to learn how to live with the idea of death. And this learning can undoubtedly be more visible and filmable in “life at this stage”. And this learning can only appear by being close to them, accompanying them, and touching each other through the camera. Being present.

Windows and mirrors ... It is not about one or the other. I once heard that films, in reality, are (or should be) windows that transform into mirrors. Yes.

We are not them, but in them, with them, we can see the meaning of life, also ours.

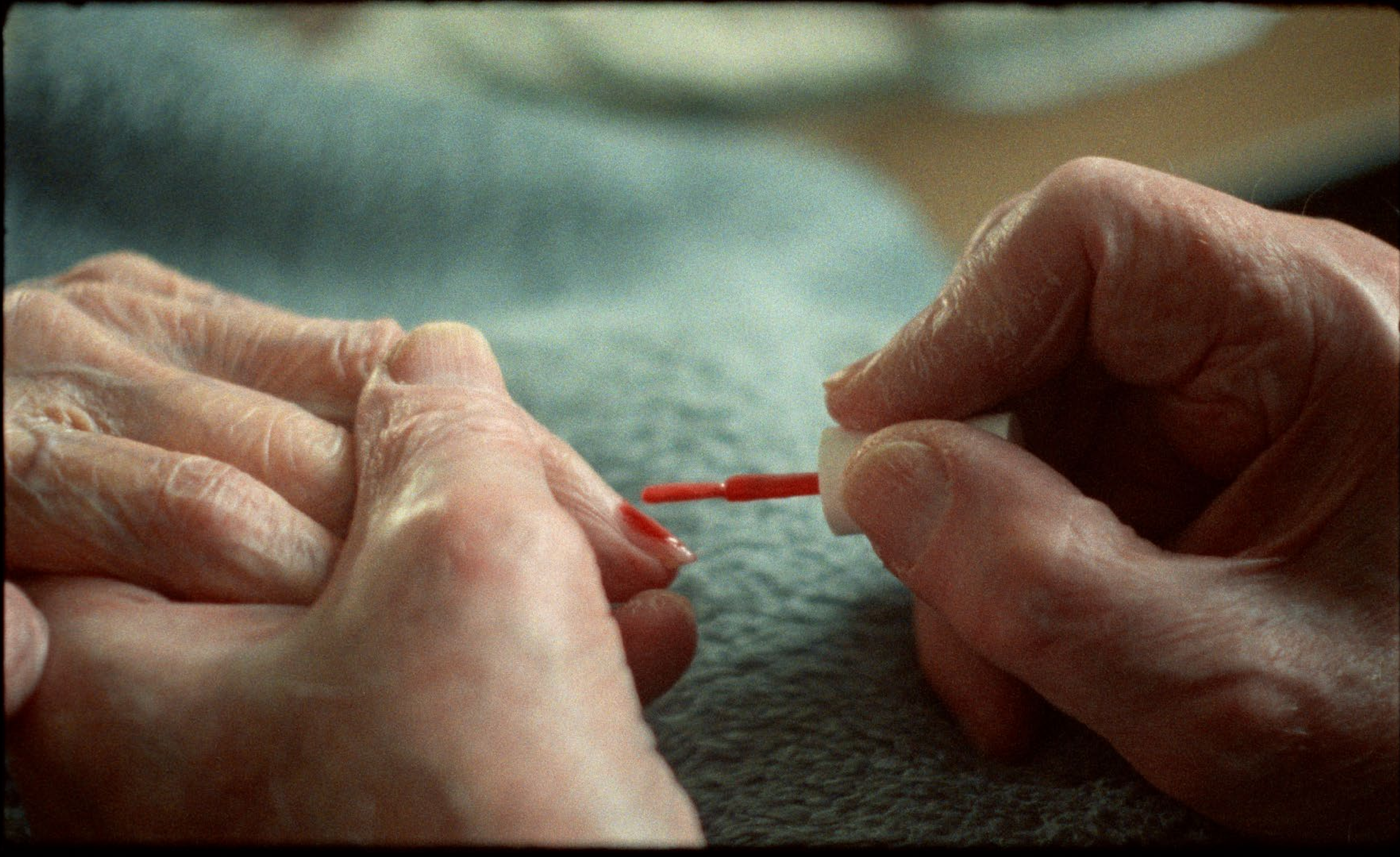
If I close my eyes, I can remember many moments of the film, lovely and tender situations, also gloomy ones, endearing characters, memorable conversations, unforgettable hands ... but there is an image that stubbornly comes back to me while writing these words: One of the ladies we can tell was a good dancer. She walks off down the corridor humming, carrying her walker slightly to the right and the left repeatedly, dancing ... I remember I smiled when I saw her. I still smile at the thought of her, and of the image that has remained of her.

