

PERSMAP



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE
UN CERTAIN REGARD

PAULINA GARCÍA

LA

CLAUDIO RISSI

NOVIA

DEL DESIERTO



EEN FILM VAN
CECILIA ATÁN EN VALERIA PIVATO

CECILIA ATÁN - VALERIA PIVATO, CEIBITA FILMS, EVA LAURIA - RAÚL ARAGÓN and EL PERRO EN LA LUNA PRESENT A FILM WRITTEN AND DIRECTED BY CECILIA ATÁN and VALERIA PIVATO « LA NOVIA DEL DESIERTO » CAST PAULINA GARCÍA - CLAUDIO RISSI SOUND DESIGN BY MIGUEL HORMAZÁBAL MUSIC BY LEO SUJATOVICH COSTUME DESIGNER BEATRIZ DI BENEDETTO and JAM MONTI PRODUCTION DESIGNER MARIELA RIPODAS EDITED BY ANDREA CHIGNOLI DIRECTOR OF PHOTOGRAPHY SERGIO ARMSTRONG PRODUCTION MANAGER JUAN DE FRANCESCO EXECUTIVE PRODUCERS EVA LAURIA (Argentina) - ALEJO CRISÓSTOMO (Chile) ASSOCIATED PRODUCERS HADDOCK FILMS / ZONA AUDIOVISUAL / LUCERO GARZÓN - LUZ VERDE / FLORA FILMS / AH CINE INTERNATIONAL SALES CITE FILMS



VANAF 23 NOVEMBER IN DE BIOSCOOP

LA NOVIA DEL DESIERTO

Een film van Cecilia Atán & Valeria Pivato

De 54-jarige Teresa heeft decennialang als inwonend huishoudster gewerkt in Buenos Aires. Van de ene op de andere dag valt haar veilige basis weg als de familie voor wie ze werkt het huis verkoopt. Ze accepteert noodgedwongen een nieuwe betrekking in het verre San Juan. Onderweg komt ze in contact met marktkoopman Gringo. Wanneer Teresa haar tas verliest, gaat Gringo haar helpen deze terug te vinden. Samen trekken ze door de woestijn op zoek naar haar spullen. Voor het eerst ervaart Teresa een leven dat ze nooit eerder gekend heeft.

De rol van Teresa wordt op indrukwekkende wijze vertolkt door Paulina Garcia die eerder furore maakt in GLORIA. De Argentijnse regisseurs Cecilia Atán en Valeria Pivato maakten met LA NOVIA DEL DESIERTO hun speelfilmdebuut. De film werd geselecteerd voor de officiële selectie van Un Certain Regard op het filmfestival van Cannes 2017, en werd genomineerd voor de Gouden Camera.



Speelduur: 78 min. - Land: Argentinië - Jaar: 2017 - Genre: Drama
Releasedatum bioscoop: 23 november 2017

Voor meer informatie over de film:

Cinéart Nederland – Julia van Berlo | telefoon: +31 (0)20 530 88 40 | email: julia@cinéart.nl

Persmaterialen zijn beschikbaar via www.cinéart.nl/pers/la-novia-del-desierto

www.cinéart.nl

Cecilia Atán: director and screenwriter

Cecilia Atán was born in 1978 in Buenos Aires. She began her career as an intern with director Eduardo Mignogna on the set of *EL FARO* in 1998, which starred Ricardo Darín. She then became an assistant director before making her first short film, *EL MAR*, which was invited to the Short Film Corner in Cannes in 2012, before screening in competition at festivals in Biarritz and Mar del Plata. In 2015, she directed the documentary series in eight episodes, *MADRES DE PLAZA DE MAYO, LA HISTORIA*, which was nominated for the International Emmy Awards the following year. *LA NOVIA DEL DESIERTO* is her first fiction feature film. Cecilia Atán is also co-founder of the production company *El Perro En La Luna*, alongside Sebastián Mignogna and Guido Mignogna.

