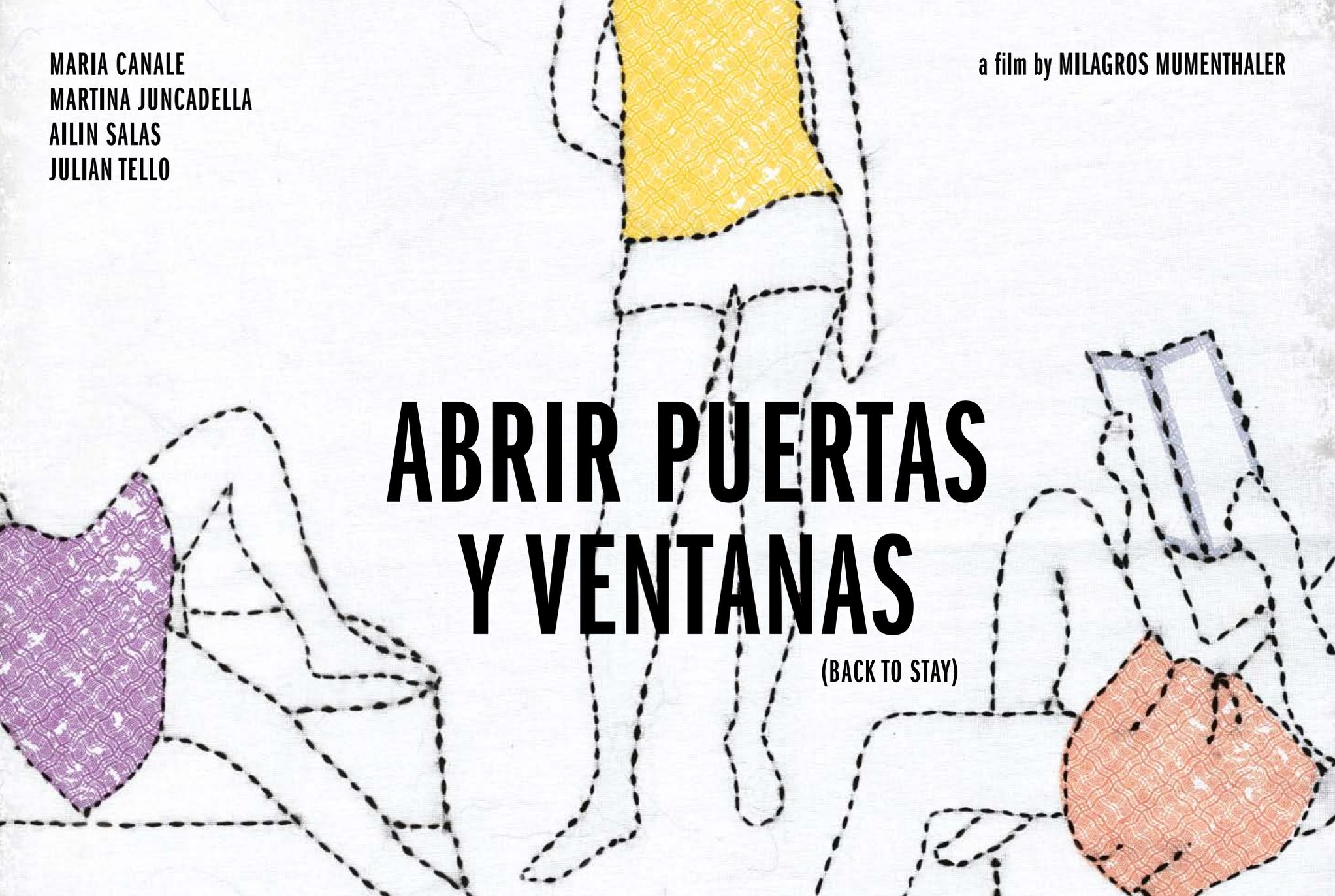


MARIA CANALE  
MARTINA JUNCADELLA  
AILIN SALAS  
JULIAN TELLO

a film by MILAGROS MUMENTHALER

# ABRIR PUERTAS Y VENTANAS

(BACK TO STAY)



# ABRIR PUERTAS Y VENTANAS (BACK TO STAY)

*Three young sisters – Marina, Sofia and Violeta – try to continue with their lives after the death of their grandmother, the woman who brought them up. Their home becomes the backdrop for their emotions and conflicts caused by her absence. Their grief opens new perspectives for them in life.*