In reality, Didi-Huberman unveiled two mistakes made by humans, not only one. The first was: “We tend to believe that what appears, appears to stay”. The second is “to believe that what disappears, disappears forever”. Indeed, the whispers of this film will leave us, in the end, with precisely this promise. What disappears, never disappears at all.

And this is how these brief encounters, by showing the life and death of others, remind us that despite life being precisely about being present and despite the presence being fleeting, volatile, and fragile, something remains ... in the form of an image, of a gesture, of a memory. Something survives.

These privileged, serene, quiet, respectful, yet vivid encounters will leave us - despite everything or precisely because of everything - with the same feeling that leaves a smile a little wiser.

Marta Andreu
Barcelona, February 2025



READING LIST

Books that were an inspiration during the process of making The Ground Beneath our Feet

Annie Ernaux:	<i>I remain in darkness</i>
Atul Gawande:	<i>Being Mortal: Illness, medicine and what matters in the end</i>
Byung-Chul Han:	<i>The Agony of Eros</i>
Byung-Chul Han:	<i>The expulsion of the other: Society, perception and communication today</i>
Byung-Chul Han:	<i>Vita contemplativa: In praise of inactivity</i>
Cory Tailor:	<i>Dying, a memoir</i>
Elias Canetti:	<i>The Book against death</i>
Elisabeth Kübler-Ross:	<i>To live until we say good-bye</i>
Elizabeth Taylor:	<i>Mrs Palfrey at the Claremont</i>
Josep Maria Esquirol:	<i>The intimate resistance</i>
Kathryn Mannix :	<i>With the end in mind: Dying, death and wisdom in an age of denial</i>
Koshin Paley Ellison:	<i>Awake at the bedside,</i>
Leo Tolstoy:	<i>The Death of Ivan Ilych</i>
Louise Glück:	<i>Faithful and virtuous night</i>
Marcus Tullius Cicero:	<i>How to grow old</i>
Ocean Vuong:	<i>Time is a mother</i>
Roland Barthes:	<i>Mourning diary</i>
Simone de Beauvoir:	<i>A very easy death</i>
Vilborg Davíðsdóttir:	<i>Ástin, drekinn og dauðinn</i>





SELECTED MENU

A few weeks before each shooting Yrsa would plan, cook and freeze the meals to be had during the shooting.

MAIN DISHES

- Afghan rhubarb lamb stew, basmati rice
- Armenian meatballs, Armenian bulgur
- Berberé chicken with Ethiopian lentils
- Chilli sin carne, tortilla chips, avocado, sour cream, grated cheese
- Cod in pistachio sauce, barley
- Dal makhani, Indian lentil stew, naan,
- Ethiopian stew, barley
- Fricandó, sourdough bread
- Grandma’s Icelandic meat soup
- Indian lamb curry, basmati rice
- Khoresht bademjan (Persian aubergine stew), barley
- Khoresh Rivas, Persian lamb and rhubarb stew, Uzbek rice with carrots and raisins
- Lamb Bhuna, basmati rice, yoghurt, naan
- Lebanese meatballs, bulgur
- Lomo saltado, rice, french fries
- Moroccan fish tagine with ginger and saffron, couscous
- North African chicken, couscous
- Onyee’s Tarka Dal, rice
- Persian lamb shanks, with Baghali polo, Persian fava bean and dill rice
- Persian Aubergine stew with black lime, barley
- Rhubarb chicken, couscous

