



BY DOMINGA SOTOMAYOR
DRAMA / CHILE, ARGENTINA 2014 / 60 MIN

WAR



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LOGLINE

Martin's seaside holiday with his girlfriend is spoiled by the appearance of his mother.

SYNOPSIS

Martin (33) goes on vacation to the Villa Gesell, Argentina, with his girlfriend. They drive his mother's car not knowing that she didn't leave them the car's papers. Although the standstill of the couple's relationship is in the air, summer days go by lazily in the hostel and on the beach. Then, Martin's mother arrives with the documents and breaks the couple's intimacy and exposes Martin's fragility. Now he is stuck playing the roles of a son and a man in front of the two women. The mother also hides the real purpose of her visit and Martin confronts her about it. In the midst of conflict, a lightning strikes nearby and takes the lives of four young people on holidays. This real event confronts the protagonists' situation with questions about life and death.

FESTIVALS

Festival Internacional de Cine de Valdivia – Internacional Competition / world premiere
Berlin International Film Festival – Forum / international premiere

MAR

DIRECTOR – DOMINGA SOTOMAYOR

After graduating from Universidad Católica de Chile in 2007, with a degree on Audiovisual Direction, Dominga got her Master's degree in Film Direction at ESCAC, Escola de Cinema y Audiovisuals de Catalunya. In 2008 she created the production company CINESTACIÓN where she works as director and producer and project's general advisor. She directed the short-films NOVIEMBRE (November – 2007), DEBAJO (Below – 2007), LA MONTAÑA (The Mountain – 2008) and VIDEOJUEGO (Videogame – 2009), which have taken part in several international film festivals, and recently co-directed LA ISLA (The island – 2013/Cph Dox Lab), obtaining the Tiger Award at the Rotterdam Film Festival 2014 and Best Shortfilm in Huesca Film Festival.



Her first feature film, DE JUEVES A DOMINGO (Thursday Till Sunday), produced by CINESTACIÓN, was developed at the Cannes' Cinéfondation Résidence and was premiered in the Tiger Competition at the Rotterdam International Film Festival 2012, where it won the Tiger Award for best feature, and received awards at Indie Lisboa (Best Film), New Horizons (Grand Prix Best Film), Valdivia Film Festival (Best Film), amongst many other awards. The film was released in countries worldwide.

In 2014 she directed MAR (60 min), shot in Argentina last January. Her next feature film project TARDE PARA MORIR JOVEN (Late to die young) took part of the Binger Filmlab program and received the support of the Sundance Institute (Global Film Maker Award) and Hubert Bals Fund. The shoot is schedule for 2015.

Additionally, on the last years, Dominga has worked as publicity director, University film teacher and realized videos for exhibitions as "Little Sun" (Olafur Eliasson, September 2012) in the Tate Modern in London. She is currently pursuing a MA in fine arts of the Universidad de Chile.

FILMOGRAPHY

MAR / 2014 – feature film

LA ISLA / 2013 – short film (winner: Tiger Award for best short film Rotterdam IFF 2014, Huesca IFF 2014)

THURSDAY TILL SUNDAY / 2012 – feature film (winner: Tiger Award for best film Rotterdam IFF 2013, Grand Prix T-Mobile New Horizons IFF, among others)

VIDEOGAME / 2009 – short film

THE MOUNTAIN / 2008 – short film

BELOW / 2007 – short film

DIRECTOR'S STATEMENT

MAR is a film that was created spontaneously, without very clear intentions or expectations. As starting point I took an idea of the lead actors, Lisandro and Vanina, a month later we were shooting on an Argentinian beach, with a small group of friends that I invited to collaborate. We shot for eight days, working around a shifting anecdote, allowing improvisation and finding a narrative as we went along. All of this was very refreshing, and also very different from the experience on my first film, THURSDAY TILL SUNDAY, which was carefully planned with a longer development process. I'm interested in portraying everyday situations from a certain distance, one in which what's familiar can become threatening or strange. To be able to capture this margin where the ordinary and extraordinary coexist.

The film observes the deadlock this young couple find themselves in, during a vacation on the beach. Martin's mother arrives and the distance between them becomes even more tangible. Then, a tragic event happened on the location: a lightning strike killed three people on the sand and the town was shocked. This made us stopped. We brought this into the story, and it opened another dimension in the narrative, which confronts the subtlety of his emotional conflict with the irreversible cycles of life and death.

INTERVIEW WITH DOMINGA SOTOMAYOR

How did the project start?