Valeria Pivato: director and screenwriter

Valeria Pivato was born in 1973 in Buenos Aires. After studying design and filmmaking, she began working as an assistant director, script supervisor and casting director. She worked notably with Juan José Campanella on *LE FILS DE LA MARIÉE* in 2001, and on *DANS SES YEUX*, which won the Oscar for best foreign language film in 2010. She worked as script supervisor on *NORDESTE* by Juan Solanas, which screened in *Un Certain Regard* at Cannes in 2005. In 2008, she worked with Pablo Trapero on *LEONERA*, which was presented in competition at the Festival de Cannes. In 2013, she won the Patagonik International Screenwriters Competition with *BEFORE AND AFTER... AND AFTER AGAIN*. In 2017, she co-directed her first feature film, *LA NOVIA DEL DESIERTO*, with Cecilia Atán.



Directors' notes

“Only by crossing the desert can we find ourselves.”

Our film proposes a journey through the desert, a desert that works as a metaphor: the discomfort of self-exploration.

At the start of the film Teresa inhabits a world she knows, and in appearance, a safe world. She believes she forms part of a family to which she dedicated her life. The years have gone by and she clings to the little she actually has. But circumstances change and everything she believed in suddenly falls apart. Now 54-year-old Teresa has nowhere to go.

Although for many this would be the end of the story, for us it is a beginning. Because we believe that the absence of this security is what can suddenly reveal to us unexplored inner potential; it will lead us to confront feelings and desires that we cannot even acknowledge as our own. For Theresa, the journey through the desert will slowly awaken her, allowing her to finally become aware of her own undiscovered strength.

The desert is hostile and Teresa's journey along the highway takes a viewer back to the founding myth of this Sanctuary: Deolinda Correa crossed the desert and died of thirst with her baby in her arms, but the baby survived by breastfeeding her mother's dead body. It is the force of nature overcoming adversity; it is destiny challenging prior speculation it is the unforeseen as the driver of change.

In this mystical and vital context, Teresa experiences the first setback that modifies events: she loses her bag carrying all her personal belongings. This unexpected incident leads her to cross paths with El Gringo, a charismatic traveller who will become her companion in her quest. Like an extension of the former universe, El Gringo and his pickup are outlined against the arid Cuyano landscape, a menacing and attractive option, awakening in Teresa the fascination provoked by all contradictions.

As they journey together through the different worlds unfolding around them, this silent, opaque woman slowly becomes tinged with life and colour. Although every universe will have the characteristics of the very person who inhabits it, they will all add up to the same direction to which the Sanctuary has pointed since the beginning of the journey: introducing Teresa to the world's variety and the inescapable potential of life.

At a time when the outer world tries to convince us that what is not experienced in our youth will most likely never take place, we wish to reclaim the value of the process, of the search, of the passage of time – the work that is needed to grow and find that safe place where it really exists, within oneself.

Cecilia Atán and Valeria Pivato

Interview with the directors

Can you tell us about the origins of the film?

The starting point of LA NOVIA DEL DESIERTO was being able to represent a feeling of a non-place through a character. Teresa is a woman aged 54 who had dedicated her life to looking after a family and lived in a world which felt like her own, although in fact, it wasn't. At the start of the film, the house where she has worked for 30 years is sold and her circumstances suddenly change, her world falling apart in the blink of an eye. The dizziness and uncertainty that leaving this safe space prompts in her becomes the motor for change that leads her to embark on an unplanned quest, putting her in touch with her desires and confronting her with the world.

How did the filming go?

The atmosphere during the shoot was very special, given that co-directing by two women is not common – at least not in Latin America. In this sense, we tried to transform this particularity into an asset, drawing the most from the individual capacities of each of us. Filming in the desert raised all kind of challenges, but we always strived to maintain a good energy and the unity of the crew. In this respect, being a duo allowed us to face setbacks with greater strength, and to discuss things to arrive at the best decision.

What can you tell us about the actors?

