

VENICE DAYS 09 – CLOSING FILM – WORLD PREMIERE
BLOOD AND RAIN (La Sangre Y La Lluvia)
A film by Jorge Navas

Production

1. EFE-X S.A.
Wilson Gómez
Cr. 18 # 93 – 55
Bogotá, Colombia
2. e-NNOVVA / RCN Cine
Julián Giraldo
Cr. 13a # 37 - 32
Bogotá, Colombia
3. LAGARTO CINE
Hugo Castro Fau
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Buenos Aires, Argentina
4. PATOFEO FILMS
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Stills, poster and director's note available on the following FTP :
ftp://rezofilms.homeftp.net
login : festival / password : rezo

Synopsis

Jorge and Angela, two lonely beings, searching for the meaning of their existence, meet on a rainy night in the dark and violent streets of Bogotá. Jorge, a young cab driver, emotionally destroyed by the recent death of his brother at the hands of a group of criminals, seeks revenge. Angela is an artist and princess of the night, addicted to cocaine and the labyrinths of the city.

The loneliness of the night, always the same night, the void of the streets, always the same void, and the city's violence will lead them to a dark and redeeming encounter with themselves, much in the same way that rain, like tears and blood, calms thirst and brings life to cold asphalt.

Cast and Crew

Cast: Gloria Montoya, Quique Mendoza
Producer: Jorge Navas, Julian Giraldo, Wilson Gomez, Carolina Barrera, Hugo Castro Fau
Screenplay: Jorge Navas, Carlos Henao, Alizé Le Maoult

Cinematography: Juan Carlos Gil
Sound: Sebastian Escofet
Editing: Sebastian Hernandez

Technical Information

Duration: 90 min
Ratio: 1.85
Sound: Dolby
Language: Spanish

The Director

Jorge Navas

Born in Colombia, 1973. Considered by Colombian press as one of the most influent "new talents" of national cinematography, Jorge has been already awarded with national and international recognitions. He took important courses on esthetical theory, audiovisual analysis and through his work has explored different genres and formats, going through documentary, experimental video, video clip, commercial video and fiction.

His experimental feature film *Calicalabozo* and his short film *Someone Killed Something* won, among other recognitions, national scholarships and awards in film festivals such as: Clermont Ferrand, La Habana and Cartagena. Jorge's short trajectory not only positioned him as a recognized video clip and commercial director, but also one who moves easily among national industry's mainstream and underground scenes, always being faithful to his poetical language and style.

Selective Filmography

1999 : Alguien mato algo
1997 : Calicalabozo

Screenings Schedule

Tuesday 8	at 4PM	Sala Pasinetti	Press/industry
Friday 11	at 5PM	Sala Perla 2	Official

Director's Note

I live in Bogotá, a modern city and at the same time the heart of one of the most violent and passionate countries of the planet. I go over its streets day and night, feeling its passion and its pain, accompanied by a hope that is always postponed in the middle of the war, the prevailing chaos and the social decadence that breathes over my neck all the time. I feel the shadow of death walking on those streets with me, but I also feel the life that at every corner tries to emerge and to create, hiding behind every face, looking for its chance. This radical contrast between life and death doesn't stop showing me a great dose of poetry from the entrails, from the souls and the destinies, searching for its balance and for its continuity. There are dirty diamonds, trying to shine in the mud, on the consumed asphalt. I need to talk about all this I need to give testimony.

"The Blood and the Rain" is the name of the film where I pretend to shape this testimony. Its name comes from the metamorphosis of what I pretend to express and from the essential concepts I want to develop. I am interested in the night of the city, in the indifference of its fearful and hidden inhabitants, and in the loneliness and the impotence of the human beings who dare to challenge the streets as a necessity of confrontation, search and freedom.

Every night there are violent murders in Bogotá; every night there are abandoned corpses, in the middle of this loneliness and this indifference, the authorities pick them up, just leaving as a trace of their farewell, the blood that sprouted from their wounded bodies on the asphalt. It rains every night and this rain dilutes and cleans the blood from the streets, taking away, along with this dirty and mixed liquid, the traces and the memory to the sewers and drains, and they get lost underground, just like in the underground memory. Lost testimonies that unveil the fact that things are not all right at all. Next day everything goes back to normal, to the powerless silence, to the traffic chaos and the pedestrians, to the ghost-like fear, to the pain on the wet streets.

A love story, intense and ephemeral at the same time amid these crude and violent nights. Violence will be the essence of the mise-en-scene of these feelings of which I have been witness. A urban "road movie" whose main character is a young taxi driver, nihilist and thoughtful and a master of the night, questioned and needy of solitude and sordidness.

Two self-destructing universes charged with an unavoidable past meet and in the meeting they began to sense a trace of light amid the no sense and the loneliness. A story of a single night and a single sunrise, where street creatures will walk, good and bad in its perpetual and contradictory procession, accompanied by the instincts of strength, power and need to survive.

Characters and feelings portrayed in a personal way using a sober and documental style; searching a balance between the poetic and the subtle form and the corrode and brutal of the content. An ambient and psychology movie narrated in "Down tempo" and in blocks of "real tempo" to undress the progressive apparition of feelings, the breathing and the inner pulse of characters and the unavoidable destiny of a city and a country that grows along shadow of days.

The hope of love, as apposition to the aridity of violence; the search of life amid the instinctive pulsations of sordidness, the necessary questions and the avoided mirrors for a exhausted, convalescent society, fearful of its own image.

A film of an expressionist nature in the sense that the characters and the city merge into one. They express as a visible essence, dense and with a sociologic and architectonic contrast. A contemporary Expressionism taken to the screen and representing a partial ambient light of the city; a partial light full of shades and dark corners from where anything could appear or disappear, creating in the main characters an environment and an idea of wandering vampires looking for love or for some victims to survive.

A symbolic self portrait, filmed in real locations and from real feelings, searching for the lyric and the elemental, from cinematography; pretending, at the same time, to create questions and sensations that search for the present, for hope or for disillusion, never pretending a moral judgment nor a final conclusion.

A progressive sensation, a contemplative introspection, both in the dilated performances and in the intimate images, in the environment of loneliness and helplessness in relation to the city and the distant love. A film marked by the aesthetics of failing and vanishing, where the sub texts of the story shape the visual and the dramatic elements, staying away from the anecdote, the enumeration and the mere action.

Jorge Navas