

cinéart

PERSMAP

A couple in silhouette stands in a dark room, facing each other. Behind them is a large, glowing sphere of fire, which illuminates the scene with a warm, orange-red light. The fire appears to be contained within a circular frame, creating a dramatic and romantic atmosphere.

Emma

EMA

EEN FILM VAN PABLO LARRAÍN



Official Selection

tiff

Toronto International
Film Festival 2019



Drama - 2019 - Chili - 102 minuten

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EMA

EEN FILM VAN PABLO LARRAÍN

SYNOPSIS

EMA, de nieuwe film van regisseur Pablo Larraín (JACKIE), is een explosief, stijlvol en gewaagd portret van een danseres, die alles op alles zet om herenigd te worden met haar zoon.

De jonge Ema (Mariana di Girolamo) danst in het experimentele dansgezelschap van haar man: choreograaf Gastón (Gael García Bernal). Na een schokkende gebeurtenis besluit het stel hun 7-jarige adoptiezoon Polo af te staan. In de nasleep hiervan wordt hun huwelijk hevig op de proef gesteld, terwijl Ema een plan smeedt om haar zoon terug te krijgen. Uitgerust met een vlammenwerper, en met hulp van haar vriendinnen, zwoegt ze dag en nacht om haar gezin te redden. Schuld, liefde, hoop en verlangen komen samen in dit audiovisuele spektakel, dat nog lang bijblijft.

Muzikant en kunstenaar Nicolas Jaar componeerde de pompende ambient-reggaeton-soundtrack van EMA, waarmee de film een spektakel is voor oog en oor.

De Chileense Pablo Larraín werd bekend bij het grote publiek door zijn film JACKIE (met Natalie Portman), die genomineerd werd voor 3 Oscars. Daarnaast maakte hij een trilogie over de dictatuur van Pinochet (TONY MANERO, POST MORTEM en NO) en de veelgeprezen biopic NERUDA, over de gelijknamige dichter.



PABLO LARRAÍN

REGIE, SCENARIO

Born in Santiago in 1976, Pablo Larrain is one of Chile's greatest movie directors as well as a major producer (through his Fabula company).

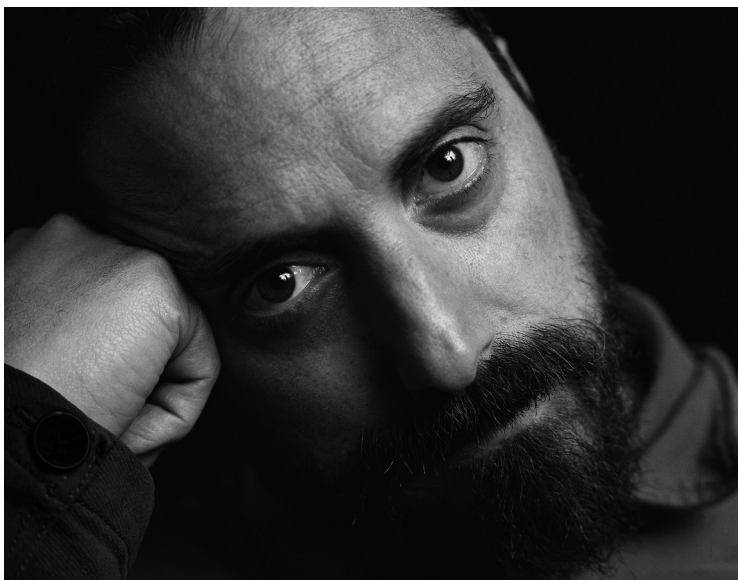
Not for the weak-hearted, his films are straightforward, generally aggressive and interspersed with violence. They paint a hard-hitting portrait of his country, Chile, notably in a trilogy covering fifteen years of national history from 1973 (the last days of Salvador Allende's presidency in POST MORTEM (2010)) to 1978 (the height of General Pinochet's reign of terror in TONY MANERO (2008)) to 1988 (the last days of Pinochet in NO (2012)). NO was Chile's official selection for the 2016 Academy Award for Best Foreign Language Film.

