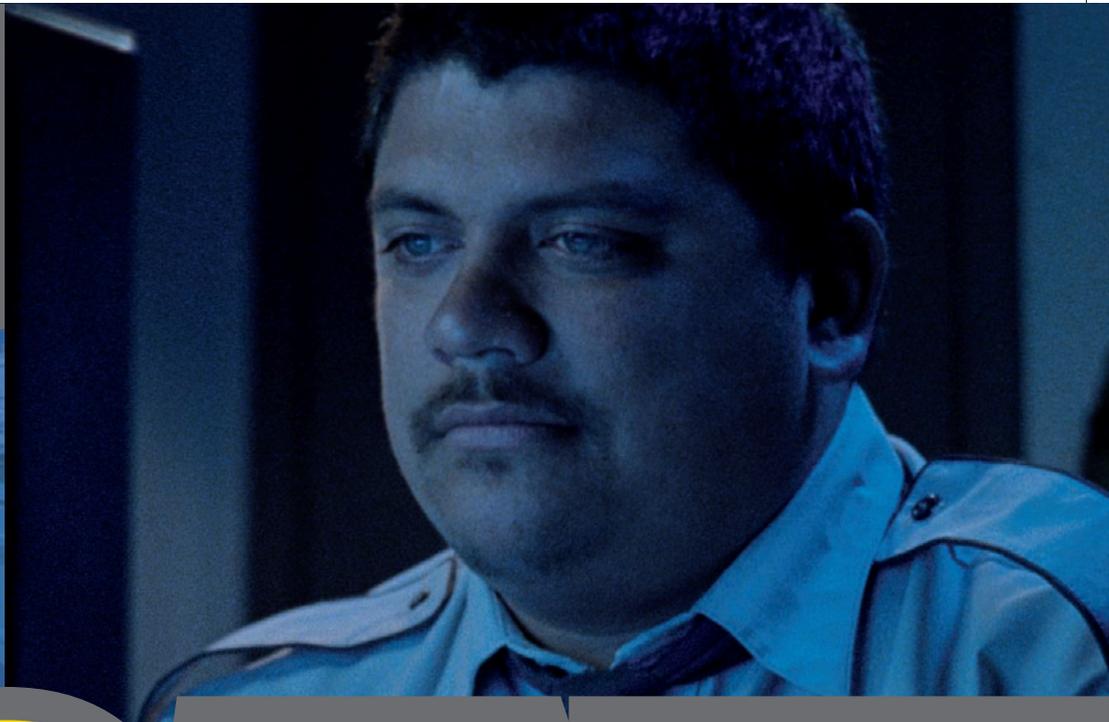




Berlinale
 59th Internationale
Filmfestspiele
Berlin
Competition



CONTROL
FILMS

GIGANTE

CREW

HORACIO CAMANDULLE Y LEONOR SVARCAS

IN A PRODUCTION BY:

CONTROL Z FILMS

WRITTEN AND DIRECTED BY:

ADRIÁN BINIEZ

EXECUTIVE PRODUCERS:

FERNANDO EPSTEIN / AGUSTINA CHIARINO

IN CO-PRODUCTION WITH:

PANDORA / CHRISTOPH FRIEDEL - RIZOMA FILMS / HERNÁN MUSSALUPPI
IDTV / FRANS VAN GESTEL & JEROEN BEKER - ZDF / ARTE

WITH THE BACKING FROM:

HUBERT BALS FUND - FILMSTIFTUNG NRW - MVD SOCIO
AUDIOVISUAL - ICAU - PROGRAMA IBERMEDIA - LATINOAMERICA
PRIMERA COPIA (Festival de NCL de la Habana) - INCAA

ASSOCIATE PRODUCER:

STEFANO SEGRE

DIRECTOR OF PHOTOGRAPHY:

ARAUCO HERNÁNDEZ

ART DIRECTOR:

ALEJANDRO CASTIGLIONI

SOUND DESIGN:

DANIEL YAFALIÁN

EDITOR:

FERNANDO EPSTEIN

LINE PRODUCER:

AGUSTINA CHIARINO

TECHNICAL DATA

FORMAT

35 mm / 1:1,85

Colour / Digital

LENGTH

90 min.

