



LOGLINE

In a remote South American colony in the late 18th century, officer Zama of the Spanish crown waits in vain for a transfer to a more prestigious location. He suffers small humiliations and petty politicking as he increasingly succumbs to lust and paranoia... Adapted from Antonio di Benedetto's 1956 classic of Argentinean literature. From the director of LA CIENAGA and THE HEADLESS WOMAN.

SYNOPSIS

Zama, an officer of the Spanish Crown born in South America, waits for a letter from the King granting him a transfer from the town in which he is stagnating, to a better place. His situation is delicate. He must ensure that nothing overshadows his transfer. He is forced to accept submissively every task entrusted to him by successive Governors who come and go as he stays behind. The years go by and the letter from the King never arrives. When Zama notices everything is lost, he joins a party of soldiers that go after a dangerous bandit.

DIRECTOR'S NOTES

I wish to move towards the past with the same irreverence we have when moving towards the future. Not trying to document pertinent utensils and facts, because Zama contains no historicist pretensions. But rather trying to submerge in a world that still today is vast, with animals, plants, and barely comprehensible women and men. A world that was devastated before it was ever encountered, and that therefore remains in delirium. The past in our continent is blurred and confused. We made it this way so we don't think about the ownership of land, the spoils on which the Latin American abyss is founded, entangling the genesis of our own identity. As soon as we begin to peer into the past, we feel ashamed. ZAMA plunges deep into the time of mortal men, in this short existence that has been allowed to us, across which we slide anxious to love, trampling exactly that which could be loved, postponing the meaning of life as if the day that matters the most is the one that isn't here yet, rather than today. And yet, the same world that seems determined to destroy us becomes our own salvation: when asked if we want to live more, we always say yes.

LUCRECIA MARTEL

Born in Argentina, filmmaker Lucrecia Martel has positioned her work in the international film community. ZAMA (2017) is her fourth feature film after writing and directing LA MUJER SIN CABEZA (2008, The Headless Woman), LA NIÑA SANTA (2004, The Holy Girl) and LA CIÉNAGA (2001, The Swamp). Her films have been acclaimed at the most important film festivals: Cannes, Berlin, Venice, Toronto, New York, Sundance and Rotterdam, amongst others. Retrospectives of her work have been widely exhibited in film festivals and prestigious institutions such as Harvard, Berkeley or the London Tate Museum. She has taken part in the official juries of Berlin, Cannes, Venice, Sundance and Rotterdam, and has dictated masterclasses around the world.

FILMOGRAPHY

ZAMA (2017)

2017, Color, 115 min.

Director: Lucrecia Martel

Writer: Lucrecia Martel

Cast: Daniel Giménez Cacho, Lola Dueñas,
Matheus Nachtergaele, Juan Minujín, Mariana
Nunes, Daniel Veronese, Carlos Defeo

World Premiere: Venice, Official Selection

LA MUJER SIN CABEZA (2008)

(The Headless Woman)

2008, Color, 87 min.

Director: Lucrecia Martel

Writer: Lucrecia Martel

Cast: María Onetto, Claudia Cantero, María
Vaner, Cesar Gordon, Inés Efron, D. Genoud

World Premiere: Cannes, Competition

LA NIÑA SANTA (2004)

(The Holy Girl)

2004, Color, 106 min.

Director: Lucrecia Martel

Writer: Lucrecia Martel

Cast: Mercedes Morán, Carlos Belloso,
Alejandro Urdapilleta, María Alché, Julieta

Zylberberg, Mía Maestro, Arturo Goetz

World Premiere: Cannes, Competition

LA CIÉNAGA (2001)

(The Swamp)

2001, Color, 103 min.

Director: Lucrecia Martel

Writer: Lucrecia Martel

Cast: Graciela Borges, Mercedes Morán, Martín
Adjeiman, Leonora Balcarce, Diego Baenas

World Premiere: Berlinale, Competition

CAST

DANIEL GIMÉNEZ CACHO

(ZAMA)

Daniel Giménez Cacho is a Spanish-born Ariel award winner Mexican actor who has starred in several films by the most important Hispanic filmmakers like Guillermo Del Toro, Alfonso Cuarón, Jorge Fons and Pedro Almodóvar, such as LA MALA EDUCACIÓN (2004) or Y TU MAMÁ TAMBIÉN (2001), where his voice is heard as the narrator. THE SUMMIT (Santiago Mitre, 2017) is his latest work with the Argentinean industry recently premiered at Cannes 2017. Giménez Cacho also appeared in LA HORA MARCADA, a TV show written and directed by Alfonso Cuarón and Guillermo Del Toro.

