

Persmap



LA ISLA MINIMA

Een film van Alberto Roderiguez

Spanje, 1980. Twee tienerzussen verdwijnen onder verdachte omstandigheden in een verlaten dorp in de diepe moeraslanden van Zuid Spanje. Twee politieagenten die elkaars tegenpolen zijn vertrekken vanuit Madrid naar de getroffen regio. Wanneer ze op twee lijken stuiten, moeten de agenten hun verschillen opzij zetten om de moordenaar onder ogen te komen die al jaren het dorp in de ban houdt.

LA ISLA MINIMA is een sfeervolle en intelligente thriller die maar liefst 10 Goya's in de wacht sleepte (de Spaanse Oscars). Regisseur Alberto Rodríguez verliet Sevilla na zijn thriller UNIT 7 om zijn nieuwe film in de moerassen van Guadalquivir te filmen. Zijn filmt ademt de sfeer van TRUE DETECTIVE en de films van David Fincher (o.a. SEVEN, GONE GIRL) uit.



Speelduur: 105 min. - Land: Spanje - Jaar: 2014 - Genre: Thriller

Release datum bioscoop: 9 juli 2015

Distributie: Cinéart

Meer informatie over de film:

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*Persmap en foto's staan op: www.cinéart.nl
Persrubriek - inlog: cinéart / wachtwoord: film*

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Cast

Pedro	Raúl Arévalo
Juan	Javier Gutiérrez
Rodrigo	Antonio de la Torre
Rocío	Nerea Barros
Jesús	Salva Reina
Quini	Jesús Castro
Journalist	Manolo Solo

Crew

Directed by	ALBERTO RODRÍGUEZ
Executive Producer	JOSÉ ANTONIO FÉLEZ
Executive Producer	JOSÉ ANTONIO FÉLEZ
	Atípica Films
Executive Producer	GERVASIO IGLESIAS
	Sacromonte Films
Executive Producer	RICARDO GARCÍA ARROYO
	Atresmediacine
Producers	JOSÉ ANTONIO FÉLEZ (Atípica Films)
	MIKEL LEJARZA (Atresmediacine)
	MERCEDES GAMERO (Atresmediacine)
	JOSÉ SÁNCHEZ MONTES (Sacromonte Films)
	MERCEDES CANTERO (Sacromonte Films)
Screenplay	RAFAEL COBOS and ALBERTO RODRÍGUEZ
Director of Photography	ALEX CATALÁN (A.E.C.)
Line Producer	MANUELA OCÓN
Composer	JULIO DE LA ROSA
Editor	JOSÉ MANUEL GARCÍA MOYANO
Sound Recording	DANIEL DE ZAYAS
Sound Postproduction	PELAYO GUTIÉRREZ
Sound Re-recording	NACHO ROYO-VILLANOVA
Art Director	JOSÉ DOMÍNGUEZ DEL OLMO
Digital Effects Supervisor	JUAN VENTURA
Casting	EVA LEIRA and YOLANDA SERRANO
Wardrobe	FERNANDO GARCÍA
Make-up	YOLANDA PIÑA
First Assistant Director	ADÁN BARAJAS

Director Alberto Rodríguez



THE PILGRIM FACTOR (2000), Alberto Rodríguez's first full-length feature film, was shot in London with a reduced crew made up of a group of friends (most of who continue to work together). This comedy co-directed alongside Santi Amodeo is a story about anonymous characters that accidentally happen to come across something that could prove doubtful the authenticity of the world's most famous rock band. It premiered at the San Sebastian Film Festival where it received a Special Mention from the Jury.

Alberto's first solo film, EL TRAJE (2002), is a fable about how people should not be judged by appearances. It was screened at the San Sebastian Film Festival and the Berlinale. WITH 7 VIRGINS (2005), Alberto Rodriguez earned recognition as one of the most interesting young director/writers in Spanish cinema. The film competed at San Sebastian International Film Festival and won the Silver Shell award (Juan José Ballesta). A few weeks later, 7 VIRGINS received six nominations to the Spanish Academy Goya Awards, including Best Film, Best Director and Best Original Screenplay. Excellent reviews, the recognition received in innumerable film festivals and the public's reaction (1 million admissions in Spain) endorsed Alberto Rodriguez's fantastic work.

In 2009, Alberto co-wrote and directed After, a compelling portrait of three Generation-X aimless friends trapped in a comfortable world that doesn't satisfy them and their uncontrolled self-destructive impulses in an attempt to escape from themselves. After was screened at the Rome International Film Festival and was nominated in three categories to the Spanish Academy Goya Awards.

