



CITOPLASMAS STOPMOTION, KINETIC ARMATURES, CORNELIUS FILMS, BIGARO FILMS, VIVEMENT LUNDI !, PANIQUE !, PÁJARO, NADASDY FILM
PRESENT

OLIVIA AND THE INVISIBLE EARTHQUAKE

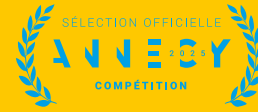
A FILM BY
IRENE IBORRA RIZO



FROM THE NOVEL
THE FILM OF LIFE
BY MAITE CARRANZA



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A coproduction Citoplasmas Stopmotion, Kinetic Armatures, Cornelius Films, Bigaro Films, Vivement Lundi !, Panique !, Pájaro, Nadasdy Film, in coproduction with CCMA, Personne n'est parfait !, Shelter Prod, RTBF (Belgian Television), RTS - Radio Télévision Suisse, with the financing of ICAA, Plan de recuperación, Next Generation EU, with the support of ICEC, Ajuntament de Barcelona, Eurimages, Ibermedia, Film and Audiovisual Center of Wallonia Brussels Federation, Cinéforum, Loterie Romande, Centre National du Cinéma et de l'image animée, Taxshelter.be, ING, Région Bretagne/Bretagne Cinéma, in partnership with the CNC, Brussels-Capital Region, with the collaboration of IVC

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SYNOPSIS

Olivia, 12, her little brother Tim and their mother are forced to leave their apartment and move to a new neighborhood. To shield Tim from this upsetting situation, Olivia has him believe that this is all part of a film in which he's the main character. Through laughter, tears, magic and the solidarity of new friends, they will find out that they are the heroes of their own life.

OLIVIA, A FILM TO GROW UP WITH



THE POWER OF IMAGINATION

To protect her little brother from a reality that can be difficult to accept, Olivia transforms their daily life into a film shoot. This protective imaginary bubble helps them overcome their hardships together. By telling the story of her life in her own way, singing with her friend Vanessa for instance, Olivia realizes that she can actually love her life.

DAILY SOLIDARITY

Olivia gradually discovers that her friends, neighbors and even strangers are ready to help when things get tough. She realizes that she's surrounded by a large family whose members take care of each other. Mamafatou, Lamin, Vanessa, Roc and the others embody a community as warm as it is supportive.

GROWING UP DESPITE DIFFICULTIES

Olivia's trials and tribulations make her stronger: she learns to calm her fears, stand up for herself and ask for help when she needs it. This is how she grows: she falls, but she gets back up again. Gradually, she is also able to take life more lightly.

DARING TO ASK FOR HELP

Little by little, Tim and Olivia's mom leaves them in charge of the daily routine, even though they're still too young to handle it all alone. When Olivia realizes that this is a heavy responsibility, she finds the courage to call on those around her. She discovers that asking for help is a strength. Her relatives, social services, neighbors... become allies in moving forward together.

THE ART OF GETTING BY

Even without a fridge, electricity or furniture, Olivia and Tim reinvent their daily lives with mischief. Thanks to their friends Vanessa and Lamin, they become resourceful and inventive. Olivia and her little brother gradually realize that they already have the essentials. And even if it's only the bare necessities, a collection of odds and ends, they're proud of it!

CHANGE YOUR LOOK ON OTHERS

In their new neighborhood, Olivia and Tim meet new faces who at first seem hostile. They are suspicious of these strangers with whom they think they have nothing in common... before becoming the best friends in the world! By overcoming their prejudices and looking beyond appearances, Olivia and Tim discover a large family ready to give them a helping hand.



IRENE IBORRA RIZO

DIRECTOR

Irene Iborra Rizo was born in Alicante in 1976. She is a screenwriter, director and animator specializing in stop motion. She also co-directs the Barcelona-based studio Citoplasmas Stop Motion, which produces short films, series, commercials and music videos. She has co-directed several short films, including *What's up with the sky?*. The films she creates or participates in raise issues such as education, food sovereignty and ecology. She also teaches writing as part of a master's degree in animation at Barcelona's College of Art and Design (BAU). Irene is also co-author, with Maite Carranza, of *Los 7 cavernícolas*, a series of children's books whose main characters are children living in prehistoric times.

3 QUESTIONS TO IRENE IBORRA RIZO:

How did the idea of adapting the novel *The Film of Life* into a film come about?

When I read the novel, I was deeply moved. On the one hand, because it echoed my own life, and on the other, because Maite managed to tackle, from a child's point of view, complicated subjects with great tenderness and a real light.

I then felt the need to tell this story in the form of a film, to make it a powerful tool to destigmatize poverty and thus enable us to talk about it with children without dramatizing it.

With this story, what do you hope to convey to the public, and in particular to young audiences?

Lots of things! For example, how the way we look at ourselves and others can change our lives. I'd like to share the idea that what we tell ourselves inside is very important, because it can save us. I'd also like to convey to them that life is beautiful in its contradictions, even if it doesn't make us happy every day. And above all, that we all have a superpower: the power to choose how to react to whatever happens to us.