- South Indian coconut curry, basmati rice, naan
- South Indian prawn curry, basmati rice, naan
- Spinach stew with flavours from Iraq, barley
- Stuffed squid, sourdough bread
- Thai cod stew, jasmine rice

GREENS

- Crunchy beetroot and apple salad
- Cumin spiced beet salad with yoghurt and preserved lemon
- Kohlrabi, apple and beetroot salad
- Lebanese beetroot salad
- Lebanese tomato salad
- Mexican coleslaw
- Middle east inspired cucumber salad
- Moroccan carrot and rosewater salad
- Persian rose petal salad
- Persian shirazi salad
- Classical potato salad
- Steph’s Afghan aubergine
- Sumac salad
- Three week salad
- Three week red cabbage salad

SIDE DISHES

- Afghan chutney
- Curried carrot and cauliflower pickles
- Curtido, white cabbage salad from El Salvador
- Fermented cucumber
- Kimchi
- Raita
- Sauerkraut

SWEET DISHES

- Mrs Wimpenny’s crumble
- Rhubarb, almond and blackwheat muffins
- Rhubarb and rose muffins
- Persian love cake
- Turmeric breakfast muffins

OTHER

- Grund muesli



INTERVIEW WITH DIRECTOR YRSA ROCA FANNBERG

by Martin Horyna, Story Consultant and Festival Advisor

The charming opening scene shows you in joyful closeness to one of the film's characters, radiating your care and sensitivity, along with the playful spirit of an old woman. What, as a filmmaker, has brought you to this moment, where, as you say in the film, you are "focusing on this point of life?"

This was towards the end of the shooting period, which was over two years. And the film needed to show my relationship with them, filmmaker and someone close to them. That I am not only there as a filmmaker, but that there is a relationship beyond the film. And in life I do accompany many of them to the very end. I don't really want to sound like a Samaritan, but I truly wanted the film to be more mutual in a way, that there is a mutual exchange, that I am not just there to make the film, but that there is a special bond that goes beyond filming, which I think that this scene shows. We needed this perspective in the film. In this scene there was a microphone put in the stethoscope and we had Brandís listening to her heartbeat, and we shot it. And she was so funny, happy, laughing as was so much in her character.

Do you have a daily job there?

I work there, and I really enjoy it a lot. It's a very rewarding role in that sense. It's almost impossible to make a living from filmmaking in Iceland, so this job allows me to make my films. It's a supportive workplace; they are very tolerant. And I will continue working there, I guess. It was important for me to show my relationship with them, for

the film not to be voyeuristic, to be from the inside rather than the outside like in some of the great films by Wiseman or Philibert. I only followed the people I knew. Even though we captured really strong images of someone I didn't care for personally, I eventually decided not to include them. I simply couldn't justify it. I would have been taking something from them without giving anything back.

You only appear in the scene mentioned above. At one point, we also see a staff member at a retirement home, and at another, a Spanish teacher. But the focus never shifts to them. Was it your intention from the start to avoid exploring the social and institutional dimensions of the subject, instead focusing on the purely human side of it, following the paths of delicate spiritual cinema?

In the beginning, during the writing process, I was looking for the right approach, but I never wanted to focus on the institution as such – that has been done by others. We did some staff early on in the shooting period, but it became clear that we wanted to have the residents always in the focus and the staff in the background, if at all, serving the scene, like the girl teaching Spanish who is one of the staff.

My interest lies in this phase of life we tend to forget exists. I don't know how it is in other countries, but in Iceland, it's not a stigma to live in an old people's home — almost everyone of that age is there. Yet we tend to look away from this phase of life; we exclude its human aspect. In a society that focuses on who we are, what we've done, and what we have, it felt important to show this part of our lives.

In your previous film, The Last Autumn, you portrayed a married couple of elderly farmers who, due to their age, decide that this will be their final season of herding sheep. In a way, that story seems to imaginatively precede the current one, doesn't it?

