

A D R I A N A B A R R A Z A
T O D O L O D E M Á S
E V E R Y T H I N G E L S E

UNA PELÍCULA DE | A FILM BY

N A T A L I A A L M A D A



FESTA
DEL CINEMA
DI ROMA
OFFICIAL
SELECTION 2016



Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Genre: Drama | Year: 2016 | Running time: 98 minutes | Language: Spanish | Subtitles: English, Italian | Country: Mexico / USA

World Premiere: Rome Film Festival | North American Premiere: New York Film Festival | Mexican Premiere: Morelia Film Festival

Mexican Film Academy Ariel Nomination for Best Actress
14th Morelia Film Festival - Best Actress and Special Mention from the jury
18th Mumbai Film Festival - Special Jury Award
San Francisco International Film Festival - Golden Gate Award New Directors prize
28th Palm Springs International Film Festival - Cine Latino Special Mention

Synopsis

Doña Flor is a bureaucrat. She has worked in the same government office in Mexico City for over 35 years, attending to people from all the corners of Mexican society—rich, poor, educated and illiterate alike. One day her life becomes unhinged and she goes to the pool seeking solace in the water, but is paralyzed by fear until a gesture of kindness from another woman resuscitates her. Exploring the interior life of Doña Flor, as she awakens from her bureaucratic slumber and yearns to become visible again, the story is a mesmerizing contemplation on solitude.

Todo lo demás

Todo lo demás is a co-production of Altamura Films, Casa productora lo demás, Simplemente, Les Films d'ici 2 and Tita Productions with funding provided by MacArthur Fellowship, Region Provence Alpes Côte D'Azur, Sistema Nacional de Creadores de Arte (FONCA), Estimulo del Artículo 189 de la LISR (EFICINE) and the institutional support of the Cannes' Cinafondation, Headlands Center of the Arts, MacDowell Colony, Sundance Institute Feature Film Program Screenwriters Intensive.



Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Executive Producers

Natalia Almada
Alejandro de Icaza
Monica Reina
Rune Hansen
Noah Kadner
Steve Kadner
Charles Schultz

Producers

Natalia Almada
Dave Cerf
Alejandro de Icaza

Co-Producers

Daniela Alatorre
Les Films d'Ici 2 - Charlotte Uzu
Tita Productions - Laurence Ansquer
Christophe Bouffil

Leading Actress

Adriana Barraza

Director/Writer: Natalia Almada | **Cinematographer:** Lorenzo Hagerman

Art Director: Sandra Cabriada | **Original score:** Dave Cerf and Marc Ribot | **Sound Design:** Alejandro de Icaza

Edited by: Natalia Almada and Dave Cerf



Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Long Synopsis

Todo lo demás is a portrait of Doña Flor, a sixty-three-year old bureaucrat in Mexico City who has worked in the same government office all her life. An “observational narrative,” the film builds upon details and gestures that immerse the viewer into the intimate world of a woman who has been dehumanized and alienated by the bureaucratic machine. **Todo lo demás** enters into the interior life of Doña Flor as she awakens and yearns to become visible again.

Each day Doña Flor attends to people from all corners of Mexican society—rich, poor, educated, and illiterate alike. She reviews their applications for voter identification cards. They sit across from her, hand her their documents and wait for her to accept or reject them. To the person across the desk she is just another bureaucrat, a cog in the machine, invisible. Doña Flor exerts her bureaucratic power over them. At the end of her work day she goes to a pool to watch children swimming. She stands at the edge of the pool, as the sound of their voices and splashing transport her into a distant past.

In the evenings Doña Flor returns to her apartment. Like everything about her, it is practical, and austere. Her only companion is Manuelito, her cat that follows her predictable routine around the house. The noise of the television fills the silence—news reports of violence have also become routine. She writes a list of the names of people she attended to during the day making a red dot next to certain names as if keeping score of humanity. The only hint of her past is a small photograph of child.

Outside her bedroom window, a broken streetlight flashes on and off like a metronome keeping the time of her life. She is bathed in its pulse as the sounds of the city engulf her and she escapes into her dreams, a world of water. In the morning she once again puts on her grey skirt and practical heels. She waits on the subway platform among a sea of tired women and begins her daily routine all over again.

The last two train cars of the Mexico City subway are reserved for women and children. When the train doors close, everything feels different in the women’s subway car—the smell of creams and perfumes, the artificial colors of hair dyes and makeup. There is an unspoken solidarity in the way their bodies press against each other without threat. Doña Flor belongs and yet she is no one, interchangeable with all the others. The blind musicians pandering in the subway push their way between the women. In their blindness they seem carefree and oblivious to others. As Doña Flor watches them a sense of envy wells up in her.

