



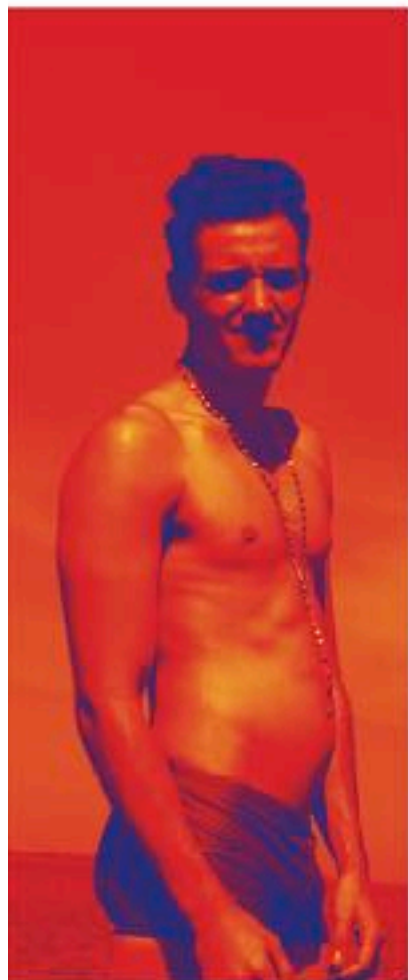
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FILM FESTIVAL



26 HONG KONG  
LGTB  
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# Jess & James

Elenco: Martín Karich, Nicolás Ranea, Federico Forán, Denise Yañez, Umbra Colomba, Mónica Trejo, Uky Suescun, Juan Oriando, Aquiles Yasón, Paris Yesán. Con la participación especial de Alejandro Paker y Nahuel Mutti. Sonido directo: Nicolás Poyueta. Música: Emisor. Diseño musical: Leonardo Ranello. Diseño de sonido: Guillermo Picco y Pablo Gombert. Vestuario: Julieta López Acosta. Asistente de vestuario: Jackie Ludueña Koslovitch. Diseño gráfico: Silvia Canosa. Dirección de fotografía: Connie Martín. Fotografía 2ª unidad: Pablo Rames. Jefe de producción: Tito Torres. Producción ejecutiva: Federico Cerof, Andrew Chang. Producción: Federico Cerof, Derek Curl. Edición, guión y dirección: Santiago Giralt.





## PERSONAS Y PERSONAJES

### JESS & JAMES

Jess y James son dos jóvenes que tienen un breve encuentro sexual y emprenden un viaje a través de la pampa argentina para reunirse con el hermano de Jess. En el camino se enfrentarán a sucesos inesperados y participarán en un trío con otro hombre.

La vida sin fantasía no tiene ningún sentido. Y en base a eso construye Giralt su fábula romántica de escape hacia la libertad, sea sexual, identitaria o lúdica. Los muchachos solo quieren divertirse, no quieren quedar atados a las cadenas del mundo del trabajo, de las apariencias, del pretender ser. Son cowboys *queer* habitando su road movie particular, su renacer rural, donde la ciudad solo implica rutinas, escondites y simulaciones. El campo, con su infinita planicie verde, es una invitación a la sensualidad, a toquetearse sin tapujos, a dejar atrás vínculos viciados más regidos por el pasado que por la inmediatez erótica del presente. Juventud que es puro deseo, como la película misma, que exhibe gozosa una total empatía hacia su tierna rebeldía. **Guido Segal**

#### SANTIAGO GIRALT

Dirigió *Toda la gente sola* (2009), *Antes del estreno* (2010), *Anagramas* (2014) y es uno de los realizadores de *UPA 2! El regreso* (Bafici '15).

*He directed* *Toda la gente sola* (2009), *Antes del estreno* (2010), and *Anagramas* (2014) and is one of the directors of *UPA 2! El regreso* (Bafici '15).

*Jess y James are two young men who share a brief sexual encounter and go out on a trip through the Argentine pampas to meet Jess' brother. On the way, they will face unexpected events and join a three-way with another man.*

*Life without fantasy is pointless. And Giralt uses this statement as the basis of his romantic fable about an escape towards freedom (sexual, identitary or playful). Boys just want to have fun; they don't want to remain tied to the chains of the world of labor, of appearances, of expectations. They are queer cowboys inhabiting their own private road movie, their rural rebirth, where the city involves routines, hideouts and simulations. The country, with its endless green plains, is an invitation to sensuality, to touching each other without reservations, to leaving behind stale bonds that are more tied to the past than to the erotic urgency of the present. Youth that's pure desire, like the film itself, which joyously exhibits total empathy towards their tender rebelliousness. **GS***

#### Argentina, 2016 / 90' / DM / Color / Español - Spanish

**D, G, E:** Santiago Giralt **F:** Connie Martín **DA:** Julieta Lopez Acosta  
**S:** Nicolas Payueta **M:** Emisor **P:** Federico Carol, Derek Curl  
**PE:** Federico Carol, Andrew Chang **CP:** Los Griegos Films, TLA Releasing **I:** Martín Karich, Nicolás Romeo, Federico Fontán, Alejandro Paker, Nahuel Mutti

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# JESS & JAMES



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# El amor de a tres Jess & James

Elaborado por Santiago Giralt el Director de Jess & James, película estrenada por Internet mundialmente en Argentina. Fotografías: Connie Martin. Música: Emisor. Duración: 89 minutos. Intérpretes: Martín Karich, Nicolás Romeo, Federico Fontán, Alejandro Paker, Nahuel Mutti.



