



medianeras



release
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ABC Cinemien



medianeras. synopsis

Martin woont alleen in Buenos Aires en is webdesigner. Stukje bij beetje lukt het hem om uit de afzondering van zijn eenkamerappartement en zijn virtuele wereld te stappen.

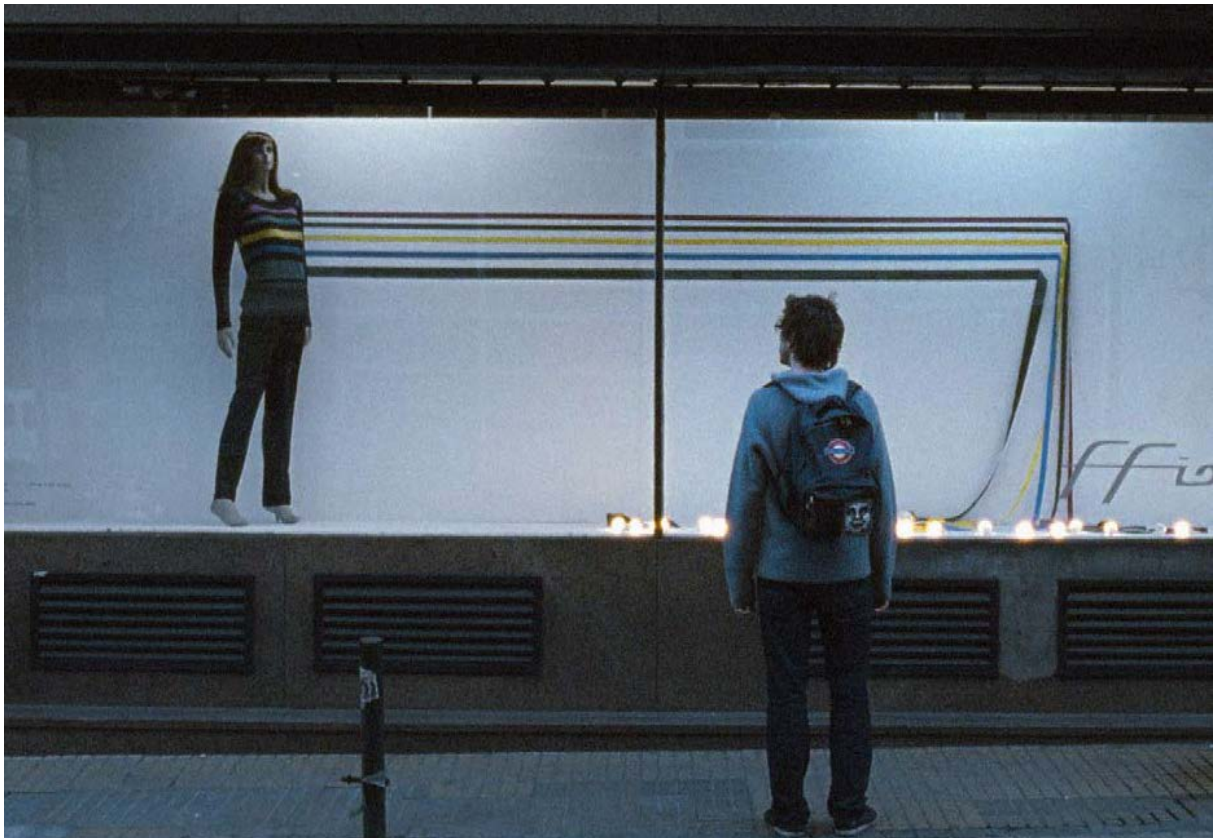
Mariana heeft net haar langdurige relatie uitgemaakt. Haar hoofd is een puinhoop, net als het appartement waar ze verblijft.

Martin en Mariana wonen tegenover elkaar in dezelfde straat, maar ontmoeten doen ze elkaar nooit. Ze komen op dezelfde plekken, maar merken elkaar nooit op. Hoe kunnen ze elkaar ontmoeten in een stad van drie miljoen inwoners?

Eenzaamheid in de stad.
Buenos Aires.
Medianeras.

Wat hen van elkaar verwijdt is wat hen bij elkaar brengt. MEDIANERAS is de debuutfilm van Gustavo Taretto.