One morning Doña Flor awakes to find her cat has died in the night. Unable to accept the loss of her sole companion, Doña Flor makes her bed and goes to work. When she returns at night she is forced to face her loss. She reluctantly deposits the body of her loyal companion in a trashcan outside. The tight stitching of her life begins to unravel. She decides to go to the pool, not to watch the children swim, but to swim herself. Yet, as she stands at the edge of the pool she is paralyzed by fear.

The pool becomes the site of Doña Flor’s open wound. She returns again and again hoping to dive in, but is unable. As she faces her fear of the water she is confronted with her solitude, invisibility, and fear of life. The walls of the bureaucracy that have sheltered her from her pain begin to crumble and she can no longer bear being an invisible cog in the machine. Clumsily she seeks human connection, to be seen.

It is not until the end of the film, naked in the women’s shower room that she finds a respite. Another woman washes her back. Doña Flor is touched for the first time.

Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Director's Statement

Looking at violence

How do we make films about violence? This is a question at the root of all the films that I have made and one that I have grappled with not only formally, but morally and ethically. In her essay about the Abu Ghraib photographs, "Regarding the Torture of Others," Susan Sontag writes, "The horror of what is shown in the photographs cannot be separated from the horror that the photographs were taken." In here lies a clue to the beliefs that dictate my decision to make films about violence without violence. Graphic images of violence repulse us, they make us turn our gaze, assert distance between us and them. We become desensitized and indifferent to violence. Rather than affronting the viewer with graphic images that shock, awe and divide I want to place the viewer in the position of someone who lives in a state of violence, a state which is not only defined by acts of violence, but by conditions that dehumanize individuals and create a society of fear. I don't want the viewer to just watch Doña Flor. I want the viewer to be her, to be trapped in her invisible existence.

After finishing *El Velador*, a documentary about drug violence in Mexico, I wanted to look at the violence of bureaucracy. I was inspired by Hanna Arendt's idea that bureaucracy is a severe form of violence because it dehumanizes the individual by making him a mere cog in the machine. For years, I have been swimming at a pool that belongs to the Mexican government's department of taxation. Most of the women I encounter at the pool are recently retired bureaucrats. I was shocked by how uninhibited these women were, chatting nude in the shower room and scrubbing each other's backs. Their exposed bodies and animated gestures made me realize that I could not have imagined the bureaucrat to exist in this context, outside of the machine, fleshy. Arendt's idea about the invisibility of the bureaucrat became palpable to me and I wanted to explore the inner life of one of these women.

I decided to situate Doña Flor as a clerk in a government office that issues voting identification cards because it is a very symbolic institution in Mexico. On the one hand it is an office which every Mexican must visit in order to vote. In a country divided by enormous class disparity it is one of the few places where rich and poor occupy the same space. Here the bureaucrat exists in a kind of classless class that must negotiate with everyone regardless of class, breaking otherwise rigid class structures. On the other hand, there is a deep distrust of the voting process in Mexico so the obligation to obtain a voting card seems like a meaningless bureaucratic obligation that masks a corrupt system. The office represents how the ideologies of the Mexican Revolution of 1910 which established modern day Mexico have been destroyed by bureaucracy. Doña Flor both represents the bureaucracy and is a victim of it. She wields its power as she decides whether to accept or reject applications. While simultaneously she is reduced to being a cog in the machine, invisible to others and thus dehumanized and powerless.



Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Director's Statement

I began to see the pool as a symbol of defiance against the institutionalized erasure of the individual. I decided to make a film that explores the inner life of a person whose public image is devoid of individuality and to explore the effects of this invisibility on a person whose entire life has been spent within the institutional walls. Doña Flor's struggles against loneliness and invisibility like the spider in Simon de Beauvoir's novel *She Came to Stay*: "Attached to its thread, it hung dangling from a tree; it would climb then let itself drop back in sharp jerks, and climb up again with harrowing patience, one wondered where it got its courage, it seemed terribly alone in the world."

Between documentary and fiction

On the bulletin board in my studio I have two note cards next to each other. One says "constructed documentary" and the other "documented fiction". In many ways all my films have straddled the line between fiction and documentary (*All Water has a Perfect Memory*, *Al Otro Lado*, *El General* and *El Velador*). It is precisely the tension on the border between the two genres that inherently questions the nature of objective truth versus subjective perception that interests me. I have thought of documentary as an improvisation with reality, not a depiction of it, and fiction as a documentation of a constructed reality. The distinction between the two is more about process than concept. In both I am trying to interpret the world as I see it to others.