**Director bio:**  
Santiago Giralt (1977, Mendoza, Argentina) is a versatile and restless artist, actor and producer. He filmed three movies in collaboration (Luz, una película argentina, Las hermanas L. and Up2 el regreso), while six solo. Took in genre such as: Arde el estero, Anagramas, Jess & James, Here Kitty Kitty y Primavera, shown at several international festivals.

## Abiertamente marica, y a mucha honra | Página12 | La otra mirada

Diego Brodersen | 01 de abril de 2017

6

### JESS & JAMES Argentina, 2016

**Dirección y guion:** Santiago Giralt.  
**Fotografía:** Connie Martin.  
**Montaje:** Santiago Giralt.  
**Música:** Emisor.  
**Duración:** 89 minutos.  
**Intérpretes:** Martín Karich, Nicolás Romeo, Federico Fontán, Alejandro Paker, Nahuel Mutti.  
Se exhibe en el Centro Cultural San Martín.

Cada vez más prolífico, Santiago Giralt presentó en sociedad el año en diversos festivales, el largometraje Primavera –un proyecto de perfil cuyo reparto incluía figuras reconocidas– y esta pequeña película, según sus propias declaraciones, fue rodada prácticamente si con apenas algunas directivas generales sobre el desarrollo de la construcción de los personajes. Primer esfuerzo declaradamente en la filmografía del realizador, en realidad habría que llamar a las por su nombre y hablar de Jess & James como un film abiertamente marica. Y a mucha honra. Ya desde las primeras imágenes, con el encuentro en un puente de dos muchachos –uno de ellos vistiendo sombrero de cowboy, casi la parodia de un cliché– y la breve charla del sexo caminando en medio de las vías del tren resulta claro que universo que construirá el director de Antes del estreno no tendrá objetivo que describir la relación entre dos amigos/amantes/objet

## DUSTY

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### THREWAY LOVE: JESS & JAMES

We spoke to Santiago Giralt, director of Jess & James, a film which was released everywhere round the world except in Argentina! Starred by three new actors: Federico, dancer, Martín, actor and Nico Romeo, model published on Dusty #11. Intrigued by the images, we asked him some questions.

**D:** How was the relationship between the actors?  
**S:** The three of them (Martín Karich, Nicolás Romeo, Federico Fontán) met at a catalogue, I immediately saw that they got along very well, and also the technical team, there was a lot of chemistry and good vibe. We were a small group. The three actors are new ones. Federico is dancer at Los Cuorpos, that won the biennial of Arte Joven. Martín Camig and Nico Romero are actors that started with me. The cast also includes more experienced actors as Nahuel Mutti, Alejandro Paker y Umbrá Colombó.

**D:** What happened when the third boy appears?  
**S:** He has his own chapter. The motto "Love is always in pairs" is a wrong concept for me, the movie breaks exactly that, in future love is not in pairs. There is a chance that the love is in a three way, you can destroy, include or accept that possibility. It's a code of the future, not so much for my generation but the new ones.



**PREMIERED AT:**  
23th Hong Kong LGTB FF  
26th San Diego FF  
29th Mix Milano FF  
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**D:** Tell us what is Jess & James about, how was it inspired?  
**S:** It's a road movie about love, sex and youth with a dramatic touch, taking place at scenes where I was born, Venado Tuerto, Santa Fe, and surroundings, where are images of my own youth: field, cows, harvests... scenery where it was very hard to be oneself. The story shows these two boys who know each other through a cell phone app, they get interested, one more than the other –as always– and they start the journey. One of them is escaping from an unwanted future, an arranged commitment to marry his girlfriend because of money. During the trip, they met the third one. It's a movie about gender identity, in fact my own story when I was 20 years old, where skin was everything, raw, and where everything was very intense or very dramatic.

**D:** Do you think it could be the same in a heterosexual couple?  
**S:** It's harder as one of them has to accept the homosexuality of the other and the inclusion of that.

**D:** What repercussions did you receive considering the subject and the critics at places where it was premiered?  
**S:** As always happen, there were good and bad critics. The bad one was focused on the gay boy stereotype, young cowboys, the triviality of it, which make me think: the eye catches the erotic and is also eroticized, and that's part of the fantasy of the movie. All my movies are pretty imaginary ones, I'm more interested on fantasy than reality. And there are very realistic persons who don't think the same haha. Beyond that I got very nice critics in California, where related the movie to several icons of the gay imaginary as Thelma y Louise, el desconocido del lago, the living end, among others. On Internet, which brings the positivity of different opinions, those who write against the movie I think that they do it because they are deeply interested on something that disturbed them.