It all started when I met Lisandro Rodriguez, the lead actor, in a film festival by the end of 2013. We realized that we had similar interests, so the idea of doing something together came up. The starting point was a memory of a holiday he had with Vanina -his girlfriend and also an actress-, and also the idea of them playing as a couple. When I came back to Chile, I called together a crew of friend that had worked with me before and that were willing to travel to the coast of Argentina, where we had a place to stay. Lisandro contacted the other possible actors in Buenos Aires, and a few days later Ivan Eibuszyc got involved in the project as our Argentinean co-producer. In CINESTACIÓN we also had the basic equipment. Everything worked out fast; the only thing missing, a week before shooting was the script. From the first encounter with Lisandro and the beginning of the shooting it had only been two months. It was all very fast and spontaneous.

Tell us about the script, the story and the real events during the shooting.

Lisandro had taken some notes in his phone during some vacations with Vanina in Mar de las Pampas, a beach place near Villa Gesell. That was our starting point. The text was about a couple and their different perspectives about life. It was written in a reflexive and personal tone, without scenes. So we had the concept of a couple stuck on the beach, some notes of Lisandro and Vanina's real vacations, and pictures of the location. Thinking about the real possibilities we had in eight days at Villa Gessel, Manuela Martelli and I wrote ten script pages that consisted in some scenes without dialogues and a tentative structure. Then, when we wrote the outline of scenes, we came up with possible situations and I let the fiction in. I wanted to distance it from reality and to obtain that freedom.

With that premise in mind, a fiction was sketched about a couple in a crisis that travels to the Argentinian coast to spend some days of summer that are disrupted by the visit of his mother.



That was the founding base from where we started shooting, open to improvisation and chance. In some way, nature and the location started trespassing into the story. They were always playing with the idea of how fragile fiction is, but it became much more evident when a lighting stroked killing a group of teenagers in the beach. I think that “Mar” was a living story. We were framing things apparently irrelevant, recording daily situations that seemed to have no importance and reacting to what was happening.

In that sense, even though the creative structure and production was completely opposite to “De Jueves a Domingo” it follows the same line; an observation of everyday life, fragility and life itself. It’s a film when the big scene never arrives, like in life.

What about the actors?

Vanina and Lisandro were the drivers of the project, we worked in a collaborative way. Andrea Strenitz was very generous; she came to break our routine and refill with energy the filming in a similar way as it happens in the movie. I think the actors had the best disposition to understand that we never really knew where all of this was going, it was a daily exploration. There were no real expectation of what it had to be or if it would end up being a movie. It was an experiment and a game, that was very enriching for me.

What was special about the location and Villa Gesell?

It is a very special place; a popular beach town that gets crowded during the summer. The shifting weather and the washed out, monochromatic colors grants a timeless atmosphere. We got there because the owner of the hostel is an actress and lent us the place to stay and shoot. She even played a small part in the film. Leaving Chile to shoot was very special, we were a small mixed group of Chilean and Argentinians, who became like a family. For me, film has nothing to do with nationalism, and this experience confirmed it. I now have the feeling that I could shoot anywhere, that what interests me in movies is not something related to countries, but something beyond those boundaries. I felt comfortable shooting as a foreigner in Villa Gesell; seeing all for the first time and without the prejudices that a local could have.

How was working with a reduced crew.

I felt the experience was closer to the process of a theater company rather than a film production. We would all collaborate transversally, we would solve everything among us. Lisandro cooked in between scenes, I would buy groceries for breakfast, everybody would participate choosing locations and proposing ideas. The crew was composed of 10 people, including actors, and in 8 days we would have to find locations, produce and shoot. It was sometimes intense but at the same time very rewarding. Sleeping in the same place, in which we were shooting gave us flexibility. It was a good exercise of making a film with just the essentials. I think this experience really changed the way I want to face film from now on.

Tell us about your next projects.

We are developing different projects in CINESTACIÓN. I have been working on my next feature film LATE TO DIE YOUNG which is planned to be shot at the end of this year. I also participated in the collective film EM LISBOA directing one of the four short films produced by INDIE LISBOA Film Festival, where it will also be premiered in April. In the meantime I am producing the first feature film on Manuela Martelli, 1976, and preparing a photo exhibition that will open in March in Santiago.



CINESTACIÓN

CINESTACIÓN is a production company based in Santiago de Chile. It was created in 2008 with the idea to produce auteur cinema in Chile and the region.

In 2012, CINESTACIÓN produced its first feature, *DE JUEVES A DOMINGO* by Dominga Sotomayor. Supported by The Cinéfondation Residence and the Hubert Bals Fund, the film won the Tiger Award for Best Film at the Rotterdam International Film Festival and went on to win numerous awards and was released theatrically in many countries.

To date, CINESTACIÓN produced fourteen short films all of which received awards at international film festivals.

Currently four new feature projects are in development: “San Cristóbal” by Omar Zúñiga, “1976” by Manuela Martelli, “Tarde para morir joven” by Dominga Sotomayor and the co-production “La última tierra” by Pablo Lamar.