ORIGINAL LANGUAGE

Spanish

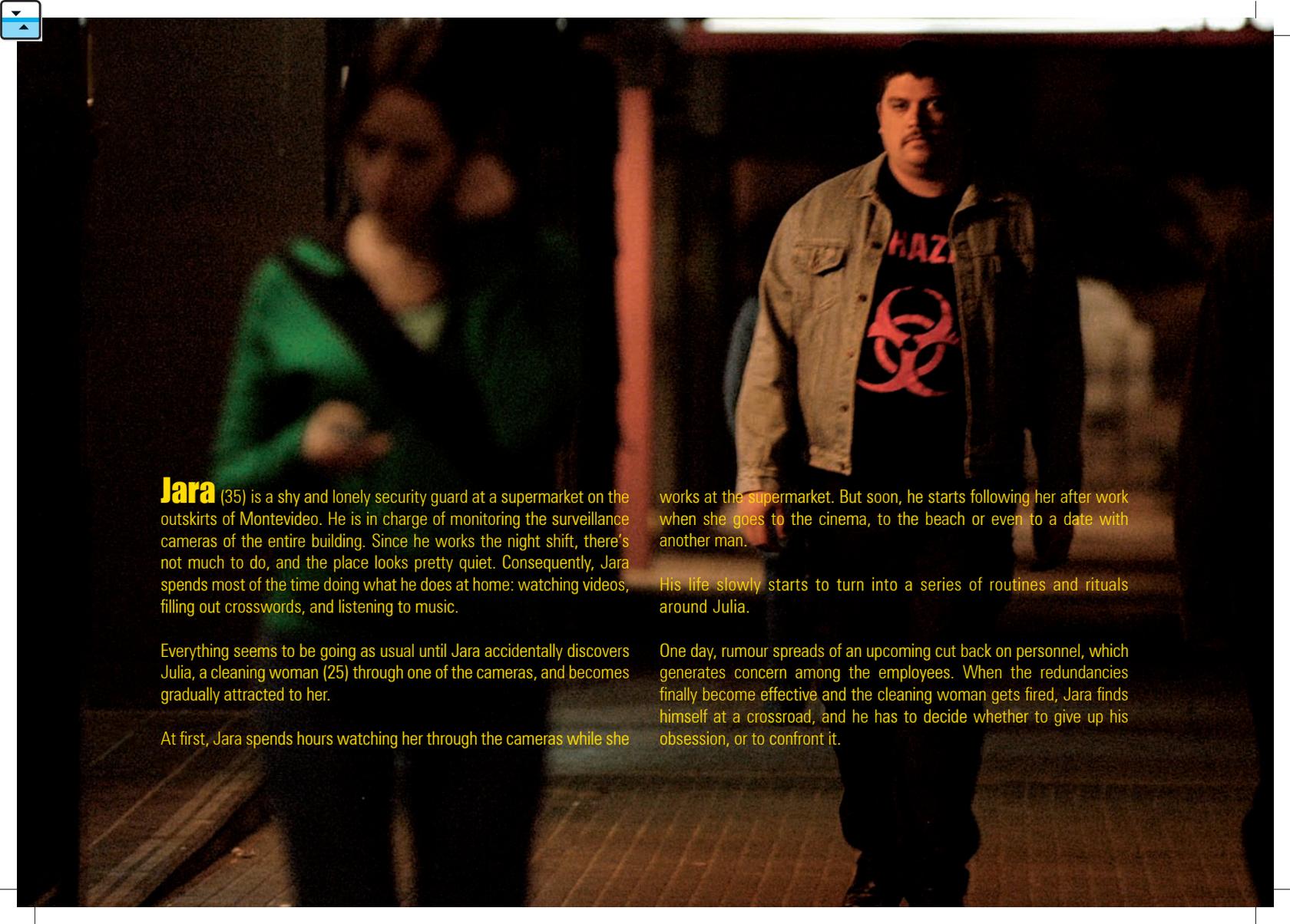
SUBTITLES

English





Jara (35), a harmless big guy who works as a security guard in a super market in Montevideo, feels attracted to a young cleaning woman via one of his surveillance monitors. This attraction gradually develops into an obsession...



