

LAS MALAS INTENCIONES



Ein Film von

Rosaria Garcia-Montero

Mit

Fatima Buntinx, Kani Hart, Katerina D'Onofrio,
Paul Vega, Jean-Paul Strauss

Dauer

110 minutes

Start

21. August 2014

Fotos zum Download:

<http://www.frenetic.ch/espace-pro/details//++/id/802>

Medienbetreuung

Prochaine ag

Sanna You

044 488 44 24

Sanna.you@prochaine.ch

VERLEIH

FRENETIC FILMS AG

Bachstrasse 9 • 8038 Zürich

Tel. 044 488 44 00 • Fax 044 488 44 11

www.frenetic.ch

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Synopsis

Peru, 1980. Die neunjährige Cayetana wächst in einer reichen Familie in Lima auf. Während ihre Mutter mit ihrem Stiefvater mehrere Monate im Ausland verbringt, verspottet Cayetana zu Hause ihre Kindermädchen und kommuniziert mit ihren imaginären Freunden – allesamt lang verstorbene peruanische Nationalhelden. Die Nachricht, dass ihre Mutter erneut schwanger ist, verängstigt sie mehr als die Tatsache, dass sich in Peru Terroranschläge häufen. Davon überzeugt, dass sie am Tag der Geburt ihres Bruders sterben wird, zieht sie sich mehr und mehr in ihre Fantasiewelt zurück. Unterdessen sind im Haushalt der Familie alle damit beschäftigt, sich auf das Weihnachtsfest vorzubereiten, nur Cayetana kann die allgemeine Euphorie nicht teilen. Verzweifelt kämpft sie darum, von den anderen wahrgenommen zu werden – vor allem von ihrer Mutter. Als dann aber ihre Grossmutter sie und ihre Cousine mit an den Strand nimmt, sieht die Zukunft schon ein bisschen heller aus ...

Cast

Cayetana	Fátima Buntinx
Inés	Katerina D'Onofrio
Ramón	Paul Vega
Jimena	Kani Hart
Isaac	Melchor Gorrochátegui
Francisco	Jean Paul Strauss
Lupe	Liliana Alegría
Alicia	Tania Ruiz
Nationalheld Francisco Bolognesi	Carlos Vértiz
Nationalheld José Olaya	Alberick García
Nationalheld Miguel Grau	Nicolás Fantinato
Nationalheld Alfonso Ugarte	Pietro Sibille
Grossvater Claudio	Fernando de Soria
Grossmutter Amalia	Flor de María Andrade
Grossmutter Carmela	Claudia Dammert
Tante Sara	Denisse Dibós
Panchano Zapata	Máximo Castro
Onkel Bobby	Paco Varela
Hausangestellte von Amalia	Aquilina Casas
Himmelswächter	Antonio Avila
Doktor der Hölle	Paco Varela
Krankenschwester der Hölle	Cecilia Tosso
Geschichtspräsident	Gonzalo Torres

Crew

Buch & Regie	Rosario García-Montero
Kamera	Rodrigo Pulpeiro
Schnitt	Rosario Suárez
Musik	Patrick Kirst
Songs	Rosario García-Montero
Ausstattung	Susana Torres
	Patricia Bueno
Casting	Jorge Luis Tito
Kostümbild	Leslie Hinojosa
Ton	Omar Pareja
	Guido Berenblum
Maske	Luciana Salomón
Regieassistenz	Javier Mateos
Produzenten	Benito Mueller, Wolfgang Mueller, Paul Typaldos
Koproduzenten	Steve Akerman, Miggel Schwickerath
Ausführende Produzenten	Monika Weibel, Juan Carlos Belaunde
Produktionsfirmen	Garmont Films / Barry Films / Steve Akerman

Location	Lima, Peru & Umgebung
Format	Gedreht mit Red (HD)
Sprache	Spanisch
Dauer	107 Min
Jahr	2011
Weltvertrieb	Groupe Un / Daniel Marquet
Verleih Schweiz	Frenetic Films
Mit Unterstützung von	Conacine Programa Ibermedia World Cinema Fund Hubert Bals Fund Berlinale Talent Campus Berlinale Coproduction Market Produire au Sud Buenos Aires Lab

Eine peruanisch-deutsch-argentinische Koproduktion

Rosario García-Montero – Autorin und Regisseurin



Geboren am 24.7.1973 in Chicago, absolviert die Peruanerin ihre Filmbildung an mehreren internationalen Hochschulen: An der Universität von Lima, an der New School University in New York und an der Escuela Internacional de Cine y Televisión (EICTV) San Antonio de los Baños in Cuba, wo sie auch das Drehbuch zu ihrem Spielfilmdebüt «Las malas intenciones» entwickelt. Rosario García-Montero ist vom Filmmaker Magazine als eine der 25 *New Faces of Independent Film* ausgewählt worden.