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## SYNOPSIS

*Buenos Aires at the end of summer. Marina, Sofia and Violeta are alone in the family home after their grandmother, who had brought them up, has died. They have to come to terms with her death, each in her own way. Marina concentrates on her studies while looking after the household, whereas Sofia becomes obsessed by her appearance and goes out with friends. As for Violeta, she wanders around between bedroom and sitting room where, from time to time, she receives an older man. Discord, laughter, meanness, gestures of affection determine the rhythm of this period of uncertainty, until one day in autumn Violeta disappears without warning.*



## DIRECTOR'S NOTES

*The story unfolds in Argentina where I was born. In 1977. When I was just three months old, we had to leave for political reasons and go to Europe. There was three of us girls at home, and throughout our childhood and adolescence in Switzerland we were raised between these two cultures: Argentina became the idealised place of all our dreams, where we spent our holidays, the place which fired our imagination. Switzerland was our daily lives, where we lived, and where my father's family all came from.*

*After leaving school in Geneva at 19 I decided to return to Argentina and complete university there. I believe, unconsciously I was also grappling with my dual upbringing. I began by living with my grandmother for two years, at Mar del Plata, and later moved for my film studies to Buenos Aires, where I shared a flat with friends. Many of the film's scenes have been inspired by that period.*

*ABRIR PUERTAS Y VENTANAS (BACK TO STAY) recounts how sibling relationships are affected by how you change irrevocably after adolescence, trying to establish your own life and personal identity bereft of how you have been brought up.*

*It's about three sisters, and how their natural progression is made more complicated by the grandmother's death. This leaves a huge gap in their lives, which each one tries to fill with whichever means she has available within the scope of her individual personality. A new equilibrium has to be found in the house where every object is infused with the grandmother's spirit. Her absence evokes another one, that of the parents.*

*The three sisters' situation isn't unusual in an Argentine context. Many children were brought up by grandparents during the days of the last military dictatorship. Although neither the context nor the sisters' age really correspond to that era, I'm convinced that there is a subconscious common thread, that's how strong a mark this recent part of Argentine history has left on the collective memory. It's why I decided not to pursue what happened to the parents. I wanted to leave an element of doubt, an open space the audience could freely investigate themselves.*

*This, my first film, springs from a desire to recount a story that related to my own biography and experience. It is inspired by things I came across while living down in Argentina, and also by my real-life sisters and myself. Sometimes I'd like to think that even though fate allowed us to leave, our lives could have turned out differently, and our situation might have resembled that of the film's protagonists.*

*The film has an intimate and personal character, yet it is anchored in a precise, real national, cultural and economic context that could not be anywhere else. The principal location in the film, the grandmother's family home is not impermeable to outside influences. They intrude through the things, and impressions from television, music, and events outside which the protagonists bring back to the house at the end of each day.*



*Milagros Mumenthaler, July 2011*

# ABOUT THE DIRECTOR

## **Milagros Mumenthaler**

*Milagros Mumenthaler was born in Argentina in 1977. She left very early to live in Switzerland, where she has grown up. Milagros later returned to Buenos Aires, where she graduated from Universidad del Cine in Buenos Aires, with a film director diploma and a Bachelor's degree in filmmaking. She has executed four short films, which have been selected for and won awards at numerous festivals. ABRIR*

*PUERTAS Y VENTANAS (BACK TO STAY) is her first full feature. The script was written with support from Cinéfondation (Festival de Cannes) and Ateliers d'Angers (organised by Jeanne Moreau). Filming was also supported by funding from Rotterdam Festival, through Cinemart and the Hubert Bals Fund.*



# FILMOGRAPHY



2011 **Abrir puertas y ventanas**  
**(Back to stay)**, feature film, 98 min., 35 mm  
Production Alina film (Switzerland), Ruda cine  
(Argentina). Coproduction Radio Television Suisse,  
Waterland film. Selection at Cinéfondation, la  
Résidence du Festival de Cannes, Ateliers d'Angers.

### **Awards:**

Festival del Film Locarno: Concorso Interna-  
zionale - Pardo d'oro, Concorso Internazionale  
- Pardo for Best Actress, International Critics'  
Prize (FIPRESCI), Special Mention by the Ecu-  
menical Jury and the Junior Jury.

2005 **Amancay**, 18 min., 35 mm  
Bordu films / Al Borde Producciones co-production.

### **Main awards:**

BAFICI: Special mention of the Jury. FROG: Best  
Short Film. Huesca: Award Cacho Pallero. Brno  
16: Silver Medal. SehSuechte: Honorable Mention.  
Manlleu: Best Short Film Etiuda: Second Prize.  
Next Reel Film Festival: Mention of the Jury

### **Selected at the following Festivals:**

Locarno, Sao Paolo, Ourense, L'Alternativa, Ti-  
rana, Premiers Plans, Indie Lisboa, Belo Hori-  
zonte, Valdivia (Chile), Amiens, etc.