Medianeras/95 minuten/ 35 mm/Argentinië, 2011/Spaans gesproken



MEDIANERAS wordt in Nederland gedistribueerd door ABC Cinemien

Beeldmateriaal kan gedownload worden vanaf www.cinemien.nl/pers of vanaf www.filmdepot.nl
Voor meer informatie: ABC - Cinemien, Gideon Querido van Frank, gideon@cinemien.nl

medianeras. **gustavo taretto**

Regisseur Gustavi Taretto wordt geboren in Buenos Aires in 1965. In 1983 volgt hij verschillende fotografie workshops. Tegelijkertijd studeert hij muziek en gaat hij naar regie- en scenariocursussen. Tien jaar later krijgt hij een baan bij een reclamebureau. Hierin blijkt hij zeer succesvol en ontvangt hij verschillende gerenommeerde prijzen uit de marketingwereld. In de tussentijd studeert hij verder aan de filmschool van José Martinez Suarez, waar hij van meerdere korte films het scenario schrijft en regisseert, waaronder de korte film, ook onder de titel MEDIANERAS in 2005, die meer dan 40 internationale prijzen wint.



filmography

2011	medianeras
2010	una vez más (korte film, 9 min)
2007	hoy no estoy (korte film, 8 min)
2005	medianeras (korte film, 28 min)
2003	cien pesos (korte film, 21 min)
2002	las insoladas (korte film, 23 min)

medianeras. pilar lópez de alaya

De in Madrid geboren Pilar López de Ayala (1978) begint haar acteercarrière met rollen in TV-series. Na een aantal jaren maakt ze de overstap naar film. Voor haar eerste hoofdrol, in JUANA LA LOCA, wint ze een Goya Award (de Spaanse Oscar) voor beste actrice. Dit betekent een ommekeer in haar carrière en vanaf dat moment is ze een ster in Spanje. Toch besluit ze vanaf 2001 te stoppen met acteren. In 2004 keert ze gelukkig weer terug en vanaf dat moment maakt ze bijna elk jaar een nieuwe film. In 2011 speelt ze naast in MEDIANERAS ook in de thriller INTRUDERS met Clive Owen en Carice van Houten.



filmography

- 2011 intruders
medianeras
- 2010 o estranho caso de angélica
lope
- 2008 solo quiero caminar
baby love
- 2007 las 13 rosas
en la ciudad de sylvia
- 2006 alatraste
bienvenido a casa
- 2005 obaba
- 2004 el puente de san luis rey
- 2001 juana la loca

2000 besos para todos
 báilame el agua

medianeras. javier drolas

Javier Drolas, geboren in Buenos Aires in 1972, begint zijn carrière in het theater nadat hij met andere bekende Argentijnse theatermakers heeft gestudeerd. Op 26-jarige leeftijd speelt hij zijn eerste rol in het theater. Twee jaar later heeft hij zijn eerste filmrol te pakken. Hij blijft daarna actief in het theater, op de televisie en in film. Drolas speelt ook de hoofdrol in de korte versie van MEDIANERAS van Gustavo Taretto. Deze samenwerking leidt uiteindelijk tot een totstandkoming van de speelfilm MEDIANERAS.



filmography

2011 medianeras
2009 el mural
2008 la ronda
2005 medianeras (korte film)
2002 lo nuestro no funciona
 unos viajeros se mueren

medianeras. director's statement

MEDIANERAS is the result of various ideas which, at a point in time that I no longer remember, began to merge. Almost all of them resulted from observing and being curious about Buenos Aires and its modern-day residents.

A short while ago, I read a few lines by Luis Martín-Santos that could have aptly inspired the idea I'm working on: "... a man is the image of a city and the city a man's entrails turned inside-out. In a city, a man not only discovers his determination as a person and his *raison d'être*, cities also pose insurmountable obstacles that prevent a man from leading a complete existence." Of course, he was a psychiatrist.

I like to think of MEDIANERAS as an urban fable, an artificial and humorous 'construction' of modern life in large cities. In accordance with the film's relationship to architecture, I should say that the foundation of MEDIANERAS consists of four pillars.

1. Cities / Buenos Aires.

A reflection on cities that we create in our own image and that resemble us: chaotic, unpredictable, contradictory, illuminating, impoverished and hostile. The inexplicable part is that it's a disturbing and attractive city.



2. Urban Loneliness / Collective Neurosis.

A person who shares the building with 50 other people feels lonely. In a subway car, 100 people feel indifference for each other as they return home from work. Instead of calming us down, being surrounded by people makes us extremely nervous. They're strangers, completely foreign to us. Today, it wouldn't surprise me to hear about panic attacks spreading more quickly than the H1N1 influenza virus.

3. Isolation.

Why do we have as many delivery company magnets on our refrigerators as we do friends? Why has so much technology that was intended to connect us with each other failed to do so? Modernity offers us the perfect trap: comfort, the perfect excuse to lock ourselves inside, isolated and immune. It's a fact: to share important things with each other, we use chat, email or text messaging services.

4. Encounters / Failures. The Search for Love.

"Love is the answer", as we all know. But it's difficult to find. The protagonists in MEDIANERAS encounter characters they could get together with. They're like gears that you'd think could be put together to make up a well-oiled machine, but when the cogs finally turn, they simply can't be brought into unison. So you have to keep on searching for your missing link, the person you'll work well with.

But how can we find each other with so many obstacles?

Two people who live on the same block and deserve to find each other can spend years not doing so. The protagonists in MEDIANERAS find hope in the darkness. They continue the arduous search for love, despite fears and setbacks.