LOLA DUEÑAS

(LUCIANA PIÑARES DE LUENGA)

Lola Dueñas is a Spanish actress, early renowned for her work in TV-series (POLICÍAS, EN EL CORAZÓN DE LA CALLE) and then in cinema, obtaining professional acclaim for her work in MAR ADENTRO (Alejandro Amenábar, 2004) and VOLVER (Pedro Almodóvar, 2005) for which she receives Ex-Aequo Best Actress Award at the Cannes Film Festival. Her work in these films and in HABLE CON ELLA (Pedro Almodóvar, 2002), YO, TAMBIÉN (Pedro Almodóvar, 2009), LOS ABRAZOS ROTOS (Pedro Almodóvar, 2009) and LOS AMANTES PASAJEROS (Pedro Almodóvar, 2013), results in several Goya Awards and her current international prestige.

**MATHEUS NACHTERGAELE
(VICUÑA PORTO)**

Matheus Nachtergaele is a renowned and award-winning Brazilian actor. With an extensive experience in cinema, theater and television, he worked in several films such as FOUR DAYS IN SEPTEMBER (Bruno Barreto, 1997 - 1998 Oscar nomination for Best Foreign Language Film), CITY OF GOD (Fernando Meirelles, 2002 - four Oscars nominations in 2004, including Best Director), CENTRAL STATION (Walter Salles, 1998 - two Oscars nominations in 1999, including Best Foreign Language Film) and the three feature films by the director Cláudio Assis - MANGO YELLOW (2002), BOG OF BEASTS (2006) and RAT FEVER (2011).

**JUAN MINUJÍN
(VENTURA PRIETO)**

Juan Minujin is an Argentinian born actor known for his long career as a stage actor. He worked in many theater productions in Buenos Aires and eventually added work in TV to his portfolio, including the HBO production EL MARGINAL. His first starring role in a film was UN AÑO SIN AMOR (Anahi Berneri, 2007). Since then he has been working non-stop in over 20 independent films including EL ABRAZO PARTIDO (Daniel Burman, 2004), 2+2 (Diego Kaplan, 2012) and CORDERO DE DIOS (Lucía Cedrón, 2008). For these and other films he has received several awards and nominations.

TECHNICAL

YEAR: 2017
COUNTRY: Argentina, Brazil, Spain, France,
Netherlands, Mexico, Portugal, USA
DURATION (IN MINUTES): 115min
ASPECT RATIO: 1:1.78
FORMAT: 2K
SOUND: 5.1
ORIGINAL LANGUAGE: Spanish

PRODUCTION

COMPANY: Rei Cine, Bananeira Filmes
CO-PRODUCTION COMPANIES: El Deseo,
Patagonik, MPM Film, Canana, Lemming
Film, KNM, O Som e a Fúria, Louverture
Films, Schortcut Films, Telecine, Bertha
Foundation, Perdomo Productions, Picnic
Producciones, Punta Colorada de Cinema.

CREW

DIRECTOR & SCREENPLAY: Lucrecia Martel
PRODUCER: Benjamin Domenech, Santiago Gallelli, Matías Roveda, Vania Catani

CO-PRODUCER: Pedro Almodóvar, Agustín Almodóvar, Esther García, Marie-Pierre Macia, Claire Gadéa, Juan Pablo Galli, Juan Vera, Alejandro Cacetta, Eva Eisenloeffel, Leontine Petit, Joost de Vries, Michel Merkt, Luís Urbano, Georges Schoucair, Joslyn Barnes, Danny Glover, Susan Rockefeller, Juan Perdomo, Natalia Meta

EXECUTIVE PRODUCER: Pablo Cruz, Gael García Bernal, Diego Luna, Angelisa Stein

ASSOCIATE PRODUCER: Guillermo Kuitca, Juan Manuel Collado, Fabiana Tiscornia, Elvira González Fraga, Alejandro Musich, Gonzalo Rodríguez Bubis, Julia Solomonoff

CINEMATOGRAPHER: Rui Poças
EDITOR: M. Schverdfinger, K. Harley
SOUND: Guido Berenblum
ART DIRECTOR: Renata Pinheiro
COSTUME DESIGNER: Julio Suárez
SOUND DESIGNER: Guido Berenblum
SOUND MIXER: Emmanuel Croset
MAKE-UP: Marisa Menta
HAIRSTYLING: Alberto Moccia
CASTING: V. Souto, N. Smirnoff
AD: Fabiana Tiscornia
LINE PRODUCER: Javier Leoz