

A film by **Anahí Berneri**

Screenings at Berlinale
Sun, Feb 14 15.00 h CineStar 3 Press & Industry
Sun, Feb 14 19.00 h Zoo Palast 1 World Premiere
Mon, Feb 15 10.30 h CinemaxX 7 Festival Screening
Tue, Feb 16 14.00 h International Festival Screening
Thu, Feb 18 17.00 h Cubix 9 Festival Screening

IT'S YOUR FAULT

POR TU CULPA



Starring **Erica Rivas**

Photos can be downloaded at
www.bavaria-film-international.com

International Press

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CAST

Julieta	Erica Rivas
Valentin	Nicasio Galán
Teo	Zenón Galán
Guillermo	Rubén Viani
Grandmother	Marta Bianchini

CREW

Directed by	Anahi Berneri
Screenplay	Anahi Berneri Sergio Wolf
Producer	Diego Dubcovsky
Co-Producer	Edgard Tenebaum
DoP	Willi Behnisch
Editor	Eliane Katz
Casting	Julia Gesteira
Composer	Sebastian Bianchini
Production Design	Aili Chen
Costumes	Roberta Pesci
Make Up	Emmanuel Mino

PRODUCTION

BDCINE
in co-production with TU VAS VOIR

TECHNICAL DETAILS

87 min
35 mm
color
1:1.85
Dolby Digital

CONTACT IN BERLIN

BAVARIA FILM
INTERNATIONAL

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BAVARIA FILM INTERNATIONAL presents a BDCINE production in co-production with TU VAS VOIR
"POR TU CULPA" Starring ERICA RIVAS, RUBEN VIANI, NICASIO GALAN and ZENON GALAN and with special appearances of OSMAR NUNEZ, CARLOS PORTALUPPI and MARTA BIANCHI, Director of Photography WILLI BEHNISCH, Art Director AILI CHEN, Costumes by ROBERTA PESCI, Music SEBASTIAN BIANCHINI, Sound Director JESICA SUAREZ, Editor ELIANE KATZ, Executive Producer LUIS BERNARDEZ, Co-produced by EDGARD TENEMBAUM
Written by ANAHI BERNERI and SERGIO WOLF, Produced by DIEGO DUBCOVSKY, Directed by ANAHI BERNERI

BURMANDUBCOVSKY
C I N E

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SYNOPSIS

From the outset, the tender and quaint family home scene looks like any other: short squeals of delight from two small boys and their mother, as they frolic together playfully in a tender yet short-lived moment. Boys being boys, the gentle tussle and scuffle soon escalates to roughhousing and screaming crescendos. Naturally, Julieta does what any other mother would: try to stand firmly on her parental ground in an attempt to send the boys to bed without causing further upset. But the little ones have a mind of their own and stubbornly block out their poor mother's pleas for peace and quiet. Julieta, under intense pressure to finish a report for work, is already beyond the point of exhaustion.

Suddenly, everything comes to an absolute standstill when screams from Julieta's younger son Teo pierce through the house. Something is clearly wrong: the boy needs medical attention and needs to be whisked to the closest hospital. What exactly happened is unclear. But as Julieta and her boys listlessly shuffle from one room to another at the hospital, an unnerving sense of quiet foreboding begins to emerge within the frames of a seemingly picture perfect family ...



Buenos Aires filmmaker Anahí Berneri delivers a searing, emotionally wired study of a young mother on the verge of losing her grip on herself and her life – a challenging role, impressively performed by newcoming actress Erica Riva. 'It's Your Fault' is both directed and written by Berneri, who made her international breakthrough with her successful first feature film 'A Year Without Love' (Teddy Award at 2005 Berlinale). Her second film 'Encarnación' took awards at both the Toronto and San Sebastian Film Festival.

ANAÍ BERNERI | DIRECTOR

Anahi Berneri was born in Martinez, Buenos Aires Province, in 1975. She got her degree in Audiovisual Media Production at the ORT Institute and she is also a graduate from the Institute National de l'audiovisuel in Paris.

'Un Año sin Amor' ('A Year Without Love') (2005) was her first film as a director and scriptwriter. The film was screened at the Panorama Section at the Berlinale 2005, where it won the Teddy Award. It also won more than 15 international awards. 'Un Año sin Amor' was distributed in: USA, France, UK, Germany, Belgium, Netherlands y Luxemburg, Tailand, Switzerland, Spain, Irland, Colombia, Ecuador and Perú.



'Encarnación' (2007) is her second film. It was selected for the Oficial Competition at the San Sebastian Festival 2007 where it won the FIPRESCI award. It also participated at the Toronto International Film Festival where it obtained the Innovation Artistic Award. It was also selected for more than 50 Festivals such as Rotterdam, Dubai, Tesalónica, Miami, Houston, Lima and La Habana, among others.

In 2008 she ventured into theatrical direction with the play 'Nelidora', performed at the Centro Cultural Ricardo Rojas at the Buenos Aires University.

'Por tu Culpa' ('It's Your Fault') is her third feature film.

INTERVIEW WITH ANAHÍ BERNERI | DIRECTOR

What was it that triggered the making of 'Por tu culpa'?

'Por tu culpa' ('It's Your Fault') was born of a story heard in a conversation with friends. The story of a mother accused of hurting her own son made me think about blame and maternity. What is the society's view of maternity nowadays? To what extent do we hurt our children even though we love them?

