

Contact information:  
s.castro.sofia@gmail.com



**Electronic Press Kit**

# Maids - Synopsis



Inspired by Augusto Monterroso's *Maids*, this short film combining fiction and screendance presents a maid ballerina embodying the voices of two stock radio drama lovers who plan to murder her with their own hands.

On a theatrical setting and in one circular travelling shot, objectivity becomes biased as the body struggles to expose all that is incorporeal, and the question arises as to where the limits between mind and expression are.

## Director's statement

The only live performer staggers with a color-blasting unstoppable energy around what resembles a stereotypical study, with unmovable, well-defined, everlasting furniture. Very much like a Franz Kline painting, her abstract movement conveys this violent, internal struggle. And yet, she smiles. She finds the idea of her own prison sentence amusing, to be trapped within this time and space and within her own self is delightful if only, the way it has happened with generations before ours, she gets on time to hear her soap opera once more.

On this note, the movie was built around a soap opera for a number of reasons. Generations of latin-american families have gathered silent around radios (and televisions), building for ages what is still seen as the stereotypical "Latin Macho" and his hopeless lady in need. *Maids* was actually choreographed and written using these images, present even in european romanticism and classic opera, and even roman sculptures before that. The Maid dances, for a few minutes, with the burden of ages through ages of of western civilization for Man and Woman to act upon her. At the end, she frees herself and accomplishes to become either one.

This humorous short promotes the creative junction of video, dance, film, theatre and radio with an innovative cinematography, which earned this project a place in the Vórtice residence selection (INVE) for screendance and experimental film development in Valparaiso, in the Buenos Aires Screendance Festival Lab, and it has been a part of the 32nd Leeds international Film Festival's Screendance section and Cinedans in Amsterdam.

The Maid is loosely based on Augusto Monterro's 1960's short story, which describes a typical Guatemala's household and the impossible silence and invisibility expected of a housemaid, that is forced to move in a ghostly way. All crew members were students at Universidad del Cine (FUC) in Buenos Aires, representing 8 different nationalities, most of them from latin America. Making a dance film in a cinema-verité-driven, latin-american film school is a bold move, specially in Argentina's economic crisis which is affecting so deeply on the arts. Now is the time, more than ever, to depict how the Latin American body moves differently, and what makes it move.

**MAIDS**  
ONE THOUGHT FILLS INMENSITY



LEEDS INTERNATIONAL FILM FESTIVAL 2018

A short film by **Sofia Castro**  
Interpreted by **Julieta Ferraro**

Producer Delfina Cocciardi  
Assistant Director Luana Guareschi  
Cinematographer Alberto de la Espriella  
Camera Operator David Gregory  
Art director Ángeles Cabezas Luna  
Sound Designer Mercedes Gaviria Jaramillo

CENTRO CULTURAL RECOLETA  
UNIVERSIDAD DEL CINE  
VOR TICE

# Film Details

Argentina, color, June 2018.

Duration: 5:14 minutes

Shooting format: RED

Aspect ratio: 2.35:1

This is a student film by a first-time filmmaker.

Original language: Spanish (English subtitles)