Another characteristic of Larrain's cinema is the unusual perspective with which he chooses to approach his topics. As a vehicle for attacking Pinochet, the writer-director presents us with a strange love story; narrates the misdeeds of a petty thief imitating John Travolta and portrays an advertising executive creating a campaign to defeat the dictator. FUGA (2006), his first effort, was about a composer going mad while EL CLUB (2015) takes place in a beach house where priests who have «sinned» are sidelined. EL CLUB was nominated for several awards, including the Golden Globes as Best Foreign Film and won the Silver Bear for Best Director at the Berlin International Film Festival.

His most recent releases, NERUDA and JACKIE (both 2016) also enjoyed great international success, including nominations for The Academy Awards, the Golden Globe and the SAG Awards for JACKIE.

FILMOGRAFIE

2019 EMA
2016 JACKIE
2016 NERUDA
2015 THE CLUB
2012 NO
2010 POST MORTEM
2008 TONY MANERO
2006 FUGA



INTERVIEW WITH PABLO LARRAÍN

DIRECTOR

When did you become interested in reggaeton dance?

Up until before this film, I had no particular interest in reggaeton. But during the production process, I got to know it and understand why the entire generation that is represented in this film listens to this music. It has a rhythm that is everywhere, like any strong element that comes from pop culture. You're there and you're forced to live with it. It's a cultural exercise that has its own ethical and aesthetic existence. I understand it. I learn from it and it ends up interesting me. I actually kind of love it.

Describe your heroine Ema in your own words. What does she want out of life?

Ema is a paradigm: she's a character of characters. Daughter, mother, sister, wife, lover and leader. She's very powerful and presents a striking, beautiful sort of femininity. She's motivated by relentless individualism, as she clearly knows what she wants and is capable of seducing those around her in order to line up her destiny. She wants to be a mother and have a family; perhaps what moves and motivates her the most is love.

Describe Ema and Gastón's dynamic — what binds them together?

This is a couple that has a lot of things in common: their professions, cultural interests, dance. They have a deep love for one another. I think they're a couple that looks dysfunctional, but in the end, they turn out to be quite organic.

Where did you find your lead actress Mariana Di Girolamo?

I saw a picture of Mariana in a newspaper. I got a hold of her and I met her at a café in order to get to know her. Ten minutes into the conversation, I was offering her the film's title role. I thought that she had an intense enigma, a powerful mystery, and that she had a lot of levels, intellectually, physically, and sensorially, which meant that she could be seen and read from many angles. Mariana does something very powerful with Ema, because she becomes that vehicle, that pop-punk cultural electricity that the film has, which guides the spectator down an unknown path that is surprising, captivating, and defiant.

You're known for making «autopsies of the past» — is your latest film an autopsy of the future?

I don't think this is an autopsy of the future: it's a testimony of today. The people from the generation that we can observe in this film, who were probably born during this century or towards the end of the previous one, belong to a generation that dances without any sort of shame. They express themselves with their bodies and with music in a way that is completely different to my generation. This is my first film set in present-day Chile, where I speak of a generation that isn't my own. So it's new. It was a very illuminating and fascinating process.

How was it different working with Gabriel García Bernal this time around?

Gael is one of the strongest Spanish-speaking actors out there. He's a solid guy, brilliant and a great friend. A piece of genius. So it's a pleasure and an honor to work with him once again.

What else would you like audiences to take away from this movie?

I have no idea what the spectator will take away from the film, because the film isn't a closed-off piece; it allows for a space, a crack through which the spectator can enter and exit so that each person can provide closure to it from his or her own biography. For each person, Ema will be a different film.