This film appears to be very intimate, but it is also critical of many aspects of our current lifestyle, such as consumerism, self-demand.

It is a film that focuses on middle-class families, professionals who live in big cities pursuing a way of life that can sustain the fantasy of economic security. It focuses on the selfishness and non-communication among its individuals. On the difficulties of rearing children in spite of love.

The film has a merely intimist tone, the purpose of which is to make the viewer feel identified with the members of this family, with the dark side of their relationships. But it is intended to reflect, not to criticize. To feel identified with the monster and then forgive oneself.

Being a film narrated from a subjective standpoint, in the first person, what was the camera and sound work like?

The film sharpens the viewpoint on Julieta's character as the story unfolds. The camera starts following her around the house as if in a documentary and ends up moving into her subjectivity. Characters and locations start to vanish as she becomes aware of the accusing environment. The same applies to sound work, what we hear in the film is what she wants to hear and is able to understand.

Her labored breathing prevents us from looking beyond her. The noises underline Julieta's constant movements and cut the surroundings off.

What was it like to work with such small children?

Working with children was the leading aspect in the filmmaking process. The most difficult thing was to have the two-year-old actor share his whims and games with us. Although little Zenon was aware of our job and the camera work, both his laughter and tears are real. It is the film story that adds pain or motives that are alien to the child, but his emotions are real, so older actors had to get used to working with that emotion, sometimes distressing, without being paralyzed, trying to get closer to the truth level proposed by the children.

How much did the children have to adapt themselves to create a bond with the main character and achieve such a fluent performance?

A lot of emphasis was placed on building a previous bond between the children and the actors, especially with Erica Rivas and, because of their ages, with their real parents as well. It took 4 months of intensive training. The love between them is real and I think it is reflected in the film.

With regard to staging, especially the shots at the house, which required more intimacy, we had to wait for hours and hours with the camera on, with the technical and artistic team ready to adapt to the children's performance, but always following clear instructions to get what we wanted from each scene. There were days on which we went home disappointed, carrying long hours of discardable material, but when we came back to the set the following day, we were able to achieve in just a few minutes what we had found impossible the day before.

Do you think it is a feminine or a feminist film?

Like my previous films, I believe that this one communicates a lot of sexuality because the characters are always given a close-up and the body is very relevant on the screen. I don't think that it is my own femininity that is reflected in the film but that of the main character.

I do consider, however, that the film may be seen as if it was about gender, for it portrays the roles of men and women, mothers and fathers.



As in Encarnación, the construction of identity is discussed. In this case, regarding her bond with her kids and the way she is judged by others. Are we what others can see or what we let others see?

I think it is the view of the others that defines our own identity. I think maternity is not a matter of instinct but a matter of construction. Current society has quite a blurred image of the parents' role and, especially, of maternity.

Rearing is an act of giving that proves very difficult without getting far from individualism. And that selfishness within a family gives rise to violence.

Anahí Berneri | Director

ÉRICA RIVAS | ACTRESS

Érica Rivas was born in Buenos Aires in 1974. She studied acting with Augusto Fernández, Lito Cruz, David di Nápoli, Martín Adjemián and Joy Morris. Her career was formed at theatre, TV and films from 1992.

She won several awards for her interpretation of Marcy (the neighbour) at the local version of 'Married with children'. She filmed with worldwide known directors such as Alberto Lecchi, Ana Katz, Alejandro Cárdenas and Francis Ford Coppola. 'Por tu culpa' is her 13th film.



FILMOGRAPHY

- 2010 **Por tu culpa** ('It's Your Fault')
- 2009 **El corredor nocturno** ('Night Runner') by Gerardo Herrero
- 2009 **Tetro** by Francis Ford Coppola
- 2008 **Las lagrimas de mi madre** ('Berlin-Buenos Aires') by Alejandro Cardenas
- 2007 **Una novia errante** ('A Stray Girlfriend') by Ana Katz
- 2001 **Gallito Ciego** by Santiago Carlos Oves
- 1996 **El dedo en la llaga** ('The Salt in the Wound') by Alberto Lecchi

BD CINE | COMPANY PROFILE

BD CINE was created in 1997 by Diego Dubcovsky and Daniel Burman, initially with the purpose of producing Burman's first film. Over the years it developed its own profile, giving each project, from the very outset, the appropriate distribution and screening channels for each particular film.

BD CINE is a cinematographic production company with broad experience in the audiovisual media that, in addition to providing incentives to the development of new Argentine authors and to providing Local Production Services in Argentina and Latin America, has developed and forged strong relationships with European and Latin American production companies.



DIEGO DUBCOVSKY | PRODUCER

Diego Dubcovsky was born in Buenos Aires, in 1967. He is one of the most productive film producers of the new generation of Argentina Cinema. He is currently Vice-president of Federación de Productores Cinematográficos de la República Argentina (Federation of cinematographic producers of Argentina – FAPCA).

Among the films he produced are 'Esperando al Mesías', 'El Abrazo Partido', 'Derecho de Familia' and 'El Nido Vacío' (all of them were directed by Daniel Burman) 'Garage Olimpo' (by Marco Bechis), 'Motorcycle Diaries' (by Walter Salles), 'Nadar Solo and Como un avión Estrellado' (by Ezequiel Acuña), 'Un Año sin Amor' and 'Encarnación' (by Anahi Berneri), 'Mientras Tanto' (by Diego Lerman) and 'Tres de Corazones' (by Sergio Renan).