**D:** How do you think that people would react here?  
**S:** In that way I think: what kind of movie want to see the other one? And there is when maybe there is no coincidence, people want to see moral. The movie doesn't judge if the characters are good or bad. Many people wants and needs moral, this movie isn't about that.

**D:** Beyond you don't want to transmit a moral itself, what intention would you like to show as director?  
**S:** My big personal moral, which is learning to save time that before took me days and hours to make decisions about who I am. And accepting the differences of each one. Considering the mass of human being, it's been very interesting to make movies to know myself better and my own sexuality, putting on the big screen your experience, it's part of my sensibility as I had to grow up in a place where you have to hide who you are, and everything which may be different from the statu quo.

**D:** What do you think about new generations?  
**S:** Each generation reborn again, but there is a very conservative force inside society which is impossible for some to break, and decide to follow all the established canon instead of taking the line of future.

txt: P.M.

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[Print This Page](#)
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## Entertainment » Movies



### Jess & James

by Frank J. Avella  
Contributor

Wednesday May 27, 2015



'Jess & James'

With the exquisite new film **"Jess & James,"** Argentine director Santiago Giralt has made a gay road-trip film that pays homage to Gregg Araki's "The Living End," but without the nihilistic HIV twist. Yet, "Jess & James" is still survival cinema where the stakes are just as high (although not obviously so). Our lead characters are trying to figure out who they are, what they want and where they're going, in a world that is trying to force them into complacency and capitulation.

The film opens with a close up of an intensely good-looking hottie (Martín Karich) broodingly staring into the camera as we hear his voice over: "I'm 23 years old. My name is Gerónimo, but people call me Jesse. I hate my family. I hate my brother. I don't know what to do with my life. Is this a trip or a dream?" Later in the feature, this moment will be given context that is both symbolic and supernatural.

Jesse hooks up with a cowboy-hat-donned James (Nicolás Romeo), but initially refuses to kiss him. "I don't do that with just anyone," he snaps, right before taking him from behind and aggressively banging him. After the steamy and explicit encounter, a bond is created between the two, although Jesse continues to play aloof.

Both boys have fairly crappy home lives. James resides with his vain, irritating mother ("If you get AIDS, I'll kill you," she bellows) while Jesse lives with his clueless parents and has a pregnant galpal who is pressuring him into marrying her, despite the fact that he isn't the baby's father.

When James shows up at Jesse's place asking if he'd like to "go on a trip together," Jesse jumps at the chance to escape his identity-suffocating and spiritually debilitating life.

As we watch the two take to the roads of rural Argentina, it becomes more and more obvious that Jesse and James complement each other and, also, resemble one another. As a matter of fact, one of the joyous frustrations of the film is just how much these two look alike. I'm sure this was deliberate on the part of writer-director-editor Giralt, commenting on gay men's penchant for narcissistic doubling. Wouldn't you love to do yourself? And as the film progresses they both sport torn jeans and Jesse occasionally wears James's hat, adding to the confusion.

Along their spontaneous, seemingly aimless and sometimes mystical odyssey, our duo encounter lots of cows, have lots of sex and end up on the doorstep of a spooky old woman. They also meet another twink, Tomás (Federico Fontán) who, mercifully, has long black hair and can easily be distinguished from the other two. Our trio engages in a ménage à trois that seems

## Jess & James wanders without arriving at a destination

by Michael Lyons



Two young guys hook up and decide to go on a road trip together, eventually bringing a third into their strange little relationship. In a film like this, you go in with the expectations that it's either going to be really artistic and beautiful, with a lot of gorgeous, sweeping, epic

cinematography—in rural Argentina, no less—or else it's going to be really sexy: lots of skin, some gratuitous nudity, maybe a flash of peen. The premise is one that has great potential, one way or the other. The reality is something that's not quite one or the other, and not quite satisfying on either account.

*Jess & James*, written and directed by Santiago Giralt, has plenty going for it. The boys are beautiful, as is the landscape they travel across. The titular Jess and James, having just met, embark on a rebellious road trip together, with Jess eventually revealing that he wants to visit his estranged brother. The film is well acted with some lovely moments, but some elements are undeniably dissatisfying. From a technical standpoint, the soundscape is distracting more often than not; the cinematography, while sometimes taking advantage of the gorgeous landscape and beautiful men, often feels frenetic or disjointed—a steadier gaze with a more cohesive aesthetic would have worked wonders.



A fellow filmgoer I chatted to afterwards commented that the sex, too, was unsexy. An interesting idea, and I'm actually of the opinion that unsexy sex portrayed in films is more exciting because it better reflects sex in real life—messy, sweaty, awkward and uncomfortable more often than not, let's all admit it. The first sex scene featured a rutting Jess and an emotionally vulnerable James. The next, the brief, in terms of plot, ménage à trois, was shot in such intense darkness that the audience couldn't even tell what they were seeing for most of it—a problem exacerbated by the fact that Jess and James look very similar.

The film as a whole could have been tighter and more refined but instead had a lazy, wandering quality. Maybe this would have been all right if it felt like it arrived