Original title: Amo a las Criadas por Irreales

Exhibition format: DCP

Contact information

Email: s.castro.sofia@gmail.com

## About the Performer: Julieta Ferraro

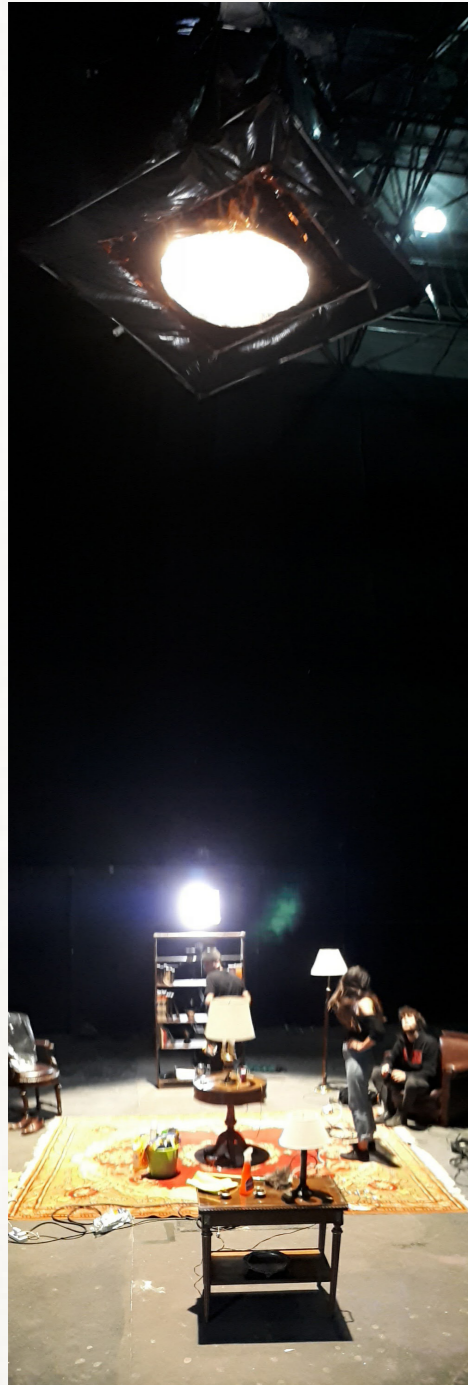
Graduated as National Contemporary Dance Teacher from the Isabel Taboga Dance Institute in Rosario, Santa Fe, Argentina.

Studied Drama at the National School of Theater and Music at Universidad Nacional de Rosario (singing and violin). Specialized on experimental dance and physical theater at the Kim Physical Theatre in Berlin, Germany. Performed in Cuba, Chile, Berlin, Guatemala and New York. Former member of the Santa Fe Stable Ballet Company and actress at the Santa Fe Ministry of Culture company. She also studied Martial Arts (Kalaripayattu) at the Hindustan Kalari Sangham school in India. Currently living in London and delivering contemporary dance classes (Body Weather Technique).

She is attending a Master on Contemporary Dance Trends at Universidad Nacional de las Artes.



# Film Details



## About the Director: Sofía Castro

Studied Art Direction at Universidad del Cine in Buenos Aires. Attended workshops on creative writing, scriptwriting and visual arts. After gaining experience as Art Director and in a search to combine her three areas of interest, *Amo las criadas por irreales* is her first film as director and scriptwriter. Playing with radio, dance and film language boundaries earned this project a place in the 2017 Vórtice residence selection (INVE) for screendance and experimental film development in Valparaiso, Chile and in the Buenos Aires Screendance Festival Lab.



## Cast and Crew

Maid: Julieta Ferraro

Boss: Marlon Nazate

María Inés (voice): Loreley Ramírez

José Antonio: Pablo Trucco

Narrator: Edgardo Rosini

Director: Sofía Castro

Writer: Sofía Castro

Producer: Delfina Cocciardi

Assistant Director: Luana Guareschi

Cinematographer: Alberto de la Espriella

Gaffer: Luciano Ortiz Cortez

Camera Operator: David Gregory

1st Camera assistant: Vanina Falcone

2nd Camera assistant: Fabiano Quaglia

Grip Technicians: Blas Lafontaine and Juan Pedriel

Lighting Technicians: Sergio Soto Mora and Gerardo Wielandt

Color Correction: Fabiano Quaglia

Art director: Ángeles Cabezas Luna

Assistant Art Director: Lisa Lombardo

Sound Designer: Mercedes Gaviria Jaramillo

Sound Operators: Jose Prada Cleves and Diego Tamayo Gutierrez

Mixer: Santiago Roldan

Sound Operator: Virginia Tognola

Violin Player: Franco Vidal Fallone

Song: Aunque me cueste la vida - Alberto Beltran.

...because they are welcomed as announcements at the moment in which they appear with their Nescafe can or Kellog's package, filled with clothes and combs and tiny mirrors still covered with dust of the last unreality through which they moved. Because, then, they all get their eyes and it seems we will always have their protective hand. Because, then, they decide to leave as they came but, with deeper knowledge about human beings.

*Las criadas. Augusto Monterroso, 1972.*

This film was supported by:

