



The Window

(La Ventana)

Directed by Carlos Sorín



Argentina/Spain | 2008 |
Drama | Spanish with English subtitles |
85 min. | 1:1.85 | Dolby Digital

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SYNOPSIS

It is a significant day for 80 year old Antonio. After an absence of many years, his estranged son is coming to visit. All must be perfect. There will be a toast with a very special champagne; an embrace; warm words that may finally bridge the gap between them... But before, Antonio must wait. Bedridden, he looks out his window at the Patagonian landscape and sees light and life, the past and the present, while sensing the future. He decides to secretly leave the house, unseen by his faithful caretakers, to take what might be a last walk in his fields, breathing the air, treading the earth, inhaling the scent of the land that had been his life. What could otherwise seem like insignificant memories or moments in one's life, take a special, beautiful meaning and weight in this poetic, humanistic film.

Distinguished Argentine filmmaker Carlos Sorín ('Bombón, El Perro', 'Historias Minimás') once again trains his camera on the small stories written by life, on the humanity behind human beings. By casting the great Uruguayan writer and scriptwriter Antonio Larreta in the lead role, Sorin establishes a link between fiction and reality that makes the protagonist's fears, hopes and wishes even more palpable.

AWARDS AND FESTIVALS

Winner- FIPRESCI Prize - *Valladolid Int'l Film Festival*

Nominated – Golden Spike - *Valladolid Int'l Film Festival*

Official Selection –

Toronto Int'l Film Festival

Antalya Golden Orange Film Festival

Rome Cinema Film Festival

Cairo Int'l Film Festival

Havana Int'l Film Festival

Gotenborg Int'l Film Festival

DIRECTOR'S STATEMENT

At the beginning of the 60's, when I was a young spectator who spent his afternoons and evenings in cinemas with continued screen shows, I had an unexpected encounter with a strange movie that was completely different than the adventure films of which I was an aficionado. It was called *Cuando Huye el Dia* (later on I came to know that the original title was *Smultronstället*, in English *Wild Strawberries*), by Ingmar Bergman, a Swedish director who had started to be the focus of talks in Buenos Aires. This movie was a transition in my life as spectator. From then on I progressively started getting interested in a different cinema, the cinema "for adults". I started watching the movies of Bergman, discovering Visconti, Fellini, Losey, Buñuel, Truffaut, Resnais, Godard, all those masters that educated and formed me as a spectator. I must have seen *Wild Strawberries* 15 to 20 times. In those times video was nonexistent, and I obsessively tracked this movie with the help of the film library and the review cycles. Later on, it disappeared from my life and I remembered it as the great love of adolescence. However, last year, when I had concluded the script of *The Window*, once again, unexpectedly, I felt the need to watch it. It was already easier to find a DVD on the internet and that is what I did. When I saw it, it was like meeting an old relative again. The movie still had conserved its original intensity, but the surprise was that the script I was writing was in many respects, and without me being aware of it, an involuntary remake of Bergman's film.

Somehow, the spirit of *Wild Strawberries* remained latent in me for over 40 years. The return to childhood at the end of one's life, when affections are far away; the irremediable solitude of the end; those are the aspects that were the spine of this masterpiece, and which I timidly try to reflect in *The Window*.

When I started working on *The Window* I thought about making a movie in which the story would develop within a short real time, in these few hours between dawn and dusk, and with the blurred vision of someone who, like Antonio, has to stay in bed and is awaiting his son's visit in the evening. I thought about a movie with a very weak story in which apparently not very much happened, but I hoped that many things might happen in the spectator's mind. A movie that would work like a magnifying glass, in which the small and inconsistent details are enlarged. I tried to bet on the image. In this sense *The Window* contains a much more elaborate work on the image and the orchestration than my earlier movies in which the intentionally unfocussed camera simulated a documentary. When placing my bet on the image I managed to resist the temptation of adding music during the entire movie screening. It is evident that music facilitates things very much and that it helps a great deal in provoking emotions. But I thought that this movie had to be dry and stand for itself. And that the emotions, if they arose, were originated by the images and the incomparable musicality of nature's noises.

Carlos Sorín

SELECTED BIOGRAPHIES/FILMOGRAPHIES

Director's Biography/Filmography

CARLOS SORIN

At the age of six, Carlos Sorín got a hand-crank projector with comic strip tapes made of paper. In those times television was not very common, and instantly, from the moment when he switched off the lights, closed the windows and projected the images onto a sheet hung on the wall, he was sure that cinema was going to be his future. When he was 8 years old, he got another projector capable of showing 16mm movies, and one year later, he received a motorized projector. At the age of 14 he worked with the first camera, a 16mm rope-Kodak. Later on, as the years went by, the motorized Bolex, the Arriflex, Aatons and finally the 4K digital cameras arrived. For him, there was no doubt that technology was the way of entrance into cinema.