LA NOVIA DEL DESIERTO is told through two marvellous actors, Paulina García (Chilean) and Claudio Rissi (Argentinian). We sent Paulina a first version of the script in 2013 and she immediately fell in love with the project and her character. Since then, we embarked together on the wonderful journey that is a film. Paulina's interpretation, and the time we spent working together during preparation for filming made Teresa a subtle being, built around the body language and silence. Even today, each time we see the film, we are surprised to notice the exquisite details in the construction of her character. Paulina and Teresa became one during the process and at the end of the shoot, she bade farewell to Teresa in a way that was both endearing and powerful:

Today is the last day of Teresa in the Cuyano desert. I will let you go here tonight, where you despaired so much and were so confused. I am leaving you here forever, like the late Correa. Beneath the vast skies, merciless suns and seductive winds. Today, I will take a minute to remember you for the last time on a path that is dry, yet paradoxically green, like you. All the experience-memory is left here. I will turn out that light, and LA NOVIA DEL DESIERTO will light up. A little bottle of water in your name.

- Paulina García, 16 December 2016.

Claudio Rissi's performance as El Gringo no doubt transformed him into a memorable character, who takes on life and fluidity through the dual dimension of menacing attraction and gentle seduction. In his delightful, fine lines, the character conveys a great Latin American part, captured by the actor with coherence and honesty.

What were your sources of inspiration?

Fortunately, we have both worked for many years as part of the crew of some great directors. In doing so, we have acquired some very different and individual ways of dealing with the various obstacles that come up in the course of making a film. So, when we think about our influences, we think that the film set has been a place of apprenticeship for us, due to the proximity this allowed us with creators such as Pablo Trapero, Juan Campanella, Christopher Hampton, and Juan Solanas, among others. Of course, we have also been influenced by foreign directors, mainly as spectators, but the experience of more than 15 years as technicians on set was decisive in our training.

Cast

Teresa PAULINA GARCIA
Gringo CLAUDIO RISSI



Paulina García

Actor, director and dramatist born in Santiago de Chile on 27 November 1960, Paulina García has won numerous awards throughout her long career, for both her film and stage work. A huge star in her home country, her breakout international film was GLORIA by Sebastián Leilo, which screened in competition at the Berlin Film Festival in 2013, in which she played the title role. She took home the Silver Bear for her performance, which won unanimous praise from international critics and enjoyed a successful release in many territories. Since then, she has alternated US independent films (BROOKLYN VILLAGE by Ira Sachs), major international productions (NARCOS, an original Netflix series), Latin-American films by internationally renowned directors (TOUT VA BIEN by Alejandro Fernandez Almendras), and debut films (LA NOVIA DEL DESIERTO) by Cecilia Atán et Valeria Pivato).

Selected filmography

- 2017 LA NOVIA DEL DESIERTO by Cecilia Atán and Valeria Pivato
Un Certain Regard, Festival de Cannes (2017)
EL PRESIDENTE (LA CORDILLERA) by Santiago Mitre
Un Certain Regard, Festival de Cannes (2017)
- 2016 TOUT VA BIEN (AQUÍ NO HA PASADO NADA) by Alejandro Fernández Almendras
Berlin Film Festival (2016), Panorama Sundance Film Festival (2016), Competition
BROOKLYN VILLAGE (LITTLE MEN) by Ira Sachs
Sundance Film Festival (2016), Out of Competition Berlin Film Festival (2016), Panorama
- 2015 VOIX OFF (LA VOZ EN OFF) by Cristián Jiménez
San Sebastián Film Festival (2014), Official Selection

- THE 33 (LOS 33), by Patricia Riggen
 2014 NO SOY LORENA, by Isidora Marras
 UN CONCIERTO INOLVIDABLE: NUEVA OLA, LA PELÍCULA, by Elías Llanos
 2013 GLORIA by Sebastián Leilo
Berlin Film Festival (2013), Silver Bear for best actress LAS ANALFABETAS by Moisés Sepúlveda Venice Film Festival (2013), Critics Week
 I AM FROM CHILE by Gonzalo Diaz
 GENESIS NIRVANA by Alejandro Lagos
 2012 EL MURO by Paula Bravo
 2007 CASA DE REMOLIENDA by Joaquín Eyzaguirre
 2004 EL ÚLTIMO SACRAMENTO by Camilo Becerra
 2002 TRES NOCHES DE UN SÁBADO by Joaquín Eyzaguirre