After all, you can always open a little window in your side wall (medianera) to let a ray of sunshine into your life



medianeras. recensies



THE Hollywood REPORTER

by Natasha Senjanovic

Argentinean Gustavo Taretto makes his feature film directing debut with an intelligent rom-com that stars Pilar Lopez De Ayala and Javier Drolas as single, neurotic thirtysomethings.

BERLIN – Argentinean director **Gustavo Taretto's** makes no bones about his inspiration for his feature debut *Sidewalls*, a smart romantic comedy about neurotic singles in the big city, even including a sequence from Woody Allen's *Manhattan*. Expanding on his 2005 short *Medianeras* (also this film's original Spanish title), with tongue-in-cheek aplomb the director adds animation, photography and graphic art to this sweet, hip homage to Buenos Aires and love in the visual, virtual age.

With The Match Factory behind international sales, *Sidewalls* should go far, especially with urban audiences looking for an intelligent, ironic, well-acted romcom that's charmingly goofy rather than predictably goopy. The language barrier will keep it in art-house cinemas in the English-speaking world, though word of mouth is sure to be good.

Mariana (Spanish actress **Pilar Lopez De Ayala**) and Martin (**Javier Drolas**) are thirtysomethings with a heap of phobias between them. She's afraid of elevators; he's terrified of just about everything else.

She's a budding architect eking by as a window dresser; he's an agoraphobic website designer who rarely has to leave the house, which he pretends suits him just fine.

Mariana's and Martin's voiceovers accompany great still shots of the city's many buildings – some splendid, some rundown, some just modern horrors. These she loves while he claims they reflect the transitory, restless natures of Buenos Aires' inhabitants and are responsible for their many neuroses. Pople's true natures, she avers, can be gleaned from the sidewalls (*medianeras*), those bland, windowless building facades not meant to be seen and often covered in graffiti or advertising. In Buenos Aires, apartment dwellers sometimes knock out illegal windows in the sidewalls, to let some light shine both in.

We're pretty sure Mariana and Martin will meet; the film is too light and sunny for anything but a happy ending. In the meantime, the story follows them as they wander through their separate lives, jobs and foiled attempts at dating, all the while afraid that they'll never find "the one" who'll make them feel less lonely. They live in the same neighborhood and even pass each other on the street but something always prevents them from making contact.

When the ending does come it's a little too easy but that's a minor grievance in a movie that keeps you smiling throughout.

Drolas (who was also in the 2005 short) and **Lopez De Ayala** are as handsome and endearing as the film itself. Playing their characters' tic and quirks with nonchalance, they allow *Sidewalls* to keep its cheery poise.

SCREENDAILY

By Fionnuala Halligan

A sweet, slight romance for the Internet age, Gustavo Taretto's debut feature is an appealing if low-key affair, distinguished by some beautifully fluid framing of a built-up Buenos Aires. Destined for small-scale arthouse play, *Medianeras* - which plays like *Duck Soup* meets *Shopgirl* - bodes well for the future career of award-winning shorts director Taretto.

A little too self-consciously cute to be fully compelling, *Medianeras* (a local term for a wall between two buildings) - screening in Berlin in Panorama Special - like its protagonists, shyly engages the viewer's attention. Visuals help Taretto underscore his theme of human failure to connect in the internet age; of claustrophobia in a built-up city.

His images of the haphazard tower blocks of Barrio Norte, criss-crossed by the wires of energy and information flow, truly convey a sense of what it's like to live as a Porteno - residents of Buenos Aires, the people most likely to seek therapy in the world.

In an extension of Taretto's 2005, 28-min short of the same name, Martin (Argentina's Javier Drolas) and Mariana (Spain's Pilar Lopez de Ayala) live across the street from, and are evidently destined for, each other. Both are neurotic; computer programmer Martin is a recovering agoraphobe; architect-cum-window dresser Mariana is phobic about elevators recovering after the break-up of a long-term relationship.

Her most meaningful relationship is with her mannequins; he has a brief sexual interlude with a dog-walker, more interested in connecting with her mobile phone than with him.

Mariana and Martin punch windows into their shoebox apartments; they go swimming in the same pool; they pass each other on the street. Wistfully funny, with its references to children's book *Wally* (lost In The City here), *Medianeras* struggles to make the 95 minute mark, and a final song to camera (which seems as if it should run over the credits but, bizarrely, doesn't) needs to be rethought.

Both leads are sympathetic; the beautiful Lopez de Ayala, who made such a strong impression in *Juana La Loca*, is surprisingly credible as a slightly bedraggled woman struggling to come in from the edges of society, and her performance should see this play well in co-production territory Spain. Javier Drolas extends the role he took in Taretto's earlier short with easy familiarity.

But Buenos Aires is the real star of *Medianeras*. You can see why Taretto kept coming back to extend his short - there's something here, and it's the city, with its unique architecture so distinctly shot by Leandro Martinez. It has an effect on its inhabitants, and on the viewer, even as Taretto scrapes the barrel at times to stretch his accompanying screenplay to feature length.