



Locarno Film Festival
Official Selection

Barberousse Films
& Volta Producción
present

CASTELLS



a film by
Blanca Camell Galí

SYNOPSIS

After breaking up with Boris, Lara returns to her hometown Barcelona. There, her friends, lovers and the Catalan traditions of the Castells will change her dreams and desires.

TECHNICAL DETAILS

Length: 21'

Format: 25fps | 1'85 | Color | DCP

Languages: Catalan, French

Nationality: French, Spanish

WRITTEN AND DIRECTED BY **BLANCA CAMELL GALÍ**

**A BARBEROUSSE FILMS PRODUCTION
IN COPRODUCTION WITH VOLTA PRODUCCIÓN**

PRODUCED BY **MATHILDE DELAUNAY**

COPRODUCED BY **NADINE ROTHSCHILD**

World premiere  **Locarno Film Festival**



INTERVIEW WITH BLANCA CAMELL GALÍ



Where does your interest for talking about desire and the changing nature of love relationships comes from?

I have always been interested in speaking of desire, especially when related to love, because it seems to me that it's a driving force for life and emotions as well as a space of conflict and torment. I think that when we feel desire for someone we confront our insecurities, the fear of losing or being rejected and it triggers unconscious aspects, such as the love we have received as children. I think I am interested in reflecting on this subject because it's difficult to understand and to experience, but at the same time it's beautiful and intense.

As a woman I feel that I have had to deconstruct many aspects in order to allow myself to live in accordance with my desire, and in *Castells* I wanted to talk about this. As the sociologist Eva Illouz says, women are raised to carry the emotional and healing weight in a love relationship and this makes us repress or ban ourselves to confront our own desires. I feel that we must reflect and propose new and multiple forms of love relationships so that each person can live love and desire in a way that conforms to who he or she is and not following a prescriptive model.

On a narrative level, which role plays the epistolary relationship with Boris and the texts exchanged between the couple?

I've always been interested in a kind of cinema that conveys a state of mind. The texts exchanged between the couple are a way of expressing this state, the tone and the emotion that permeates the short film, while at

the same time structuring the film on a narrative level. I wanted to express an emotion linked to the pain of a break-up and the deep love that Lara and Boris feel for each other. This is why the epistolary relationship is the foundation of the film: it illustrates the strong and respectful bond of love that both characters have and struggle to preserve.

What does the title Castells suggest in this decisive moment in the life of the protagonist and in your own biography?

As in the Catalan tradition of building human towers, the title *Castells* suggests the construction of something solid from strong bonds between people. Lara asks herself if she wants to build a solid love relationship with Boris. But to do so she has to fall, to try, to look for herself and above all to accept herself as she is, in order to create this strong connection with her environment and to continue building her path. In a society where it seems to me that building real bonds is less important than consuming them in a superficial way, Lara wonders how to build this human tower in her life, how to live and maintain these bonds of love with people. And when I talk about love, I don't just mean love as a couple.

I have been asking myself this question for some years now, since entering adulthood, and I find it crucial to be brave and build strong bonds of love. And of course, building them means taking care of them and fighting for them every day! For example, I became a mother a year ago and this seems to me to be a clear example of a strong bond, even though it is obviously not necessary to go through this experience in order to experience important bonds of love.

Tell us about Lara and how was working with Carla Linares, the leading actress.

Lara is a character who desires and desire overflows and confuses her. But she dares to live it and doesn't hold back. For me it was important to shoot a short film with a female character who is active in love relationships. We are so used to seeing female characters passively receiving love in films, waiting to be seduced or acting only in accordance to the male perspective...

The meeting with Carla Linares was fundamental to build the character. I wanted Lara to desire in an active way but the character was not completely drawn. Thanks to Carla we were able to find out together who Lara was in depth. We talked a lot about love and relationships before the shoot in order to create the character. Carla is a deeply intelligent, lively, empathetic and intense person. And I think she brought a lot of herself to the character of Lara. It was wonderful and extremely rich to work together and to get to know each other and become friends! And besides all this, she is a hell of an actress. It was the first time I was working with a professional actress and I was very impressed. *Castells* is what it is thanks to Carla: she's in every shot, she carries the film and Lara's development on her shoulders!

How important are the different locations for you and for the story?

I've always liked to film places where I've been and where I've been challenged, where I've felt an emotion that I've wanted to capture. All the locations in *Castells* are places I've been to and I have a special bond with most of them. Llorenç del Penedès, where we filmed the "castells" scene, is my father's village, where I have been during all my holidays.

I've wanted to film the traditions there for a long time, it's the only village where castells are made in an amateur way, and I find very rich what is created by the participants: villagers of all ages get together once a year to make castells without the aim of competing or building the highest tower, the important thing is the bonds that are developed among the participants. I was interested in filming this place with the people who live there on a daily basis, in a documentary way. I'm also very interested in filming the city or places in general with this documentary look that ends up impregnating the fiction.