Claudio Rissi

Claudio Rissi is an Argentinian actor born on 14 April 1970 in Monte Grande, Buenos Aires. He has appeared in more than 30 films, including VIES BRULÉES by Marcelo Piñeyro, LES NEUF REINES by Fabián Bielinsky, LUGARES COMUNES by Adolfo Aristarain, EL FONDO DEL MAR by Damián Szifron, and JUAN Y EVA by Paula de Luque. He has twice won the best Supporting Actor award given by the Association of Argentine Critics; in 2001 for 76-89-03 by Cristian Bernard and Flavio Nardini, then in 2012 for ABALLAY, EL HOMBRE SIN MIEDO by Fernando Spiner. Claudio Rissi has also starred in numerous TV series, such as OKUPAS and EPITAFIOS. In 2016, he played Mario Borges, an underworld boss in the series EL MARGINAL. This hyper-realist immersion in the Argentinian prison system won 11 Tatos (Argentine TV awards), and in 2016 won the Grand Prix at the Series Mania Festival in Paris, presided over by David Chase (creator of THE SOPRANOS). It will be screened in France this year by Canal+. From 2014 and 2016, he played El Tatita in TERRENAL, a play written and directed by Mauricio Kartun, in which the celebrated Argentinian dramatist revisits the myth of Cain and Abel.

Selected filmography

- 2017 LA NOVIA DEL DESIERTO by Cecilia Atán and Valeria Pivato
Un Certain Regard, Festival de Cannes (2017)
 2015 JUSTO EN LO MEJOR DE MI VIDA by Leonardo Fabio Calderón
 2011 JUAN Y EVA by Paula de Luque
 2010 ABALLAY, EL HOMBRE SIN MIEDO by Fernando Spiner
Association of Argentine Critics (2012), Best Screenplay, Best Supporting Actor, and Best Cinematography
 2007 MARTÍN FIERRO, LA PELÍCULA by Liliana Romero and Norman Ruiz
 2005 EL MATEN A PERÓN by Fernando Musante
 2004 PALERMO HOLLYWOOD by Eduardo Pinto
Sundance Festival (2005), Official Selection
 2004 PROXIMA SALIDA by Nicolás Tuozzo
Festival de Amiens (2005), Audience Award, Prix SIGNIS and Special Mention
 2003 EL FONDO DEL MAR by Damián Szifron
San Sebastián Film Festival (2003), Prix Horizontes Festival de Toulouse (2004), Critics Award
 2002 LUGARES COMUNES by Adolfo Aristarain
San Sebastián Film Festival (2002), Best Screenplay, Best Actress
 2000 LES NEUF REINES by Fabián Bielinsky

Festival de Cognac (2002), Grand Prix and Audience Award
76-89-03, by Cristian Bernard and Flavio Nardini
Association of Argentine Critics (2001), Best Supporting Actor
VIES BRÛLÉES by Marcelo Piñeyro
Venice Film Festival (2000), Official Selection Toronto Film Festival (2000), Official Selection
1988 LA AMIGA, by Jeanine Meerapfel
Berlin Film Festival (1990), Peace Award

Crew

Written and Directed by	CECILIA ATÁN and VALERIA PIVATO
Director of Photography	SERGIO ARMSTRONG
Art Director	MARIELA RÍPODAS
Edited by	ANDREA CHIGNOLI
Original music by	LEO SUJATOVICH
Sound Designer	MIGUEL HORMAZÁBAL
Costume design	BEATRIZ DI BENEDETTO and JAM MONTI
Produced by	EVA LAURÍA (Argentina) and ALEJO CRISÓSTOMO (Chile)
Production companies	EL PERRO EN LA LUNA (Argentina) - CEIBITA FILMS (Chile)
Co-producers	CECILIA ATÁN, VALERIA PIVATO, EVA LAURÍA and RAÚL ARAGÓN
Associate Producers	ZONA AUDIOVISUAL, HADDOCK FILMS, VANESSA RAGONE, LUCERO GARZÓN, FLORENCIA POBLETE and CAROLINA ALVAREZ
International Sales	CITÉ FILMS
French distribution	MEMENTO FILMS DISTRIBUTION