When he left the film university Escuela de Cine de la Universidad de La Plata he became camera assistant, and only a little later director of photography. After ten years in this job, he successfully became a director of commercials—a job he exercised for too many years.

In 1986, he made his first theatrical motion picture, *La Pelicula del Rey (A King and his Movie)*, which was awarded the Silver Lion at the Venice Film Festival, and the Goya Award of the Spanish Film Academy for the Best Foreign Film, amongst many other awards. Encouraged by these accolades, he rapidly launched himself into the making of his second movie, *Eternas Sonrisas de New Jersey (Eversmile New Jersey)*, a film that became an experience of failure. After this failure, he began directing commercials again.

In 2002, when he was ready to settle an open personal account with cinema, he directed and produced *Historias Mínimas (Intimate Stories)*. The film won an innumerable series of international awards (among others the Special Prize of the Jury at San Sebastian 2002 and 8 Silver Condors) and opened the door again to other opportunities. At that point in time, he finally gave up his career making commercials in order to concentrate on directing dry cinema. In 2004, he directed *Bombon, El Perro (Bombon, the Dog)* (FIPRESCI award in San Sebastian 2004) – a worldwide theatrical success – and in 2006 *El Camino de San Diego (The Road to San Dieg)*. In 2008 he directed *The Window* and *Ringo*, a boxing movie (his other passion.)

Filmography:

1986 **La Película del Rey** (A King and His Movie)

- *Silver Lion* Venice Film Festival
- *Goya* for the Best Foreign Spanish Language Movie

1989 **Eterna Sonrisa en New Jersey** (Eversmile New Jersey)

- starring Daniel Day Lewis

2002 **Historias Mínimas** (Intimate Stories)

- *Special Prize of the Jury* San Sebastian IFF
- *FIPRESCI Award* San Sebastian IFF

- *Jury Award* Los Angeles Latino IFF
- *Goya* for the Best Foreign Spanish Language Movie
- *8 Silver Condors* Argentinean Film Critics Association Awards

2004 **Bombón, El Perro** (Bombon, the Dog)

- *FIPRESCI Award* San Sebastian IFF
- *Best Director* Guadalajara Mexican Film Festival

2006 **El Camino de San Diego** (The Road to San Diego)

- *Special Prize of the Jury* San Sebastian IFF
- *Grand Coral* Havana Film Festival

2008 **La Ventana** (The Window)

Actors' Biographies/Filmographies

Antonio Larreta (Antonio)

Larreta is an Uruguayan writer, playwright and actor. Apart from those professions, he became well-known as a reporter, scriptwriter for television and cinema, cineaste, theatre director, cinema and theatre critic (writing in the Spanish newspaper *El País* between 1948 and 1959, and in *Marcha* between 1963 and 1966).

In 1971 he received the 'Premio Casa de las Américas' award for his theatrical oeuvre *Juan Palmieri*. He lived in Madrid from 1972 until 1985, where he abandoned his theatre work in order to write and work as a script-writer for cinema and television. In 1980, his novel *Volavérunt* was awarded the 'Premio Planeta' award. The critics were unanimous in their appraisal of the work, characterized by his fluid style, the artful handling of the intrigue, and the perspicacity in reflecting an epoch. In 1982, he returned to the theatre where he directed his own adaptation of *La Dorotea*, by Lope de Vega, and in the following year *Stories from the Vienna Forest*, both in Madrid.

CREDITS

CAST

Antonio	Antonio Larreta
María del Carmen	María del Carmen Giménez
Emilse	Emilse Roldán
Afinador	Roberto Rovira
Alberto	Alberto Ledesma
Woman 1	Marta Hermida
Woman 2	Victoria Herrera
Doctor Tomás	Arturo Goetz
Marcos	Marcos Lezama
Ana	Marina Glazer
Farina	Luis Luque
Pablo	Jorge Diez
Claudia	Carla Peterson

CREW

Director	Carlos Sorín
Script writer	Carlos Sorín in collaboration with Pedro Maizal
Composer	Nicolás Sorín
Cinematpgrapher	Julián Apezteguía
Editor	Mohamed Rajid
Production Design	Rafael Neville
Production Company:	Guacamole Films and Wanda Vision
Technical Details:	85 min, 35 mm, color 1:1.85, Dolby Digital 14