

RIZOMA PRESENTS

Festspiele
 61st Internationale
Filmfestspiele
Berlin
Panorama

medianeras

BUENOS AIRES IN TIMES OF VIRTUAL LOVE

A FILM BY GUSTAVO TARETTO. WITH PILAR LÓPEZ DE AYALA, JAVIER DROLAS, INÉS EFRON, RAFAEL FERRO, CARLA PETERSON, ADRIÁN NAVARRO



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present

medianeras

BUENOS AIRES IN TIMES OF VIRTUAL LOVE

a film by **gustavo taretto**

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synopsis

Martin is a phobic in recovery process. Little by little he manages to step out of the isolation of his one-room apartment and his virtual reality. He is a web designer.

Mariana just broke up after a long relationship. Her head is a mess, just like the apartment where she takes refuge.

Martin and Mariana live in the same street, in opposite buildings, but they never met. They walk through the same places, but they do not notice each other.

How can they meet in a city of three million people?

Urban loneliness.
Buenos Aires.
Medianeras.

What separates them is what brings them together.

director's statement

"Medianeras" is the result of various ideas which, at a point in time that I no longer remember, began to merge. Almost all of them resulted from observing and being curious about Buenos Aires and its modern-day residents.

A short while ago, I read a few lines by Luis Martín-Santos that could have aptly inspired the idea I'm working on: "... a man is the image of a city and the city a man's entrails turned inside-out. In a city, a man not only discovers his determination as a person and his *raison d'être*, cities also pose insurmountable obstacles that prevent a man from leading a complete existence." Of course, he was a psychiatrist.

I like to think of "Medianeras" as an urban fable, an artificial and humorous 'construction' of modern life in large cities. In accordance with the film's relationship to architecture, I should

say that the foundation of "Medianeras" consists of four pillars.

1. Cities / Buenos Aires.

A reflection on cities that we create in our own image and that resemble us: chaotic, unpredictable, contradictory, illuminating, impoverished and hostile. The inexplicable part is that it's a disturbing and attractive city.

2. Urban Loneliness / Collective Neurosis.

A person who shares the building with 50 other people feels lonely. In a subway car, 100 people feel indifference for each other as they return home from work. Instead of calming us down, being surrounded by people makes us extremely nervous. They're strangers, completely foreign to us.

Today, it wouldn't surprise me to hear about panic attacks spreading more quickly than the H1N1 influenza virus.





3. Isolation.

Why do we have as many delivery company magnets on our refrigerators as we do friends? Why has so much technology that was intended to connect us with each other failed to do so? Modernity offers us the perfect trap: comfort, the perfect excuse to lock ourselves inside, isolated and immune. It's a fact: To share important things with each other, we use chat, email or text messaging services.

4. Encounters / Failures. The Search for Love.

"Love is the answer", as we all know. But it's difficult to find. The protagonists in "Medianeras" encounter characters they could get together with. They're like gears that you'd think could be put together to make up a well-oiled machine, but when the cogs finally turn, they simply can't be brought into unison. So you have to keep on searching for your missing link, the person you'll work well with.

But how can we find each other with so many obstacles?

Two people who live on the same block and deserve to find each other can spend years not doing so. The protagonists in "Medianeras" find hope in the darkness. They continue the arduous search for love, despite fears and setbacks.

After all, you can always open a little window in your side wall (medianera) to let a ray of sunshine into your life.

gustavo taretto – director & writer

Gustavo Taretto was born in Buenos Aires in 1965.

In 1983 he started attending different photography workshops, black & white and color. At the same time, he studied music and started to attend to script and direction workshops.

In 1993 he started working as a creative in an advertising agency. After 14 years, he reached the executive creative direction in Ogilvy Argentina. He received several awards in festivals around the world, among others the Gold Lion in 2002. In 1999 he joined the school of the master José Martínez Suárez. Where he wrote and directed 3 short films, “Las insoladas”, “Cien pesos” and “Medianeras”, which has received more than 40 international awards, including the Gran Prix in Clermont Ferrand, 2006. His fourth short film “Hoy no estoy” has been premiered in Locarno and received the Leopard of domain for the Best Short Film.

filmography as writer-director

- 2011 medianeras (feature)
- 2010 una vez más (short, 9 min, HD)
- 2007 hoy no estoy (short, 8 min, 35 mm)
- 2005 medianeras (short, 28 min, 35 mm)
- 2003 cien pesos (short, 21 min, beta digital)
- 2002 las insoladas (short, 23 min, 35 mm)





pilar lópez de ayala as »mariana«

Pilar López de Ayala was born Madrid, Spain in 1978. She started working in TV series such as “Menudo es mi padre”, directed by Manuel Valdivia and Guillermo F. Groizard.