His next film, UNIT 7 (2012), produced again alongside his usual producers, Jose Antonio Felez and Gervasio Iglesias, received excellent reviews and was also a box office success. The film premiered in the international arena at Tribeca Film Festival in the World Narrative Official Selection and received a Mention from the Jury. In Europe, UNIT 7 was nominated to the European Academy Awards for Best Film and Best Actor (Antonio de la Torre) and received 16 nominations to the Spanish Academy Goya Awards, including Best Film and Best Director.

In 2013, Alberto Rodríguez was awarded the Gold Medal of Andalusia and began shooting his sixth feature film: MARSHLAND (aka LA ISLA MINIMA).

Filmography

1. MARSLAND (aka LA ISLA MINIMA - 2014) director and co-screenwriter
2. UNIT 7 (aka Grupo 7 - 2012) director and co-screenwriter
3. HISPANIA, LA LEVENDA (2010) – TV series – 4 episodes - director
4. AFTER (2009) director and co-screenwriter
5. 7 VIRGINS (aka 7 VIRGENES - 2005) director and co-screenwriter
6. THE SUIT (aka EL TRAJE - 2002) director and screenwriter
7. THE PILGRIM FACTOR (EL FACTOR PILGRIM - 2000) co-director and co-screenwriter
8. BANKS (aka BANCOS - 2000) –Short film- co-director and co-screenwriter

Director's statement

The Genesis

LA ISLA MINIMA began some years ago, in a photographic exhibition I attended with Alex Catalán, director of photography and a good friend. Atín Aya, the photographer from Seville, had devoted himself to capturing the last vestiges of a style of life that existed in the marshlands of the Guadalquivir river for centuries. Many of the photographs were portraits of the locals and showed a mixture of resignation, mistrust and hardness which were part of those faces frozen in the past and that, with the mechanization of the labour, most likely wouldn't have much of a future. The exhibition was a reflection of the end of an era, an epoch. That was my first contact with La Isla, the sunset for a landscape fit for a Western of the end of the century.

For some months during 2009, Rafael Cobos and I toyed with the possibility of writing a "noir" story, having as inspiration Bolaño's novel 2666 and films such as Vajda's The Bait, or others like: Mystery of Murders, Chinatown, Bad Day at Black Rock, etc. As a source of inspiration, we also had everything the marshlands evoked in us and a magic and mysterious place where wealth and power lived shoulder to shoulder with the pain and misery of characters resulting from a social and political past. With all that information we began to write a story. We decided to set it in 1980, a year of great political tension in Spain, a tension which had to be perceived in the background, as one perceives the gnawing of teeth.

The Shoot

The marshlands always appeared to us to be an immense, tough territory; magnetic but truly inhospitable and cruel. And that's exactly what it was.

It was a difficult movie to make; very physical for each and every one of the members of the crew. The rice crop forced us to start filming early.

The weather showed all its extremes with maximum temperatures of 42°C. in late summer and lows of -2°C. towards the end of November. Every step we took, because of the vastness of the territory involved, became a logistical nightmare.

The Cast

I think what I am most proud of is to have managed to keep all actors protected from the "harshness" of the shoot, just one of the enormous difficulties which we faced daily.

I am really satisfied with the work done by Raúl and Javier: the effort, the intensity during rehearsals, and their concentration and creativity in playing their roles. I think the result of the acting is fantastic. I have mentioned Raúl and Javier but the rest of the ensemble is certainly also worth mentioning: Nerea Barros and Antonio de la Torre, Salva Reina, Manolo Solo, Jesús Castro, Jesús Carroza, Mercedes León, Juan Carlos Villanueva, Ana Tomeno, etc., and so on with the rest of the 44 actors involved in the film.

The Plot

LA ISLA MINIMA is fiction from beginning to end. The film delves into the disappearance of two girls. Finding missing persons continues to be one of the most common jobs homicide investigators undertake. Even today it is still one of their main jobs: to try and find human beings who have vanished, following the trail as if they were ghosts.

The idea was to create the events in the film based on the day to day routine of cops nearly forty years ago. And thanks to the advice of two policemen still in service, we managed lots of research on a first hand basis which helped to construct the plot. That's how we came to know that police

methods have changed enormously with the years; before, investigations were far less scientific, there were far less available means, in some cases, no means at all (several policemen told us – after reading the script – that it was strange that each cop would have his own room in a motel, that it was considered a waste of resources...)