When I considered what element of documentary filmmaking was most important to me as I embarked on my first fiction film, I realized it was the element of improvisation. This led me to develop a writing process that would mimic the shooting of a documentary. I began writing sketches of my character every day as if I were encountering her in some moment of her life, the same way I would film someone for a documentary. The "sketches" were a kind of prose meditation, allowing me to develop the ideas, character, and mood of the film without worrying about the story. I would often begin my sketches from a photograph I had taken into which I would insert my character. After many months of collecting sketches, I edited the sketches, as I would a documentary, to give them a structure and narrative arc. I found this way of working particularly interesting because it does not privilege plot over other possible elements that can be used to structure a story. This writing process was not about discovering what would "happen" to Doña Flor, but to develop her character, the shape of her life and the meaning that arose from repetition, details and gesture, (which I believe to be much more defining features in our lives than most of the events that "happen" to us). The film relies less on cause-and-effect and master-plot story structure in favor of a narrative that builds with repetition, rhythm, and ellipses. The result is a kind of "observational narrative."

Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Director's Statement

The film relies less on cause-and-effect and master-plot story structure in favor of a narrative that builds with repetition, rhythm, and ellipses. The result is a kind of “observational narrative.”



The visual style also plays with the aesthetics of observational documentary cinema: namely, extended duration to capture things “as they happen” in “real time” and straightforward framing to give the illusion of an omnipresent eye that pretends to captures things “as they are.” The pacing is steady, slow and patient, seeking to see beyond the surface of the image. I believe that it is in depicting the mundane details of life that we have access to the nuance and extraordinary of the human condition.



Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Director's Statement

My first short film, All Water Has a Perfect Memory is about the drowning of my sister when she was two. In the end of the film my mother says, "I stood by the edge of the pool with the rain beating in my face and I screamed." My mother, like Doña Flor, has developed a fear of the water. I am interested in how a wound from the past, which has left a deep scar, can suddenly open again. There is only a hint of this loss in the film, but the essence of it, the pain, is present. The site of this wound is the water. The soothing of her pain arrives in a compassionate gesture at the end of the film. As my mother says at the end of my film All Water has a Perfect Memory, a mother's wail at losing her child has always sounded the same, the same as mine."



Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Interview with Adriana Barraza

How did your role as Doña Flor in *Todo lo Demás* fit into or differ from your acting trajectory thus far?

The goal I set for myself in each one of my performances is to create a character that, like a real person, is unique and unrepeatable. I try to look for naturalness, veracity and depth that can be used to create a real human being. When working with Natalia, and seeing and feeling the process and tone she required for the film, it made me double and triple the effort to get even closer to what a human being is. There was also the challenge of working with non-actors, from the metro in Mexico City, to the office, I was being watched by the thousands and also trying to forget the slightest possibility of “acting,” it was extremely difficult and extremely rewarding. It was a one-of-a-kind experience.

Can you describe your character and how you were able to connect to her?

Doña Flor is a woman that we all know but never notice. Doña Flor is loneliness. A self-imposed solitude, a solitude that without even realizing it takes you down and makes you someone who can not express their explosive inner world to anyone. Someone who can only share with whoever is there with her unconditionally: her cat. Flor is a statue of salt, Flor is internal party, she is both soft and still as the surface of a lake ... with terrible internal currents. Flor is me in many ways, she is my aunt, she is the woman I have read about and the women who I pass by with a glazed look, the women who looks lost who I've seen on the subway and who's shared a seat with me but seems invisible, she's the person that then becomes invisible. Flor makes me want to hug her and love her and then release her and let her go.

What was shooting the film like for you? Particularly the contrast between the more “documentary” scenes on the subway, the solitary scenes in the apartment and the office scenes?

Filming Everything Else gave me the unique opportunity to make use of the skills I'd learnt during my life on the stage. Being the teacher sometimes to the people with whom I had to act with, we had to create a secret code so they could get to where we wanted, to look beyond what a person is and to put finite and love in order to connect in a real/fictitious manner. Yet other times, being alone, I had to try so hard not to act! To allow my everyday person to be released and to put the actress away in a drawer. To try and follow the clear, precise and beautiful direction from Natalia based on what she wanted from the scene. To be able to create the perfect balance between documentary and fiction. This has been one of the biggest challenges I've ever faced in my career.

I am infinitely grateful to Natalia for choosing me for Everything Else because she gave me one of the greatest gifts you can receive as an actor: a great and unique script, loving, clear and poetic direction and new lessons surrounding the great challenges I confronted during the filming.



Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Biographies

Natalia Almada

Director / Writer / Producer / Editor

2012 MacArthur “Genius Award” Fellow and recipient of the 2009 Sundance Documentary Directing Award for her film “El General,” Todo lo demás is Almada’s debut feature fiction film. Her 2011 film “El Velador” about violence in Mexico premiered at New Directors/New Films and the Cannes Film Festival Directors’ Fortnight. Her previous credits include “All Water Has a Perfect Memory,” an experimental short film that premiered at Sundance in 2002 and “Al Otro Lado,” her 2005 award- winning debut feature documentary on immigration, drug trafficking and corrido music. Almada’s films have screened in film festivals, on public television and at museums around the world including The Museum of Modern Art in NY, The Musée d’Art Moderne in Paris, The 2008 Whitney Biennial and Documenta13. All three feature-documentaries broadcast on the award-winning series POV. on American public television. Almada has received the Guggenheim, USA Artists and Alpert Fellowships and attended residencies at Cannes Film Festival’s Cinefondation, The MacDowell Colony and The Headlands Center for the Arts. She graduated with a Masters in Fine Arts in photography from the Rhode Island School of Design and currently lives between Mexico City and San Francisco.