Her first step at cinema has been in “Besos para todos”. And her first main character was Juana, in “Juana La Loca” by Vicente Aranda. Because of these interpretation she won the Goya Award for Best Actress. She also got Concha de Plata Award to Best Actress San Sebastian Film Festival.

filmography

- 2011 intruders (directed by juan carlos fresnadillo)
- medianeras (directed by gustavo taretto)
- 2010 o estranho caso de angélica (directed by manoel de oliveira)
- lope (directed by andrucha waddington)
- 2008 solo quiero caminar (directed by agustín díaz yanes)
- baby love (directed by vincent garenq)
- 2007 las 13 rosas (directed by emilio martínez lázaro)
- en la ciudad de sylvia (directed by josé luis guerín)
- 2006 alatriste (directed by agustín díaz yanes)
- bienvenido a casa (directed by david trueba)
- 2005 obaba (directed by montxo armendaríz)
- 2004 el puente de san luis rey (directed by mary mcguckian)
- 2001 juana la loca (directed by vicente aranda)
- 2000 besos para todos (directed by jaime chávvarri)
- báilame el agua (directed by josetxo san mateo)

javier drolas as »martín«

Javier Drolas was born in Buenos Aires, Argentina in 1972. He studied at the National School of Fine Arts "Prilidiano Pueyrredon" and he started acting in theatre in 1998, after studying with well known argentinian theatre directors such as Ricardo Bartis and Rafael Spregelburg. His first role in cinema was in the movie "Unos viajeros se mueren" directed by Fabián Guglietti in 2000. Then he continued acting in theatre, TV and cinema until 2004, when he was the main character in the short film "Medianeras" by Gustavo Taretto. This first collaboration grew up along with the short bringing to birth the feature film "Medianeras".

filmography

- 2011 medianeras
- 2009 el mural (directed by héctor olivera)
- 2008 la ronda (directed by ines braun)
- 2005 medianeras (short; directed by gustavo taretto)
- 2002 lo nuestro no funciona (directed by ivan wolivik y nicolas alvarez)
unos viajeros se mueren (directed by fabián guglietti)





cast

PILAR LÓPEZ DE AYALA mariana
JAVIER DROLAS martin
INÉS EFRÓN ana
CARLA PETERSON marcela
RAFA FERRO rafa
ADRIÁN NAVARRO lucas

technical details

shooting format s-35 mm / s-16 mm
screening format 35 mm, color, 1:1.85
dolby digital
number of reels 6
running time 95 minutes
language spanish

crew

written and directed by GUSTAVO TARETTO
produced by NATACHA CERVI
HERNÁN MUSALUPPI
producers NATACHA CERVI
HERNÁN MUSALUPPI
CHRISTOPH FRIEDEL
LUIS MIÑARRO
LUIS SARTOR
director of photography LEANDRO MARTINEZ
production designers LUCIANA QUARTARUOLO
ROMEO FASCE
editors PABLO MARI
ROSARIO SUÁREZ
sound CATRIEL VILDOSOLA
music GABRIEL CHWOJNIK
visual effects MARIANO SANTILLI
costume designer FLAVIA GAITÁN
make up MANUELA SCHELDBAUER
executive producer BÁRBARA FRANCISCO
line producer FERNANDO BROM
production manager SILVANA DI FRANCESCO
assistant director SILVANA SAVASTANO

RIZOMA – independent production company

Rizoma is an independent film production company created in 2001 by Hernán Musaluppi and Natacha Cervi as part of the breakout of Argentinean cinematography and its talented new generation of filmmakers. Its objective is to produce quality films with commercial potential in the local and international market, promoting co-productions between Argentina and the rest of the world. One of our main challenges is to support and produce every year at least one director's first film. Directorial debuts were the case of Juan Taratuto, Rodrigo Moreno, Manuel Nieto, Federico León, Federico Veiroj, Pablo Agüero, Martín Carranza, Victoria Galardi, and Gustavo Taretto among others.

In few years Rizoma became one of the most respected Independent film companies in Argentina. Nowadays our films can be found at the most prestigious Film Festivals and theaters of the world.

Since 2005 we also provide line production services for feature films, receiving production companies from abroad that want to shoot their films in Argentina.

In November 2008, Rizoma has received the Incentive Award Towards A National Cinematographic Industry given for first time by the UIA (Argentinean Industrial Union), INCAA and Argentinean Federation of Cinema Producers (FAPCA). At the beginning of the 2009, Black Movie Film Festival (Geneva, Switzerland), made the first retrospective of Rizoma.

Our filmography includes "Un mundo misterioso" by Rodrigo Moreno (Official Competition 61 Berlinale), "Medianeras" by Gustavo Taretto (Panorama Special 61 Berlinale), "3" by Pablo Stoll, "Another kind of silence" by Santiago Amigorena, "Gigante" by Adrián Biniez, "El custodio" by Rodrigo Moreno, "Acné" by Federico Veiroj, "La perrera" by Manuel Nieto, "Whisky" by Rebella & Stoll, "Los guantes mágicos" by Martín Rejtman, and the production services for "Ruhm" by Kleefeld, "Resturlaub" by Gr. Schnitzler, "First mission" by B. Conen, "La traque" by L. Jaoui and "Sultanes del sur" by A. Lozano, among others.



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