Jara (35) is a shy and lonely security guard at a supermarket on the outskirts of Montevideo. He is in charge of monitoring the surveillance cameras of the entire building. Since he works the night shift, there's not much to do, and the place looks pretty quiet. Consequently, Jara spends most of the time doing what he does at home: watching videos, filling out crosswords, and listening to music.

Everything seems to be going as usual until Jara accidentally discovers Julia, a cleaning woman (25) through one of the cameras, and becomes gradually attracted to her.

At first, Jara spends hours watching her through the cameras while she

works at the supermarket. But soon, he starts following her after work when she goes to the cinema, to the beach or even to a date with another man.

His life slowly starts to turn into a series of routines and rituals around Julia.

One day, rumour spreads of an upcoming cut back on personnel, which generates concern among the employees. When the redundancies finally become effective and the cleaning woman gets fired, Jara finds himself at a crossroad, and he has to decide whether to give up his obsession, or to confront it.

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IRECTOR

Adrián Biniez was born on 28 August 1974 in Buenos Aires, Argentina.

In the nineties, he was a singer and composer for the Argentinean indie pop band Reverb. He recorded two albums with the band and was frequently on tour.

In 2003, he played a small role as a karaoke musician in the film WHISKY. Later he moved to Montevideo where he lives today.



Adrián Biniez / Director of "Gigante"

The musician worked on the side for the production company Taxi Films as a scriptwriter, where he worked on the award-winning TV series "El Fin del Mundo" (FONA-Award 2005).

In April 2005, he participated in the Talent Campus at the Universidad del Cine in Buenos Aires. From October to November 2005, he participated in the III Curso de Proyectos Cinematograficos Latinoamericanos in Madrid, Spain.

In 2005, he shot the short film "8 Horas" ("8 Hours") and won first prize at the Festival de Cine Independiente de Buenos Aires 2006 (BAFICI) as well as first prize at the Festival Cinematográfico Internacional de Uruguay 2006.

His second short film "Total Disponibilidad" ("Total Availability") ran in competition at BAFICI in 2008

"Gigante" is his first long feature film.



IRECTOR'S NOTE

What interests me the most about Gigante is that it walks the boundary between falling in love and obsession. There, where falling in love has its share of alienation that turns the one in love into an obsessive and absent-minded human being.

Jara's life goes by monotonously until, on one of the very same surveillance monitors he watches every day, he is captured by an image that perfectly fits a desire he was not even aware of.

At first, since Jara is a heavily-built and threatening looking guy whose job has to do with surveillance, the audience might see him as a potential danger to the cleaning woman- especially considering the way in which he tries to approach her.