Why did you choose stop motion to make this film?

Stop motion animation with puppets creates a small "safe distance" that allows young audiences to receive the story without being overwhelmed by its realism, while identifying with the characters. Stop motion also offers the possibility of using textures - clothes made of fabric, woollen hair - that appeal to the sense of touch, so closely linked to our way of perceiving reality.



MAITE CARRANZA

AUTHOR

Maite Carranza was born in 1958 in Barcelona, where she studied anthropology and history. She taught Catalan and literature for ten years in high school, before devoting herself fully to writing. In 1986, she published her first novel for young readers, *Ostres, tu, quin cacau!* Since then, she has published some thirty books, most of them for young people. From the 1990s onwards, she also wrote screenplays for television, meeting with great success with several series.

Her *Clan de la loba* (aka *War of the Witches*) trilogy, translated into 29 languages and selling several million copies, marked a turning point in her career. Following this success, she wrote more realistic and committed texts, including *Paraules emmetzinades*, considered the first Spanish novel to explicitly tackle the theme of sexual violence for a young readership. The book has been translated into sixteen languages and was awarded the National Prize for Children's Literature in 2011.

In 2014, her body of work was awarded the prestigious Cervantes Chico Award for children's literature. In France, *The Film of Life* (the inspiration of *Olivia And The Invisible Earthquake*) won the Prix Bermond-Boquié, awarded in Nantes.

3 QUESTIONS TO MAITE CARRANZA:

You've written over seventy books, most of them for young people. Why?

I feel privileged to write for young people: people who are opening their eyes to the world, to life, and who need to find answers to the

questions I asked myself when I was their age: Who am I? Where do I come from? Where am I going? I love writing for young people because they are the ones who will change the world and build a better one. That's why I challenge them with unanswerable dilemmas. It's up to them to find the answers.

What are the specifics of writing for this audience?

Writing for young people forces me to be clear and vivid in my writing. I tell stories that move them and make them think. To do that, I need to live in the real world and remember who I was when I was their age. It would be a big mistake to address them from my adult position.

How did you come up with the idea of writing *The Film of Life*?

The inspiration came from a visit to a school during the crisis (in 2013-2014). Teachers told me what was happening to children and their families: refrigerators were empty because many parents were unemployed; adults didn't even have the strength to take their children to school on mornings, they were depressed and sad. The teachers decided to keep the doors of the school open and welcome children with a hug and some food. Their motto was that students would be welcome at any time. I thought it was a story both beautiful and very hard. So that this reality would not be forgotten, I wrote it down.



CREW

Director: Irene Iborra Rizo

Screenplay: Irene Iborra Rizo, Júlia Prats, Maite Carranza,
From the novel *The Film of Life (La pel·lícula de la vida)* by Maite Carranza

Graphic design: Morgan Navarro

Produced by Mikel Mas Bilbao, Ramón Alós, Irene Iborra Rizo, Eduard Puertas, Jean-François Le Corre,
Mathieu Courtois, Hugo Deghilage, Vincent Tavie, Bernardita Ojeda, Nicolas Burlet

Director of Production: Susana Martín

First Assistant Director: Dorien Schetz

Story-boarders: Maca Gil, Juan De Dios Pozuelo, Dani Albadalejo, Javi Salvador, Pepe Sánchez

Chief Animator: César Díaz

Director of Photography: Isabel de la Torre

Editor: Julie Brenta

Decorator: Juanfran Jacinto

Puppets fabrication: Eduard Puertas

Costumes: Alicia Velasco, Kristina Vorobyeva

Compositing: Sylvain Lorent

Direction of French voices: Marie-Line Landerwyn

Editing of French voices: Charles de Ville

With the French voices of Eliza Cornet (Olivia), Gaspard Rouyer (Tim), Maia Baran (Ingrid), Tim Belasri (Lamin), Nadès Bibó Transia (Vanessa)

With the Catalan voices of Celia Sol (Olivia), Hug Mont (Tim), Silvia Vilarrasa (Ingrid), Sayfeddine Zhari (Lamine), Sunna Giménez Romeu (Vanessa)

Sound Editor: Charles de Ville

Music: Laetitia Pansanel-Garric, Charles de Ville

A coproduction Citoplasmas Stopmotion (Spain), Kinetic Armatures (Spain), Cornelius Films (Spain),
Bigaro Films (Spain), Vivement Lundi ! (France), Panique ! (Belgium), Pájaro (Chile), Nadasdy Film (Switzerland)

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LOTÉRIE ROMANDE, CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE, TAXSHELTER.BE, ING, RÉGION BRETAGNE / BRETAGNE CINÉMA IN PARTNERSHIP WITH LE CNC,
THE BRUSSELS-CAPITAL REGION WITH THE COLLABORATION IVC - AVEC LA PARTICIPATION DE TVE, MOVISTAR +, ÀPUNT, CREA SGR, LITTLE KMBO, PYRAMIDE INTERNATIONAL, O'BROTHER, FILMAX



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