

 64^a Internationale
Filmfestspiele
Berlin
Forum

CASTANHA

UM FILME ESCRITO E DIRIGIDO POR DAVI PRETTO

TOKYO FILMES APRESENTA UM FILME COM JOÃO CARLOS CASTANHA E CELINA CASTANHA ROTEIRO E DIREÇÃO DAVI PRETTO PRODUÇÃO E PRODUÇÃO EXECUTIVA PAOLA WINK
PRODUTOR ASSOCIADO CASA DE CINEMA DE PORTO ALEGRE, SANDRO FIORIN E GOGÓ CONTEÚDO SONORO WORLD SALES FIGA FILMS DIREÇÃO DE FOTOGRAFIA GLAUCO FIRPO
DIREÇÃO DE ARTE RICHARD TAVARES EDIÇÃO BRUNO CARBONI DESENHO DE SOM TIAGO BELLO TRILHA SONORA ORIGINAL DIEGO POLONI PRODUÇÃO MUSICAL RITA ZART
SOM DIRETO MARCOS LOPES ASSISTÊNCIA DE DIREÇÃO E PRODUÇÃO ISADORA VICTORA ASSISTÊNCIA DE CÂMERA GABRIEL PESSOTO E ARNO SCHUH DESIGN GRÁFICO RAFAEL POLONI



Tokyo Filmes & FiGa Films

present

CASTANHA

A film by Davi Pretto
Brazil 2014, 95 minutes
DCP, 1:1.78, 5.1

World Premiere at 64th Berlin International Film Festival, Forum





LOG LINE

João Carlos Castanha. 52 years old. Actor. Gay. Son. Cross-dresser.
Capable of anything for those he loves. Or hates.

SYNOPSIS

João is a 52-year-old actor who lives with his 72-year-old mother, Celina. He spends his time between his night job as a cross-dresser in small gay bars and the roles he portrays in modest plays, movies and TV shows. Tormented and haunted by ghosts from his past, João's day-to-day life starts to merge with the reality in which he lives and the fiction he performs.



CAST

João Carlos Castanha
Celina Castanha

CREW

Producer	Paola Wink
Cinematography	Glauco Firpo
Editor	Bruno Carboni
Art Director	Richard Tavares
Sound Design	Tiago Bello
Sound Recordist	Marcos Lopes
Original Music	Diego Poloni
Produced by	Tokyo Filmes
In association with	Casa de Cinema de Porto Alegre, Sandro Fiorin and Gogó Conteúdo Sonoro
With funding from	Fumproarte 2012

DIRECTOR'S BIO

Davi Pretto was born in Porto Alegre, Rio Grande do Sul, Brazil in 1988. His short films have been screened at festivals around the world such as Stockholm, Huelva, Montevideo, Tiradentes, among others.

His first feature film CASTANHA won the financial support by Fumproarte Porto Alegre and will have its world premiere at 64th Berlin International Film Festival.

His second feature film project ATÉ O CAMINHO (UNTIL THE WAY) won the project & script development prize from Santander Cultural and was selected by the third Brasil CineMundi - International Coproduction Meeting. He currently works as a curator and programmer for the SESSÃO PLATAFORMA film series, which is financed by the Cultural Department of the city of Porto Alegre and he curates programs and retrospectives such as 20 YEARS OF TAKASHI MIIKE and FREE ZONE, shown at Centro Cultural do Banco do Brasil RJ-SP and CineSesc SP.

FILMOGRAPHY

- 2016 ATÉ O CAMINHO (UNTIL THE WAY) - Fiction, Feature (in development)
- 2014 CASTANHA - Documentary/Fiction, 95 minutes
- 2014 BAGAGEM (BAGGAGE) - Fiction, 12 minutes
- 2012 DE PASSAGEM (PASSING THROUGH) - Documentary, 12 minutes
- 2009 QUARTO DE ESPERA (WAITING ROOM) - Fiction, 10 minutes



DIRECTOR'S STATEMENT

In CASTANHA, I strengthen my position on cinema – that it is about encounters between people. Between those with a story to be told and those who want to tell stories. I also kept the same view on working with small crews, like the ones I had worked with in my short films. It's cinema relying on intimacy and friendship.

The film was shot with a budget smaller than that of a short film. This spirit I wanted to explore is a mixture of genres due to how peculiar the main character was. On one hand is the influence of strong actors carrying the film, as in the films of Cassavetes, Wayne and Gazarra; imaginative fiction, the suspense in daily life as in Carpenter and Polanski films. On the other hand, there is the observational documentary, intimate, led by chance, silences and small details of daily life. I opted for a particular relation between camera versus character, documentary versus fiction. Stories that are marginalized, forgotten in a country that is steaming, globalized, but with one root still deep in excluding non conservative views.



THE IDEA

The idea for CASTANHA came up when I first met João Carlos Castanha, when he acted on my first short film, back when I was in film school. I can still recall my fascination for his face, traits, expressions and his piercing gaze when acting. From that came the urge to make a film for that face. An actor piece. Little by little I started to notice he was enigmatic, full of mystery – no matter how easy-going he was, inside him there was something else, another unique man.

We stayed in touch, working on different short films together, and therefore I started to be interested in somehow filming his life. I started to see many sides of him: the actor in film and plays; the cross-dresser at late night shows in gay bars; the only son of a single mother; the friend that delights everyone with his humor; the bachelor that lost the love of his life to AIDS.

Initially I wanted to film his daily life in a more observational style, being led by the small conflicts in his life and by chance. But I was always curious about how fiction was ever-present in his life (the stage, the cameras) and the illusion of the public in his career. Since the beginning I was interested in the numerous possibilities that presented themselves to me due only to the fact that he was an actor, who being so used to being seen by others would have a very peculiar familiarity with the approach of an observational documentary. I believed that this was a key in bringing about a different relationship between camera and character; documentary and fiction.

THE FREEDOM

Once the project received financing, I had a different perception of how to execute the film. With João's aforementioned predisposition to the art of illusion, the art of living other lives, I started to reflect more on the fictional world, the imaginary, our lives made out of stories that we ourselves make up in our heads and decide how we are going to tell them. João, like all of us, lives in this muddled fictionalized reality – with the real absurd and the abstract everyday life. Adding this idea to the previous one seemed more powerful to me, a more powerful conflict.

It's at this point that all barriers between documentary and fiction, character and actor or genres, fall. At this point, freedom contaminates everything creating infinite possibilities of the recording of this art. The art of illusion. The illusion of living. To live illuding. Imagining, building, defining. Everything is possible.

From this premise, the film becomes an elaborate study with mixed recordings that accompany, observe and define João in his daily life. Recordings that stage past memories and a future never lived, bringing everything to the present, side by side as equals. Everything is narrative, everything is imagination – there are no limits in trying to reproduce, and somehow turn into reality, the universe and the very core of João. All approaches are valid for the film.

In this way I believe the film ends up as a realistic portrayal of this character. After all, my only idea since the beginning was to be coherent with what João lives and breaths as art and life. And if one word can sum him up, it is freedom.



TOKYO FILMES

Independent film production company from Porto Alegre, founded in 2009 by Bruno Carboni, Davi Pretto, Paola Wink and Richard Tavares. Their short films have been screened at film festivals around the world. CASTANHA is their first feature film project.



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