

M A L E R I J



LOGLINE

A grieving mother discovers that the mysterious oil painting left behind after her son's disappearance is aging him in real time, trapping his soul inside the canvas.

As she hunts for a way to pull him out, an Ancient Entity and its minions stalk her, draining her life force and proving that some grief cannot be outlived— it can only consume.

scene

scene

scene

scene

scene

scene

scene

scene

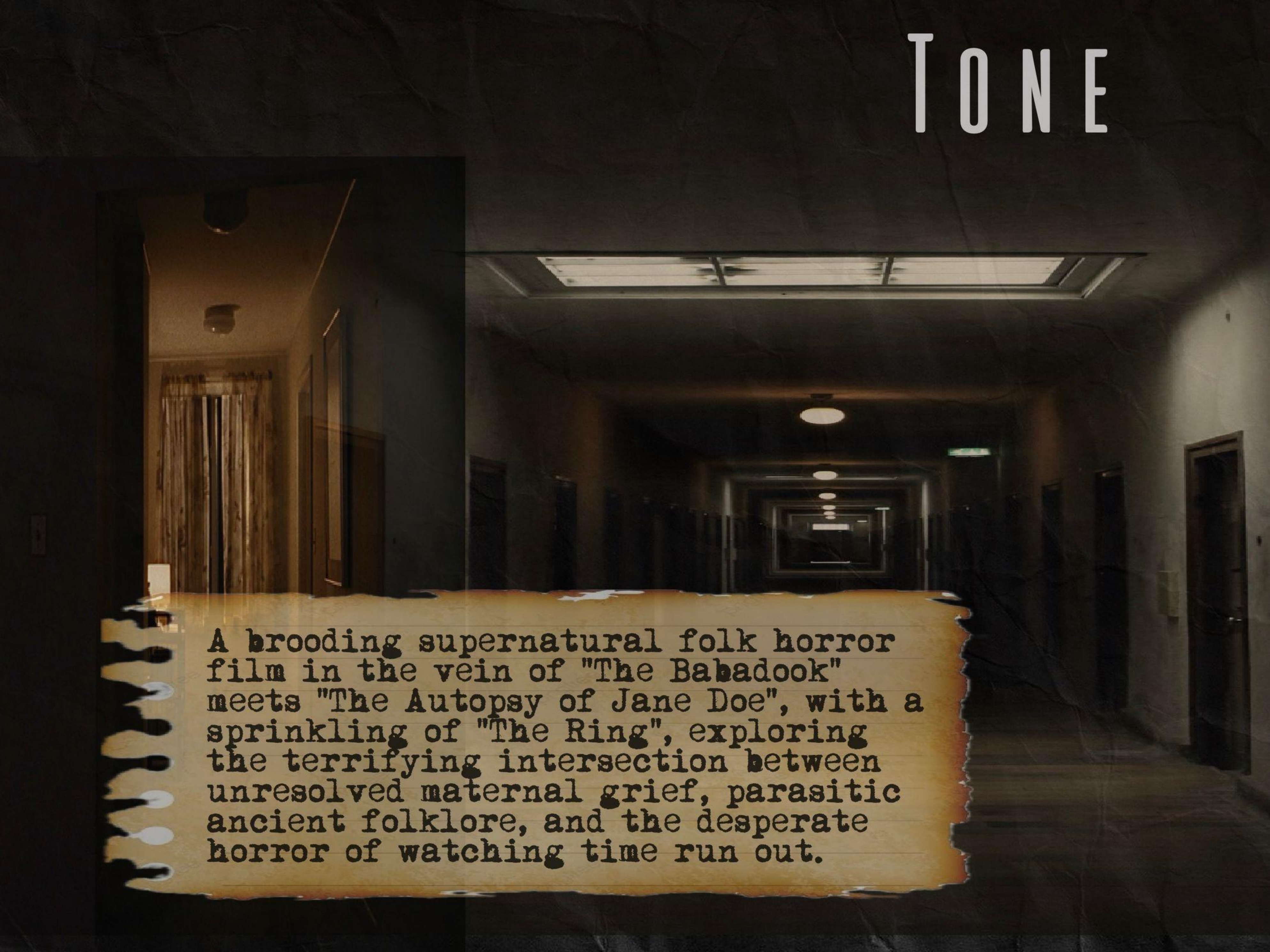
scene

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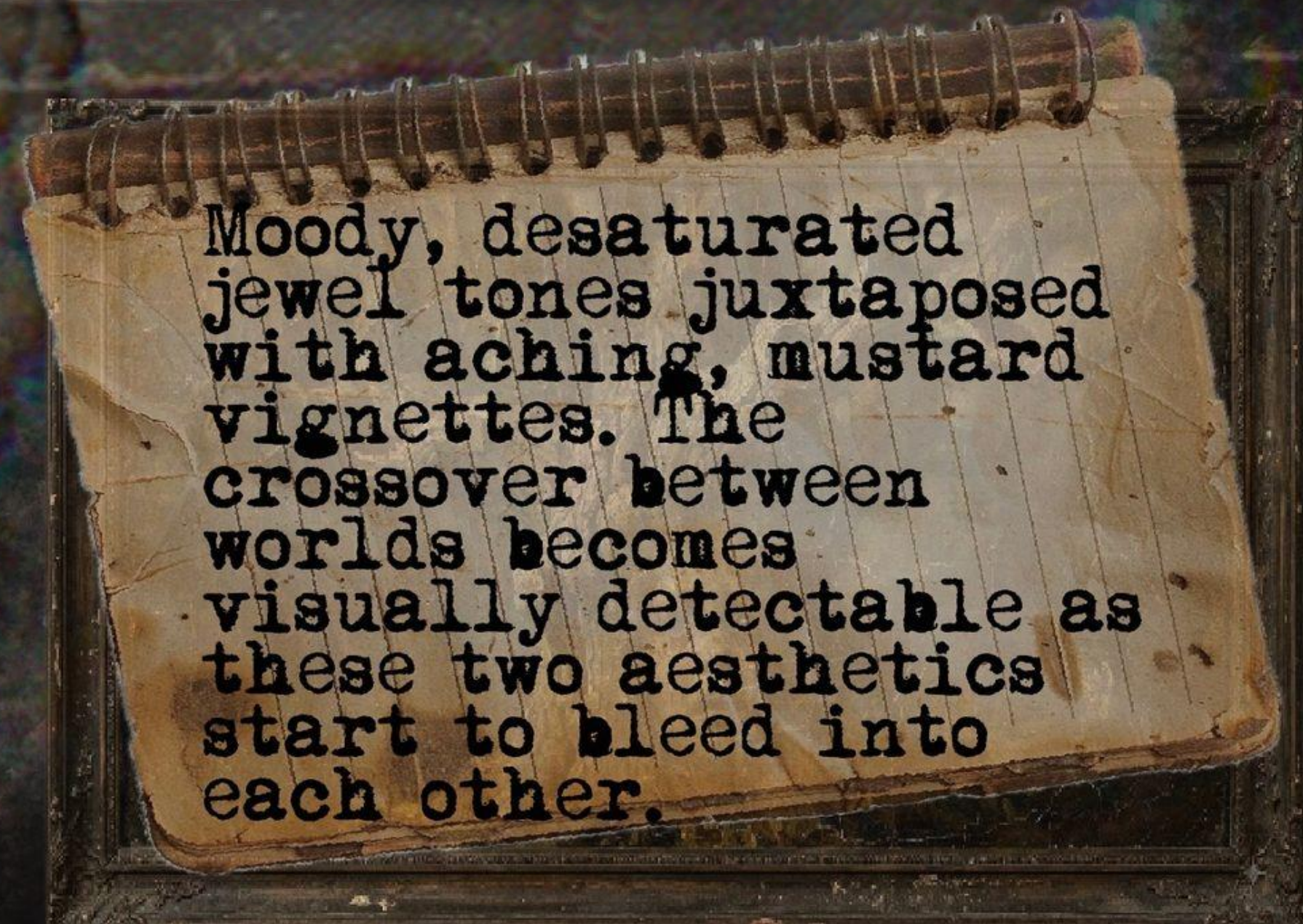
1st

TONE

The background image is a dark, moody photograph of a hallway. On the left, there is a doorway with a curtain. The ceiling features a long, narrow light fixture that illuminates the hallway. The walls are dark, and the overall atmosphere is eerie and suspenseful.