That was not something conscious, but yes, it is a later phase in life, even though the idea for this film came before The Last Autumn. In this film there is something about the essence of humanity there. You're waiting – waiting for the next meal, waiting for your moment to grasp. I liked that there's also a lot of humor and beauty in this place, along with care and closeness between people. And I realized it's quite cinematic. There were so many moments you could film. The difficult thing is figuring out how to do it, right?

Indeed. There is rare warmth in your film. It is full of lovable characters, yet it forgoes an attempt to offer an exhaustive portrayal of any one of them. It's as if their multiplicity is more important than detailing specific, nuanced human fates. Did this structure emerge during the editing process, or was it established earlier?

It was kind of established earlier, both because we shot over a considerable span of two years and because you never know who's going to be there for the next shoot. With one of the characters, we constantly thought: "Let's shoot her; she might not be here the next time." And I just went to see her yesterday – she is still the same as back then, but quite a bit frailer. I didn't want the film to be a set of individual portraits. Instead, it's about portraying a

phase of life. It's about passing away, a natural process that awaits us all. We all become part of the ground. Quite interestingly, Grund, the name of the place, means "ground." It is both their last home and their next home. But frankly, I do not think it is easy to become that old and I am not sure I would like to get to that age, even though there is warmth and love.

How did you choose the characters that appear in the film? What was most difficult when working with them? Was it what you just mentioned — the fact you never knew if they would be around the next time you came to see them?

It was quite hard at times not knowing who would be around. Just before one of the first shootings, this couple got Covid and became frail, they were using wheelchairs and not eating much. I just said to myself: "No, this can't be true, your time is not now." I made them walk, and drink and they got a little better. The other challenge was also ethical, to find the right tone, but I think we did find that as soon as we started shooting. I don't think we crossed that line. You want to show death and do it in a dignified way, not making it excessively dramatic, even though it is the most dramatic thing that happens to us. It was also important not to make it overly sentimental, forcing that emotion upon the viewer. I think for many of my characters, death is a very normal, natural thing, they are aware of it much more than you or I. But going back to your question, I must say the process of filming my characters was very pleasant and enjoyable. I had a Polish DOP,

Wojciech Staroń, whom they loved, "good human, good boy", they would say.

Speaking of Wojciech Staroń, how did the collaboration begin? What did you find essential about his visual thinking for this particular film?

It was my editor, Federico Delpero Bejar, who suggested him. I had known Wojciech's films but not him personally. I watched his online masterclass at the Jihlava film festival and really liked the way he talked and thought about film. I sent him an email, and he agreed to work with us. Very soon, it became clear that his approach is really sensitive and that he can get very close to people, he has a great and calming presence, with a wonderful eye. Wojciech elevated this film to another spiritual level, for which I am so grateful. A place like Grund is a very private place, after all it's their home and it is important that they feel comfortable.

This film, as well as your last documentary, was shot on 16 mm. Why is it important for you to shoot on film stock? And how does it change or affect your work as a director?

Some time ago, around 2013, I took up analogue photography again. It's a process I love, you miss some things as it is a slower process, but there is something that has to do with waiting, the softness, the whole materiality of it that I enjoy. We did not have a monitor, or anything to check the footage, so you have to trust the emotion that you feel, the energy of the scene to guide you and of course you sometimes don't get everything you expected, which

actually I find gives me a great creative freedom, it leaves room for the imagination. Having a limited amount of material I think in a sense gives you the freedom to be creative cinematically.

You work a lot with texture in your visual language. Can your interest in the texture of the human body – as seen, for instance, in the beautiful montage sequence towards the end of the film – be somehow related to your fascination with analogue imagery?

I use analogue film more as a tool. The image it brings is unique, just as the way you perceive closeness and distance is distinct, and there's a stronger sense of something you may call spirituality. Most importantly, it evokes a different emotion. You can achieve it digitally too, but it's like, to make a simple comparison, making kimchi. Sure, you can buy it, but I prefer making my own at home. It's all about the process – the slowness of it, planning it, thinking about it. And the result I believe is unlike anything else.