Ihr Film wurde u.a. an folgenden Festivals gezeigt und ausgezeichnet:

- Berlinale, Generation **OFFIZIELLES PROGRAMM**
- Sundance Film Festival **OFFICIAL SELECTION** Park City, UT
- Asiana Film Festival **WINNER GRAND JURY AWARD** Seoul, South Korea
- New York Expo **WINNER GOLD AWARD FOR FICTION** New York, NY
- Molodist Film Festival **WINNER BEST SHORT AWARD** Kiev, Ukraine
- Arizona Film Festival **SPECIAL JURY AWARD** Tucson, AZ
- Ft. Lauderdale Film Festival **WINNER KODAK AWARD STUDENT CATEGORY** Ft. Lauderdale, FL
- WESTfest **WINNER HORIZON AWARD AND EDITING MENTION** Austin, TX

Filmographie als Drehbuchautorin / Regisseurin

2011 – **Las malas intenciones**, Spielfilm, DCP / 35mm

2006 – **Perfidia**, Kurzfilm, Super 16mm

2004 – **Information Booth**, Kurzfilm, 35mm

2004 – **Are you feeling lonely?**, Kurzfilm, Super 16mm

2002 – **Locked**, Kurzfilm, Super 16mm

1996 – **Dulce sabor de veneno**, Kurzfilm, 16mm

Director's Note

I grew up in Peru in the 1980s, a turbulent decade of social transformations and crises, punctuated by the terrorist attacks of the Shining Path (Sendero Luminoso). What seems like a mere news event from today's perspective was in fact an all- pervasive state of mind, a constant uncertainty that is comparable to the Europe of the 70's, terrorized by the Red Brigade and the RAF.

While as a child I didn't grasp the full significance of what was going on, I was nonetheless absorbing this feeling of uncertainty through osmosis, by observing the behavior of my parents, my relatives, my friends. It was when I realized this that the initial idea for *The Bad Intentions* was born. It is a drama that seems completely aloof in its absurdist tendencies, but is actually deeply rooted in precisely that period of my country's history.

With all of this in mind, I created the character of Cayetana, a dark young girl with a vivid imagination. Convinced that she will die the day her brother is born, she engages in a desperate fight to not become invisible. The conflicted surroundings of 1980's Peru act as a catalyst for her to externalize emotions that are usually repressed. Unlike the people around her, Cayetana is not silent. The closer her brother's birth comes, the more attention she needs.

Fear is an important element of the narrative. The Peruvian people are threatened by the Shining Path; Cayetana is threatened by the birth of her brother. These threats occur in parallel, but are treated in very different ways: Cayetana's pregnant mother is an obvious and constant menace, while terrorism is suggested and rarely explicit.

As the film advances, fear gives way to a palpable sense of alienation. As the terrorists approach the capital, the Peruvian people deal with the new reality by building higher walls, installing bulletproof windows and buying more candles. Similarly, Cayetana chooses self-preservation over confrontation as she retreats into her fantasy world of heroes and fallen martyrs. Without a father figure, Cayetana imbues the heroes with paternal characteristics and seeks comfort from them in times of crisis. Towards the end of the film, she begins to

lose touch with reality and her fantasy world displaces the real world as she tries to deal with the inevitability of her imminent death.

While 1980s Peru is an integral part of the narrative, it is really Cayetana's imagination and her point of view that are the keys to the story. She is an outsider who feels marginalized – whether she is or not is irrelevant. Cayetana is not a classic heroine, full of virtue, but is a mixture of innocent wickedness. She is at once good and bad, a totally volatile and unpredictable character who should generate both a sense of empathy and rejection.

In the end, the idea is to convey to the audience the feeling of an emotionally charged and turbulent time in an objective and straightforward way. I feel that adopting the perspective of a young girl gave me the freedom to simply focus on what happened, with no moral judgments. Above all, Cayetana is human and filled with contradictory characteristics and motivations and it is through her raw perspective that the story of 1980s Peru can be felt – not told.

Director's Visual Concept

One of the greatest challenges was not simply to define, but to maintain the point-of-view of a nine-year-old girl. As such, the goal was to use images and sound to convey the ideas of fear and alienation – the sense that Cayetana is becoming invisible and her increasingly fragmented world is caving in.

To this end, the camera is non-intrusive and allows Cayetana to move freely within a restricted space. In order to enhance the sense of confinement, Cayetana is in almost every scene. The spectator should therefore feel the void whenever she is not present.

The treatment of terrorism occurs almost exclusively in the off space. This in order to give the impression that the terrorists are constantly 'just around the corner' with their 'presence' creating tension in the film.

Like the interiors, the treatment of exteriors also tries to produce a feeling of suffocation. Towards the end, Cayetana climbs a small mountain and reaches the summit, which should be a place of freedom and panoramic views. Of course, this is an illusion – there is fog everywhere and no visibility: Cayetana cannot escape from the reality that surrounds her.

The physical characteristics of the city of Lima play an important role and are intimately tied to the visual identity of the film. In *Moby Dick*, Herman Melville gives an account of the city: “the tearlessness of her skies that never rain and its white veil make Lima the strangest, saddest city thou can’t see.” It is a city of whites and grays, one in which the sun is present but always hidden behind a dense fog, a city in which shadows do not exist. All of these characteristics are tightly woven into the narrative and inform the subdued color palette and realistic style of the film.