Lorenzo Hagerman

Director of Photography

Lorenzo Hagerman is one of Mexico’s top cinematographers. He has a unique background as a still photographer and documentary filmmaker that makes him a perfect match with Natalia’s directing style. Hagerman’s Director of Photography credits include, “Heli” directed by Amat Escalante, which received the Best Director Award at The Cannes Film Festival in 2014 and a Silver Frog at Camerimage , “Entertainment” directed by Rick Alverson which premiered at The Sundance Film Festival in 2015, Rebecca Camisas’ Academy-Award nominated documentary “Which Way Home” and Jorge Bolado’s 1999 seminal film “Second Century”. As a director in his own right, Hagerman’s documentary, “H2Omx” was awarded Mexico’s top award, the Ariel, for best documentary feature and his most recent documentary “Still Here” will premiere at the Morelia Film Festival this year. and currently lives between Mexico City and San Francisco.

Alejandro de Icaza

Producer / Sound Designer

Alejandro de Icaza started as a re-recording mixer for the Deutsche Grammaphone in Germany, later he worked in SONY-BMG studios in Mexico City. In 2006 he founded his own company called “Arte Sonico” which committed to sound design and produced music for films and television shows. As a sound designer and re-recording mixer, he has over 50+ credits, mostly in films by Mexico’s new generation of award-winning directors and most commercially successful films like “Nosotros los nobles”, “Cochochi”, “Las Elegidas”, “Presunto Culpable”, “Cantinflas”, “Elvira; te daría mi vida pero la estoy usando” and many more. Alejandro de Icaza has worked on numerous prestigious Mexican and international projects, he has two nominations for the Mexican Academy Film and Arts “Ariel” in the category of Best Sound. This year Arte Sonico became BHD ESTUDIOS, focusing on new media, international films and series for television and streaming services. Also, Alejandro ventured into the production side as a way of having a stronger impact on the projects the company works on.

Adriana Barraza

Lead Actress

Academy Award nominated actress Adriana Barraza began her acting career in the early 90s after years behind the camera. She acted has acted in theater, television and cinema throughout the years garnering the top national awards for her performance. Director Alejandro Gonzalez Iñárritu cast her in Amores Perros in 1999 and in Babel in 2006 for which she received an Oscar nomination. Barraza created the Actors Workshop in Mexico City and now has her own acting school in Miami Florida.

Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Biographies

Dave Cerf

Editor / PostProduction Supervisor / Original score

Most recently the first assistant editor to Walter Murch on the Disney production Tomorrowland, Dave Cerf's skills and accomplishments are unique and diverse. Prior to working with Mr. Murch, Dave wrote the Final Cut Pro manual and was the lead designer of the Final Cut Pro X timeline. During this time Dave also composed the score for the Academy Award nominated documentary The Weather Underground. An artist in his own right as well, Dave has been involved in software design, color correction, music composition and sound design.

Marc Ribot

Original score

Marc has published more than 20 albums under his own name over 35 years, running from the pioneering jazz of Albert Ayler with his group "Spiritual Unity" (Pi Recordings) to Cuban son Arsenio Rodriguez with two albums critically praised under the name "Marc Ribot y Los Cubanos Postizos" (Atlantic Records). His solo album "Silent Movies" which includes his compositions for Almada's film "The General", has been described as a masterpiece by Village Voice and appeared on several lists of "Best of 2010"

Todo lo demás

EVERYTHING ELSE

www.altamurafilms.com | www.todolodemas.net

Press Contact

Cinema Tropical, Laura Schwab
press@cinematropical.com
+1 (212) 254-5474

Producer

Casa productora lo demás,
Alejandro de Icaza
alexicaza@me.com
Tel : +52 1 (55) 5407 8769

Producer/Director

Altamura Films, Natalia Almada
natalia@altamurafilms.com
+52 55 5207 4401 Mexico
+1 347 228 8368 USA

Mexican co-producer

Simplemente, Mónica Reina
monica@simplemente.net
+1 (310) 227-4544

French Co-producer

Tita Productions, Laurence Ansquer
l.ansquer@titaprod.com
Tel : +33 4 91 334 463

Tita Productions, Christophe Bouffil
ch.bouffil@titaprod.com

French Co-producer

Les Films d'Ici 2, Charlotte Uzu
charlotte.uzu@lesfilmsdici.fr
+33 1 44 52 23 29