The most recent production, *MAR* by Dominga Sotomayor will have the international premiere at the Berlinale Forum in 2015.

FRUTACINE

After working as line producer on numerous productions of well known Argentine directors, in 2009, Iván Eibuszyc, decided to branch out as a producer and executive producer of small films and auteur cinema and create Frutacine. In 2010 his production *Los Labios* co-directed by Santiago Loza and Iván Fund, which was selected in Cannes’ Un Certain Regard section (and won Best Actress Award) and *Lo que mas quiero* - a debut film by Delfina Castagnino, selected in Toronto and San Sebastian. In 2011 his feature film *Hoy no tuviedo* by Iván Fund received Best Photography Award in BAFICI’s Argentinean Competition and had its International Premiere in Pusan. In 2012 *Me perdí hace una semana* (*I got lost a week ago*), a feature film by Ivan Fund played in the Mar del Plata International Film Festival. In 2013 *La Paz* by Santiago Loza played at the Berlinale Forum and *AB* co-directed by Iván Fund (Argentina) & Andreas Koefoed (Denmark) premiered at BAFICI. In 2014 he world-premiered *Recommended by Enrique* by Rania Attieh & Daniel Garcia, at LA Film Festival. In 2015 he Ivan presents the Venice Biennale project *H.* as world premiere at Sundance Film Festival’s NEXT Competition and International premiere at Berlinale Forum. *MAR* by Dominga Sotomayor, a Chile/Argentina co-production had its international premiere in Berlinale Forum in 2015.



MAR

NEW EUROPE FILM SALES

New Europe Film Sales is a boutique world sales company based in Warsaw, Poland and working with international content across the world. The company represents a carefully selected group of short and feature films and works with a network of theatrical, TV, VOD and internet buyers.

We work very closely with our filmmakers and buyers and only acquire films that we like and believe in. Our aim is to promote and sell films worldwide and work in the filmmakers' best interest. Our focus is on European arthouse and independent US films.

The company was founded in 2010 by Jan Naszewski, EAVE and Creative Europe expert and long-time Head of Industry at the biggest Polish international film event, the T-Mobile New Horizons IFF and complemented by professionals experienced in film production and promotion – Katarzyna Siniarska and Paulina Jaroszewicz.

New Europe Film Sales has a leading position in the short film market, where it discovers new talents and works with great directors such as Ruben Östlund, Tomek Baginski and Jonas Odell. Among our short films, there are 6 Oscar shortlisters as well as winners of Berlinale, Locarno, Sundance, Oberhausen and Rotterdam.

In 2012, we opened the catalogue to carefully picked feature films as well. Out of the 14 feature films in the company's catalogue, 6 had their world or international premiere at the Berlinale (Including Berlinale Generation winners VIOLET by Bas Devos and MOTHER I LOVE YOU by Janis Nords and US independents I USED TO BE DARKER by Matt Porterfield and THOU WAST MILD AND LOVELY by Josephine Decker), 2 at Rotterdam IFF, 3 in Karlovy Vary FF Competition (Including PAPUSZA by Joanna Kos-Krauze and Krzysztof Krauze and Latvia's Oscar candidate ROCKS IN MY POCKETS by Signe Baumanė) and one at Toronto FF & Tribeca FF.

In 2013 New Europe Film Sales co-produced the short film LA ISLA by Dominga Sotomayor and Katarzyna Klimkiewicz, which won the Tiger Award at Rotterdam FF in 2014.

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MAR

CREW

DIRECTOR DOMINGA SOTOMAYOR

SCREENPLAY LISANDRO RODRIGUEZ, VANINA MONTES,
MANUELA MARTELLI, DOMINGA SOTOMAYOR

CINEMATOGRAPHY NICOLAS IBIETA

SOUND JULIA HUBERMAN

EDITING CATALINA MARÍN

PRODUCTION DESIGN LIMARÍ ASCUI

CAST LISANDRO RODRIGUEZ, VANINA MONTES,
ANDREA STRENITZ

PRODUCERS DOMINGA SOTOMAYOR, IVAN EIBUSZYC,
LISANDRO RODRIGUEZ

PRODUCTION COMPANY CINESTACION, FRUTACINE

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FILM INFO

TITLE MAR

ENGLISH TITLE MAR

GENRE DRAMA

LANGUAGE SPANISH

COMPLETION 2014

WORLD PREMIERE VALDIVIA IFF

DURATION 60 MIN

PICTURE COLOR

SCREEN RATIO 1.78

SOUND SYSTEM 5.1

SHOOTING FORMAT HD

CAMERA BLACK MAGIC

AVAILABLE FORMATS DCP, BLU-RAY