Speaking of slowness, your whole film seems to embrace it. As we gradually immerse in it, time seems to slow down more and more. It reminded me of an analogy from theoretical physics, where an object falling toward a black hole appears to take an infinitely long time to reach the void. Death is portrayed similarly in your film—as if you're suggesting that, in that moment, life moves infinitely slow.

Things happen very slowly. Of course, people can die quickly, but often in my experience death is quite a slow process. You withdraw, stop being active, eat less, and sleep more. Once you enter that place you forget your former pace, it's impossible not to.

Sometimes I joke about it – in our fast-paced society, to ease-up you don't need yoga or anything, just go and work in an old people's home! But how to show this? In the editing process, we discovered the beauty of the gym scene, which helped us shape the film's final part. It felt like leaving reality, dreaming of returning, and then waking up in a different spiritual dimension.

And the tone of the film changes...

I found that ending with someone passing away would have been quite predictable and in a way boring, at least cinematically. For some time I wanted to start with a death, but then we had this wonderful first scene and the material called for a different beginning. The actual end scene is one of the first we shot. And when I saw it, I immediately knew that it was the right way to end the film.

Is old age a social taboo in Iceland in a similar way it is in continental Europe?

I believe it is at least not something we want to face, and I learned that it's important how to say goodbye to life in a dignified manner. At Grund, at least in my experience, it is very important how the elderly are treated, like you

and me. It's a family run business, and the effort is more of a home, than an institution. I wouldn't have made a film there if I had felt uncomfortable about it, nor worked there in fact. Sometimes I hear an elderly person, often a woman, saying that she finds herself so ugly, but in my opinion it is where beauty begins. And I find it very photographic and beautiful, this beauty in that glimpse of an eye, that cheeky humour, great and strong faces and I find it very beautiful.

And then there are the hands – in the montage scene you mentioned earlier, I am showing time soaked in human skin and bodies. As a touch of nature. The hands up close look like mountains or rivers, or earth.

How does working on a film like this change a person? To quote a line from the film, “Is your mind heavy,” or do you feel that visiting the landscape of old people's lives has been somehow refreshing and formative?

I am not sure if the filming itself changed me, but being there and the experience of working there has definitely changed me. I feel very grateful for it. I learned how easy it is to please someone in a vulnerable position. It's as simple as just being around. You don't have to talk a lot. You can just sit there, knit next to them, hold their hands, or kiss them good night. It will mean the world to them. Being there makes you a bit humbler towards life, towards humanity. It may be the reason why I didn't want to include the institution. I felt it was more important to show something we don't want to face. In that sense, it is also quite a political film. We are obsessed with being young

and making money, but in the end, in relation to other people, we are just human bodies. It has prepared me in relation to my parents and grandparents. And my future, of course. We all must deal with death in one way or another one day. I would hate being dogmatic in saying what audiences should feel and think, though. I always just wanted to open the door to this place at this time. Even one of the resident's family told me, “we never see all these things because we come only for a coffee. We do not spend the whole day here.” I hope this film will have this effect while helping people reflect upon certain things.







YRSA ROCA FANNBERG is born in Iceland, with Catalan heritage and brought up in Sweden. She has a BA in Fine Art from Chelsea College of Art, London and a Master in Creative Documentary from Pompeu Fabra, Barcelona. *Salóme* (2014, 58 min), her first documentary won the Nordisk Panorama Best Nordic Documentary award, as well as several other awards. *The Last Autumn* (2019, 78 min), her first-feature length documentary, premiered at Karlovy Vary Int. Film Festival. At Nordisk Panorama it received the Jury Special Mention, also at RIFF and MajorDocs. It was screened at many major documentary film festivals. *The Ground Beneath Our Feet* is her second feature documentary. Yrsa is an avid analogue photographer, who exhibits her work and teaches creative documentaries and history of documentary at the University of Iceland and organizes workshops for Icelandic documentaries.