A brooding supernatural folk horror film in the vein of "The Babadook" meets "The Autopsy of Jane Doe", with a sprinkling of "The Ring", exploring the terrifying intersection between unresolved maternal grief, parasitic ancient folklore, and the desperate horror of watching time run out.

THE WORLD



Moody, desaturated
jewel tones juxtaposed
with aching, mustard
vignettes. The
crossover between
worlds becomes
visually detectable as
these two aesthetics
start to bleed into
each other.



VISUAL PALETTE / TEXTURE: MICHELE'S WORLD



The stale, desaturated fluorescent
pastels of Michele's isolated
modern reality juxtapose the
rotting jewel tones that encompass
the rest of the world around her.



VISUAL PALETTE/
TEXTURE:
TORMENTORS ENTER



Desaturated jewel tones, Chiaroscuro, and muted peripherals guide the look for the World, when the Tormentors, sent by the Dry Man, enter. They slowly seep into Michele's World as he tracks down his painting.





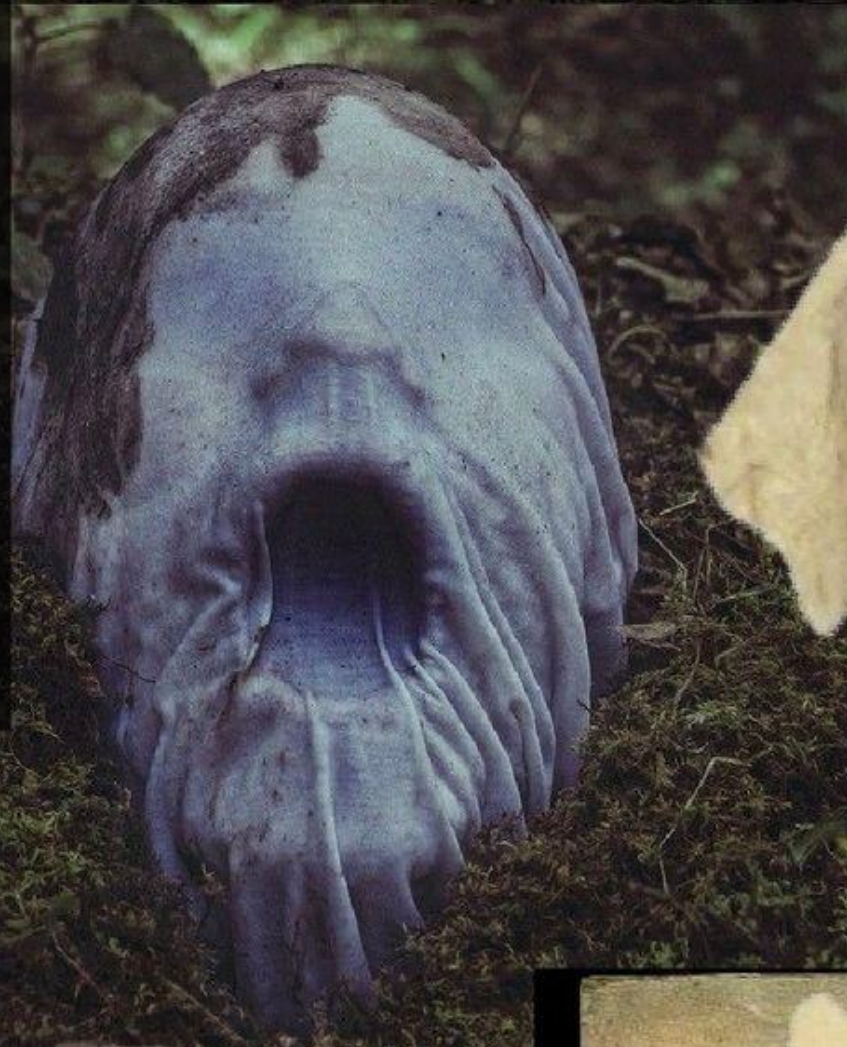
VISUAL PALETTE / TEXTURE:
THE DRY MAN'S WORLD



Warm, hypersaturated
amber and gold tones
bloom exclusively when
the Dry Man's presence
bleeds through into
our world.



THE ROT



As the Dry Man closes in, life collapses in its wake. Ambient audio vacuums into silence, light flickers out, and organic matter withers into black dust.