MARIANA DI GIROLAMO

EMA

Mariana Di Girolamo Arteaga was born in Santiago, Chile, in 1990 and comes from a family of outstanding artists. She is the daughter of visual artists Paolo Di Girolamo Quesney and Lucía Arteaga Vial; niece of actress Claudia Di Girolamo Quesney and granddaughter of Claudio Di Girolamo Carlini, famous playwright and Italian director.

Mariana studies acting at the prestigious theater school of the Catholic University of Chile. She made her debut in 2014, on the TV series PITUCA SIN LUCAS. Her work on television were followed by POBRE GALLO (2016) and PERDONA NUESTROS PECADOS (2017). She is currently on the series LA JAURÍA (in post-production) and RÍO OSCURO, where she stars alongside her aunt Claudia Di Girolamo.

Her theatre debut came in 2015 in Juan Radrigán's take on Shakespeare's classic THE TEMPEST, and in 2018 she joined the cast of ROMEO AND JULIAN under the direction of Carlos Urra. Her first feature film was CONSTITUTION (2015) by Leonardo Medel. EMA is her first leading role in cinema.

GAEL GARCÍA BERNAL

GASTÓN

Award-winning actor Gael García Bernal began performing in stage productions with his parents in Mexico and later studied at the Central School for Speech and Drama in London. He has acted in Alejandro González Iñárritu's AMORES PERROS and BABEL, Alfonso Cuarón's Y TU MAMÁ TAMBIÉN, Carlos Carrera's THE CRIME OF FATHER AMARO, Walter Salles' THE MOTORCYCLE DIARIES, Pedro Almodóvar's BAD EDUCATION, James Marsh's THE KING, Michel Gondry's THE SCIENCE OF SLEEP, Hector Babenco's EL PASADO, Carlos Cuarón's RUDO Y CURSI, Fernando Meirelles' BLINDNESS, Lukas Moodysson's MAMMOTH, Jim Jarmusch's THE LIMITS OF CONTROL, Icíar Bollain's EVEN THE RAIN, Pablo Larraín's NO and NERUDA, Roberto Sneider's YOU'RE KILLING ME SUSANA and Pablo Fendrik's EL ARDOR, amongst others.

In 2016 he received a Golden Globe as Best Comedy Actor for the Amazon series MOZART IN THE JUNGLE. He also portrayed the voice of Héctor in Disney-Pixar's COCO, which won an Academy Award for Best Animated Feature in 2018.

García Bernal made his directorial debut with DEFICIT. He also directed the short film THE LETTER for the full-length feature film 8, the short film LUCIO for the collective Mexican film Revolución, the four documentary shortfilms THE INVISIBLES for Amnesty International. He has also directed episodes in MOZART IN THE JUNGLE and AQUÍ EN LA TIERRA. HICUAROTES is his second feature film, which premiered at Cannes Film Festival (2019).

CAST

Ema MARIANA DI GIROLAMO
Gastón GAEL GARCÍA BERNAL
Raquel PAOLA GIANNINI:
Aníbal SANTIAGO CABRERA
Polo CRISTIÁN SUÁREZ



CREW

Director PABLO LARRAÍN
Scriptwriters GUILLERMO CALDERÓN
PABLO LARRAÍN,
ALEJANDRO MORENO
Director of Photography ARMSTRONG (ADFCH)
Editor SEBASTIÁN SEPÚLVEDA
Music Composition NICOLAS JAAR
Production Designer ESTEFANÍA LARRAÍN
Choreographer JOSÉ VIDAL
Costume Designers MURIEL PARRA,
FELIPE CRIADO
Makeup and Hair Artist MARGARITA MARCHI
Sound Designer ROBERTO ESPINOZA
Executive Producers ROCÍO JADUE
MARIANE HARTARD ASSOCIATED
Associated Producers PAULA KRAUSHAAR,
CATALINA ADONI,
ALFREDO ADONI
Producer JUAN DE DIOS LARRAÍN
Production Company FABULA