In the end, we had a strong plot that carried the story with strength and we needed to integrate the characters more, so we decided to draw from real events which took place in those years. In the case of Pedro's character we used the real story of a policeman who was admonished and retired from his post just because he expressed his repulsion towards some of the military who were in favor of an overthrow of the government. We must not forget the story takes place in 1980.

In the end, LA ISLA MINIMA is a film with a classical touch, as far as the investigation and the development of the characters but with a background that is murky, muddy, dense and impenetrable... as the very marshlands where it takes place. LA ISLA MINIMA is where I've come closest to making a genre film but at the same time it has its own identity which makes it different, special.



Cast

Pedro

Police detective. In two months he will become a father. He doesn't say so but he is afraid of becoming a parent, afraid that his life will change forever. His personal ideology, secretly contradicts his duties to the family he is creating.

He is a promising figure within the police force. The new police force: progressive, tolerant and modern which is opposed to the violent and archaic methods of the old school and the old political regime. He has been punished and exiled to a village in the marshlands of Seville: for criticizing the anti-democratic comments of a high-ranking officer. He had hoped to have the support of the more progressive sectors of the force but never got it, or what little he got quickly vanished. When this story begins he is fighting his personal crusade.

Pedro is astute, idealistic and opinionated. He rebels against authority, against injustice, he is terribly fair. He is an ideologue, a politician, a maniacal and rigorous theorist. He is a "closet Che Guevara" who, deep inside and regardless of his best intentions, will have no qualms in transforming himself in order to quench his vanity, that impulse which at every moment urges him on towards the ultimate and urgent objective: to become a hero with political aspirations.

Juan

Police detective. Single. He has never enjoyed a stable relationship. His life is his work and his personal pleasures. He's a hedonist, a bon-vivant with a badge and a gun: a cop from the old school. He is violent and inflexible.

For years he has worked in the Social and Political Brigade and is an expert in torture. Trained as a spy, he knows and applies the methods and work habits acquired. He is cunning and secretive; he is sheer shadows.

Juan is terminally ill. He is living his last days. He searches for redemption from his past and tries to reconcile himself with humanity savoring minute by minute the time he has left. He is developing an empathy unknown to him until now and an exquisite sensibility which he translates to his drawings. The victims he carries on his shoulders haunt him and show themselves as impossible birds. He is unable to sleep.

Juan is extremely intelligent and intuitive. He is an anti-hero, a fallen hero born in the wrong place at the wrong time.

Rodrigo

Father to Carmen and Estrella. He is boat-master at El Puntal. After a life-time making the same crossing from one side of the river to the other, his life has turned into something small and gray; something stifling and without a future.

He is sexist, selfish, rough and rude. He is incapable of showing his emotions or empathizing with anyone. He loves yet rejects his daughters: he's ashamed of them. He has no idea how to become close to them and struggles with whether to do so or not. He represents a dark and deep Spain, a country which is uneducated, conformist and cowardly.

Rocio

Mother to Carmen and Estrella. Born in Galicia where she met her husband when he was doing his military service in the navy.

She is a dreamer tarnished by a violent and reactionary husband, out of her depth, isolated. A modern woman trapped by conformist and servile attitudes. She is a terribly sad woman who, after the disappearance and murder of her daughters, pulls out her claws and becomes a tireless fighter for justice and women's rights.

Quini

He is the village pretty boy; a mysterious Don Juan, capricious and sneaky who has had relationships with practically all the young women in the area. He attracts them like the pied piper of Hamelin.

Always riding his modern trail bike, Quini struts his Sunday clothes with disdain, doing as he pleases, forever protected by the local landlord in the rice factory with whom he shares his strange predilection for adolescents. He is cold and soulless.

Jesûs

The son of anarchists persecuted after the Spanish Civil War. A loner repudiated by the village, exiled to live outside the town limits.

He is the guide the police detectives use in the marshlands. He knows all the roads and pathways throughout and knows how to get from here to there in the quickest way. He makes a living as a poacher, as an occasional thief. He's noble, superstitious and loyal yet not very smart..

Periodista

He is a journalist and photographer; a frustrated novelist, an alcoholic, cynical and unbelieving. He now has his professional swan song working for the tabloid El Caso for which he crisscrosses the country staying in flearidden hotels while searching for sensationalist stories mainly filled with blood and gore. He knows no scruples.

He is an ex-member of the Communist Party, abandoned by his family, who will find his personal redemption when he meets Juan, whom he had photographed during a messy and bloody student demonstration in the early 70's.