THEMATIC CORE

Michele isn't just fighting a supernatural parasite- she is battling the impossible terror of letting her child go.

This is NOT a standard Creature Feature jump-scare flick. It is a grounded, atmospheric cautionary tale about how holding on to paralyzing trauma robs us of our remaining time, draining the living until only an empty frame remains.

In the end, unresolved grief demands a price- and the Bill Collector always comes to collect.



THEMATIC STATEMENT

"MALERIJ" explores how unaddressed grief acts as a slow draining parasite, consuming the living as they attempt to salvage what is already lost.

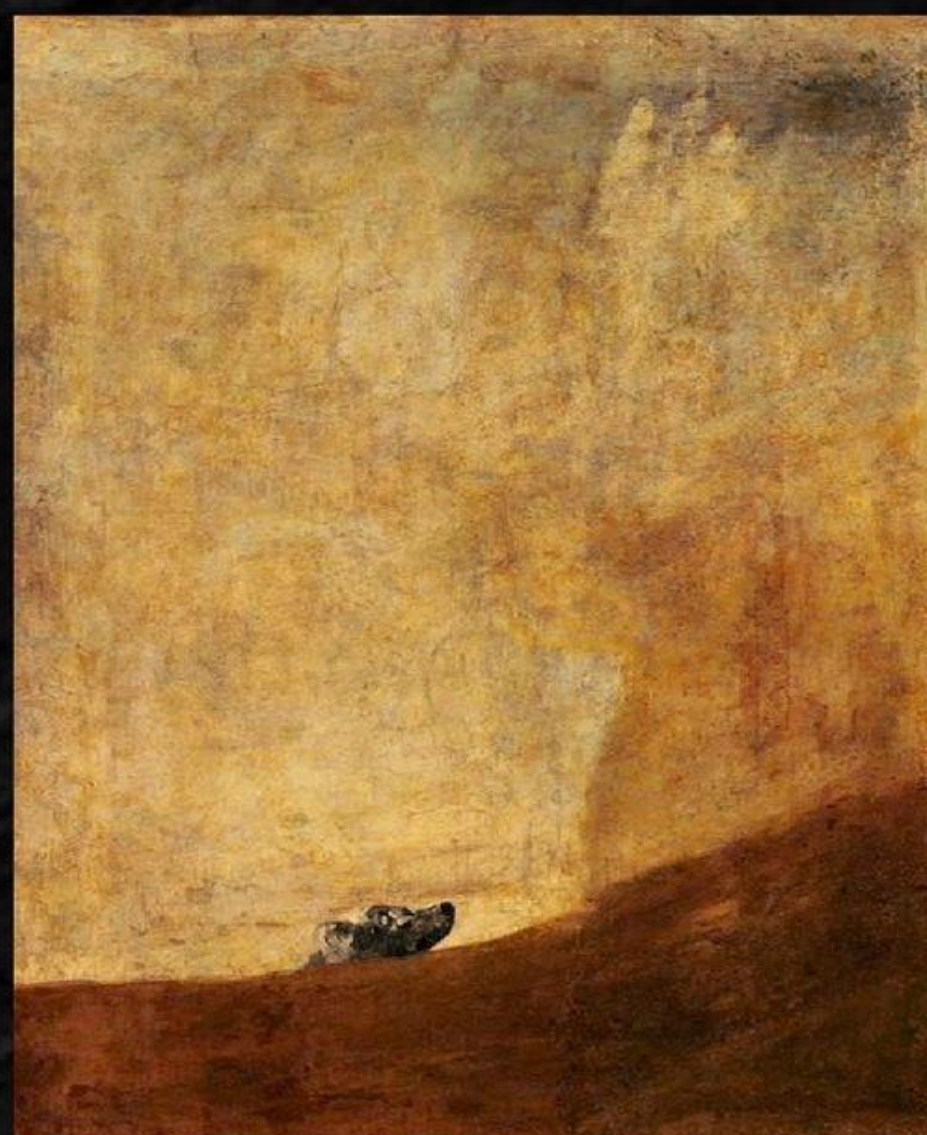
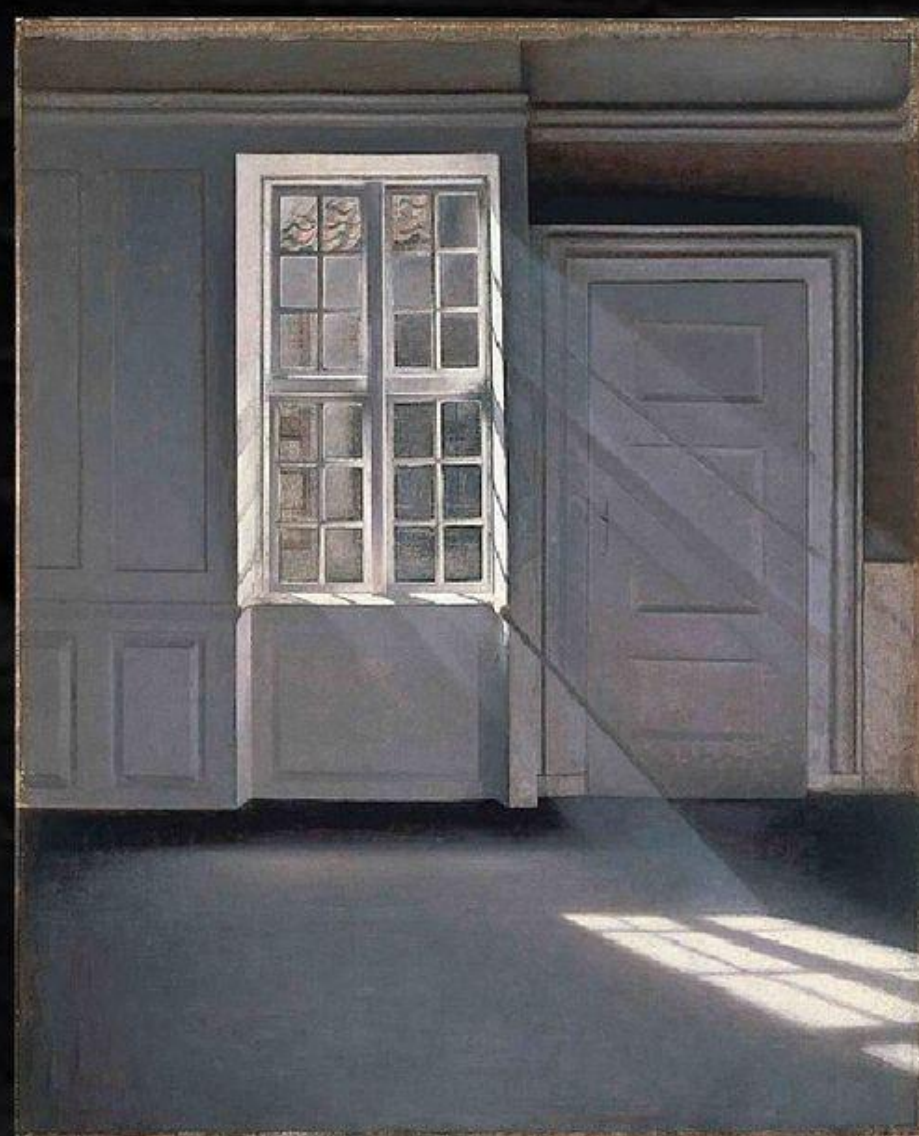
EXECUTION:

Grounded, emotionally raw, dramatic performances captured in rich, Dutch Golden Age chiaroscuro cinematography, punctuated by practical Body Horror set pieces.

TARGET:

Prestige genre audiences hungry for character driven dread, in the vein of A24 and modern elevated Folk Horror.

CINEMATIC COMPOSITION INSPIRED BY ART



ABOUT THE DIRECTOR

Ashley Levy is a Director and former Makeup Department Head whose credits include "The Exorcist", "Civil War", and Netflix's "Black Summer". She holds a degree in Technical Design from the University of Southern California, with a minor in Art History, and built her career at the intersection of horror, beauty, and aesthetics. On set she was known for balancing the needs of talent with those of her directors and productions.

In 2024, an accident took away her ability to use her hands. Her days as a storyteller were not over. She wrote and directed the horror short "Malerij", a thriller wrapped in metaphor and drawn from her own experience after the accident. "Malerij" was selected for official competition at the Sitges Film Festival.