AKKERI FILMS is a production company in Reykjavík founded by producer & director Hanna Björk Valsdóttir & sound designer Björn Viktorsson. Akkeri Films focuses on producing and co-producing creative documentaries for international release. Akkeri Films also runs a post production facilities for sound mix in Reykjavík. As producer Hanna Björk won the Icelandic Film Award for Best documentary, for *Dreamland* (2009) and *The Laxá Farmers* (2014), and has been nominated six times.

Filmography: _____

Bogancloch (2024), co-production, dir. Ben Rivers. Locarno.

The Vagus Symphony (2023 short), dir *Gjörninga-klúbburinn*: Eirún Sigurðardóttir & Jóni Jónsdóttir. Stockfish Film Fest.

HEX (2022 short), dir. Katrín Helga Andrésdóttir. Nordisk Panorama, Sólveig Anspach Film Award.

The Last Autumn (2019), dir Yrsa Roca Fannberg. Karlovy Vary. Nordic Panorama, RIFF & MajorDocs Special Mention.

DIVE: rituals in water (2019), dir. Elín Hansdóttir, Anna Rún Tryggvadóttir, Hanna Björk Valsdóttir. Salem Film Fest, Sheffield.

STARON-FILM was established by Małgorzata Staroń and Wojciech Staroń with the principal aim of producing author-driven, ambitious fiction films and creative documentaries, sometimes in difficult shooting conditions. Its interest evolves around contemporary stories portraying inner human needs and fascinations in a poetic way. Besides international co-productions, the company focuses on discovering new talents in Poland and worldwide.

Filmography: _____

Apolonia Apolonia (2022), dir. Lea Glob. IDFA Grand Prix, shortlisted for the Oscars, European Film Awards nominee.

Autobiography (2022), dir. M. Mubarak. Orizzonti di Venezia – Fipresci Mention.

January (2022), dir. V. Kairiss. Best Foreign Film Prize – Tribeca IFF.

Sort of Family (2017), dir. D. Lerman. San Sebastian IFF – Best Script Award.

Brothers (2015), dir. W. Staroń. Grand Prix – Locarno Semaine de la critique.

Dawn (2015), dir. L. Pakalnina. Awarded Best Cinematography Prize at Black Nights IFF.

Refugiado (2014), dir. D. Lerman. Cannes Directors’ Fortnight.

The Prize (2011), dir. P. Markovitch. Silver Bear – Berlinale IFF.

Argentinian Lesson (2011), dir. W. Staroń. Grand Prix – Leipzig IFF.

Six Weeks (2009), dir. M. Krawczyk. IDFA Grand Prix.

CREDITS

Director:	Yrsa Roca Fannberg
Producer:	Hanna Björk Valsdóttir
Co-producer:	Małgorzata Staron
Cinematographer:	Wojciech Staron
Editor:	Federico Delpero Bejar
Sound designer:	Björn Viktorsson
Foley:	Heikki Kossi
Composer:	Skúli Sverrisson
Script:	Yrsa Roca Fannberg Elín Agla Briem
Color:	Aneta Ptak
Graphic design:	Ingi Kristján Sigurmarsson
Production company:	Akkeri Films
Co-production company:	Staron Film

With the support of: The Icelandic Film Center, The Polish Film Fund, RÚV, YLE, Nordisk Film & TV Fund, Eurimages, Iceland tax incentive.

FILM SPECIFICATION

Original Title:	Jörðin undir fótum okkar
English Title:	The Ground Beneath Our Feet
Year:	2025
Country:	Iceland, Poland
Language:	Icelandic
Runtime:	1 hr 22 min
Camera:	Aaton & Bolex
Format:	16mm, Color
Screening format:	DCP
Aspect Ratio:	1:1.66
Frame rate:	24 fps
Sound:	5.1 mix
Resolution:	2K

Websites:
Akkeri Films
Yrsa Roca Fannberg
Staron Film

Facebook Page:
The Ground Beneath our Feet

Instagram:
Akkeri Films
The Ground Beneath Our Feet
Yrsa Roca Fannberg