2003 **El Patio (The Patio)**, 15 min., 35 mm  
Bordu films / Universidad del Cine Production.

### **Festivals:**

Huesca (Cacho Pallero prize), Buenos Aires (Best short), Cinejove Valencia  
(Special mention), Tandil (Best actress, best script), Etiuda (Bronze dinau-  
saur), International Student Film Festival, Buenos Aires (Best creativity in  
postproduction), Rio de Janeiro University Film Festival (Best short film),  
Tampere, Oberhausen, Sienna, London, L'Alternativa, Uppsala, Soleure,  
Cinéma-tout-écran, Stockholm, Stuttgart, etc.

2003 **Cape Cod**, 3 min., 16 mm, color  
Bordu films / Universidad del Cine Production.

### **Festivals:**

Stuttgart, LUFF, Stockholm, Badalona, Sens, SNIFF, Postdam, Fresh film  
festival, One take festival (Zagreb), Rencontres Henri Langlois, Montevideo,  
Aix-en-Provence, Tel-Aviv, Stockholm Film Festival (World Wide Winner).

2000 **¿A que hora llega papá?**, 13 min., 16 mm, color  
Screenings: Canal 7 (Argentina), Genève fait son cinema, Corto I-sat.

# PRODUCTION COMPANIES

## **Alina film**

*Alina Film was set up in 2008 at Geneva by Eugenia Mumenthaler and David Epiney. It specialises in art-house film, features, and international co-productions.*

*Both producers are also among the founding members of production collective Bordu Films, with whom they have produced more than a dozen short films (Mumenthaler's shorts among them) as well as documentaries which have had wide festival presentation and received numerous awards at Semaine de la Critique, Locarno, Oberhausen, Tampere, Bilbao and at Visions du Réel.*

*Currently Alina Film is adding the finishing touches to editing the cinema documentary LA CLÉ DE LA CHAMBRE À LESSIVE by Fred Florey and Floriane Devigne, co-produced by l'Oeil sauvage (France) and Swiss Radio and Television, and writing is in progress for Olga Baillif's first full length feature.*

## **Ruda cine**

*Violeta Bava and Rosa Martínez Rivero founded Ruda, centred around documentary film and films with an Argentine or South American context, in Buenos Aires, in 2004.*

*Their filmography comprises COPACABANA by Martín Rejtman, presented at Rotterdam, and winner of FIPRESI at FICCO (Mexico, 2007) and selected for numerous other festivals; and ENTRENAMIENTO ELEMENTAL PARA ACTORES by Federico León and Martín Rejtman, which was presented notably at BAFICI, at Locarno and at the MoMA, New York.*

*Ruda Cine recently completed Alejo Taube's fictional feature AGUA Y SAL with support from the World Cinema Fund and the Fonds Hubert Bals, and presented at the Festival de Mar del Plata in 2010.*





# CAST

*Marina* María Canale  
*Sofía* Martina Juncadella  
*Violeta* Ailín Salas  
*Francisco* Julián Tello

# TECHNICAL DATA

## ***Abrir puertas y ventanas (Back to stay)***

Fiction, 2011, Switzerland/Argentina

98 min., 35 mm

Language: Spanish

# CREW

*Directed and written by:* Milagros Mumenthaler  
*Production:* Alina film, Ruda cine  
*Coproduction:* Waterland Film, Radio Télévision Suisse  
*Associated production:* Fortuna Films  
*World Sales:* The Match Factory  
*Producer:* Violeta Bava, David Epiney,  
Rosa Martínez Rivero, Eugenia Mumenthaler  
*Cinematography:* Martín Frias  
*Sound:* Henri Maikoff  
*Editing:* Gion-Reto Killias  
*Production designer:* Sebastián Orgambide  
*Camera:* Gabriel Sandru  
*Unit production Manager:* Dan Wechsler  
*Location Manager:* Camila Fanego  
*1st assistant director:* Nicolás Lidijover  
*Costumes designer:* Françoise Nicolet  
*Make up and Hair dressing:* Katrine Zingg  
*Gaffer:* Federico Martini  
*Grip:* Blaise Bauquis  
*Sound Editing:* Diego Martínez  
*Sound Mix:* Etienne Curchod, Benoît Biral

*With the support of*

*OFC, INCAA, DIP, Ville de Genève, Hubert Bals Fund, Fonds Regio films, Suissimage*





## **CONTACT**

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