Your references include names such as Akerman, Schanalec and Hong Sang Soo. How have their films influenced you in relation to Castells?

Akerman's films inspire me a lot, with her female characters who desire and with a certain melancholic tone that permeates her films. I like the way she creates emotions through characters who observe, through the music, through the way she captures the atmosphere of places. Although in *Castells* there is only one song at the end, music is a creative drive for me, it allows me to reach an emotion. Angela Schanalec's films also move me, with their female characters who circulate in places and experience intense encounters.

I am interested in the way both filmmakers express the need to create bonds and the loneliness that human beings feel. And how the characters move, travel, circulate to find something or to evolve. In my short films there is always this dimension of a journey, of path and even of drift. The fact that they are not psychological but rather sensitive films, also inspires me. The narrative is very free and serves the mood I want to express. This is something I definitely like to put into practice in my short films.



Finally, Hong Sang Soo's films interest me because of how he captures human nature, with its comings and goings, with its light and dark sides, and how desire can be a driving force, sometimes beautiful and serene and sometimes destructive. I like his female characters who question love relationships. I also like his sense of humour or irony, which I find poetic and try to integrate into my films.

This depiction of moods in all your films somehow provides an invisible thread between them all.

Yes, I'm probably always shooting the same film in which a female character confronts her desire and evolves according to her age and experience... and it always coincides to mine at the time I'm shooting!

CAST

Lara Carla Linares
Adrià Jaume Madaula Izquierdo
Martí Jan Matheu Montserrat
Boris Louis Séguin
Friend María Freire
Friend Teresa Vives Bauza

CREW

DoP Juliette Barrat
Focus Puller Petar Tanev
Léo Brezot

Sound Osman Gené Martín
Raphaël Zucconi

Gaffer Iñaki González Ballell
Etienne Lesur

Key grip Pierre Frink

Set design Luis Sánchez Santa María
Lucie Pedexes

Line Producer Potrina Cònsul
Marie Béringue

Production Manager Pablo Estruga Tula
Nicolas Drouet-Pinçon

Make-up Pauline Sillard

Stylist Erica Hidalgo Martínez

Assistant director Gerard Gil

Editor Laura Rius Aran

Sound editor Clément Gallice

Sound mix Simon Apostolou

Color grading Laurent Navarri

Original soundtrack De Loretta



BIOGRAPHIES

BLANCA CAMELL GALÍ

Born in 1990, Blanca Camell Galí is a Catalan director who lives and works in Paris. She graduated from the Pompeu Fabra University in Barcelona, the University of Paris 8 and the Fresnoy - National Studio of Contemporary Arts. Her four short films from school, *L'Oreig* (2014), *Ídols* (2016), *Tombent les heures* (2018), and *Pol-len* (2019) have been screened in festivals such as Indie Lisboa, Premiers Plans Angers, Côté Court, Go Shorts ISFF Nijmegen.

Castells is her first film produced by a production company.

CARLA LINARES

Carla Linares trained as a psychologist and actress. She starred in the films *Les amigues de l'Àgata* and *Julia ist* as well as in the series *Drama*, and *El tiempo que te doy* for Netflix.

She is currently finishing shooting *Smiley* for Netflix. She wrote and directed her first short film *Daucus Carota* which premiered at Zinebi in 2020 and is developing her first feature film.

BARBEROUSSE FILMS

Founded in 2015, Barberousse Films is the reunion of three producers, Mathilde Delaunay, Enguerrand Déterville and François Martin Saint Léon.

Since its creation, Barberousse Films has produced some twenty short and feature films, including those by Pierre Léon, Pascale Bodet, Momoko Seto, Mihai Grecu, Pascal Cervo and Pierre Menahem, which have been awarded and selected at major festivals (Cannes, Locarno, FID Marseille, Tribeca, Rotterdam, Annecy...). *Hugues*, by Pascal Cervo, won the grand prize at the 2017 Côté Court Pantin festival. In 2022, *Nicolae*, by Mihai Grecu, won the best short film award from the French Film Critics' Syndicate. *Le Feu au Lac*, by Pierre Menahem, is in official selection at the Cannes Film Festival 2022.

VOLTA PRODUCCIÓN

Volta Producción was founded in 2021 by Nadine Rothschild, Ferran Herranz and José Tito Martínez. It focuses on the production and co-production of theatrical feature and short films. Its first coproductions include the short film *Castells* by Blanca Camell Galí, the documentary *Rec, terror sin pausa* by Diego López and the debut film by Laura Ferrés, *La imatge permanent*.



CONTACT DETAILS

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