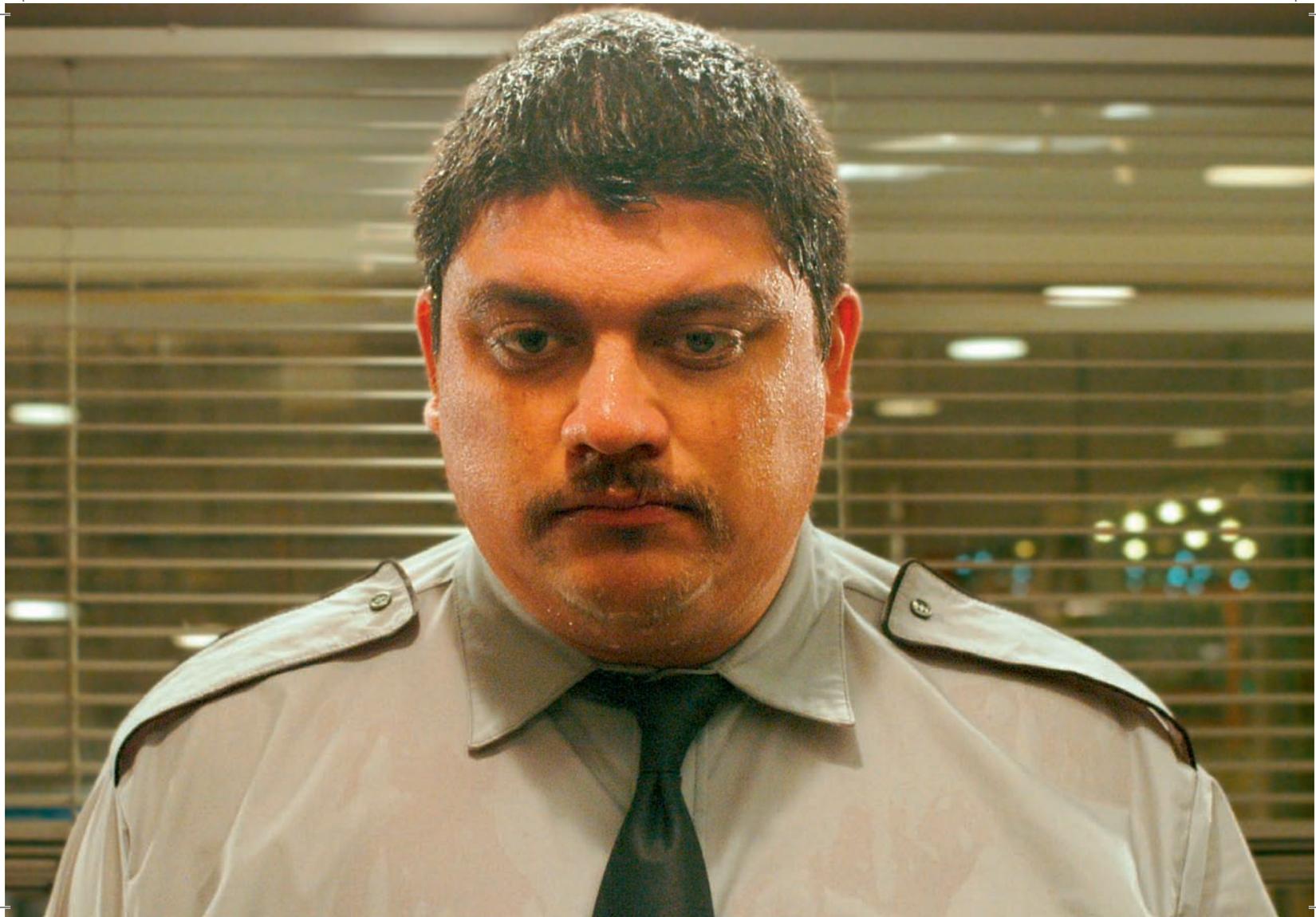
However, this idea starts progressively fading while the audience realizes that Jara has simply fallen in love with Julia, and does not represent any danger to her. Actually, he is the scared one.

Jara soon starts to change and to feel overwhelmed by this feeling: he starts behaving like a voyeur and a stalker, something completely unexpected to him.

I always thought of Gigante as a subversion of the classic patterns of romantic comedy.

Gigante, unlike the former, shows the process of just one of these people: of how he discovers the other one, how he is captured and blinded by the other's image, how he becomes aware of his condition, and how he finally dares to get into real contact with the other and not only with her image.

This film is not about the beginning of a relationship, but about what precedes it. It is about the process that any human being in love has to face before taking action, at a stage where he has to deal with his feelings and his deepest fears. A stage where what he knows about her is little more than an image: a big question mark he wishes to decipher.









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PRODUCER'S NOTE

GIGANTE is also an example of the continuous collaboration between the production houses of Control Z Films (Montevideo), Rizoma Films (Buenos Aires) and Pandora Film (Cologne).

"Whisky" by Pablo Stoll and Juan Pablo Rebella premiered in Certain Regard Cannes 2004 and won afterwards a lot of important international awards, besides others the Spanish film prize Goya and the two main prizes of Tokyo International Film Festival. The debut "El Custodio"

by Rodrigo Moreno was awarded with the Alfred Bauer Prize in the Berlinale competition 2006 and many other international prizes.

This year we will continue with the new films by Pablo Stoll ("3") and Rodrigo Moreno ("un mundo misterioso"). Both projects have just been successfully presented in the CineMart of Rotterdam festival. Partners in our films have been among others ARTE, Filmstiftung NRW and the sales company The Match Factory.

Besides these films our focus remains on producing together debuts from Argentina and Uruguay. We will soon start shooting "Medianeras" by Gustavo Taretto this spring, whose shortfilm by the same title was shown and awarded world wide.



GIGANTE

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