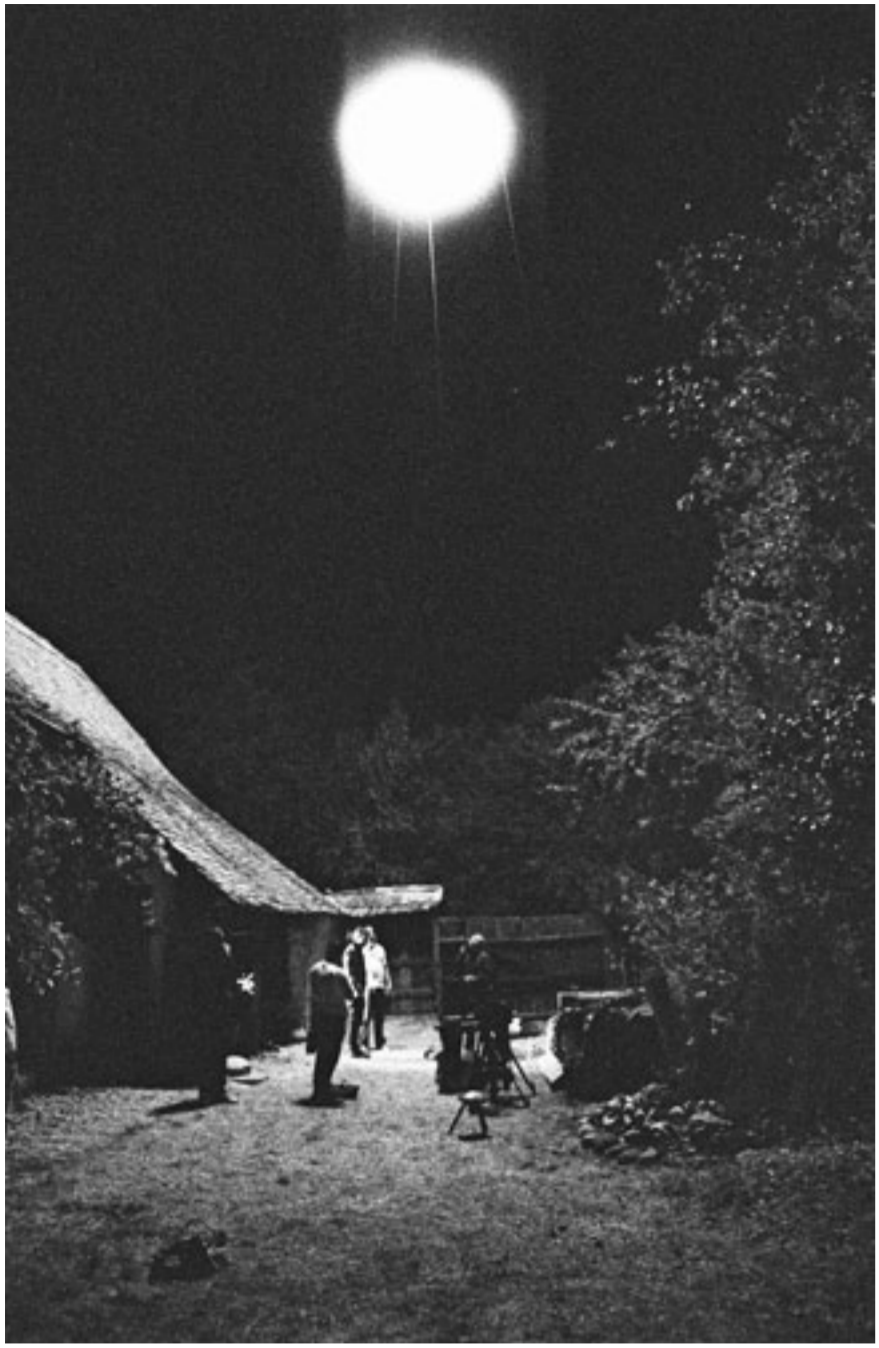


HISTÒRIA DE LA MEVA MORT



Una pel·lícula d'Albert Serra





HISTÒRIA DE LA MEVA MORT
STORY OF MY DEATH
HISTOIRE DE MA MORT
A film by Albert Serra

148 minutes
35mm and DCP
2.35:1
Dolby Digital SRD
OV in Catalan
Subtitles in French and English
Year of production: 2013

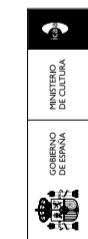


A production by Andergraun Films
and Capricci Films
Associated production with Televisió
de Catalunya, SA

Cast: Vicenç Altaió, Lluís Serrat,
Noelia Rodenas, Clara Visa,
Montse Triola, Eliseu Huertas, Mike
Landscape, Lluís Carbó, Clàudia
Robert, Xavier Pau and Floarga Dootca

Written and directed by Albert Serra
Producers: Montse Triola, Thierry
Lounas, Albert Serra
Executive Producer: Montse Triola
Director of production: Dan Burlac
Cinematographer: Jimmy Gimferrer
Cameras: Àngel Martín, Artur Tort
Sound: Joan Pons, Jordi Ribas
Editor: Albert Serra
Art Director: Mihnea Mihailescu,
Sebastian Vogler
Original Music: Ferran Font, Marc
Verdaguer, Joe Robinson, Enric Junca

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SYNOPSIS

Casanova coneix un nou servent que serà testimoni dels últims moments de la seva vida. Dels ambients galants i llibertins del segle divuit, en un castell suís, als darrers dies a les pobres i ombrívols terres septentrionals. Allà, la seva visió racionalista i el seu món de lleugeresa i mundanitat sucumbiran davant la força nova, violenta, esotèrica i romàntica representada per Dràcula i el seu poder etern.

Casanova meets a new servant who will witness his last moments in life. From a Swiss castle with its gallant and libertine Eighteenth Century atmosphere, to his final days spent in poor and shadowy Northern lands. There, his rationalist way of thinking and frivolous and mundane world will succumb to a new, violent, occult and romantic force, represented by Dracula and his eternal power.

Casanova rencontre un nouveau servent qui sera le témoin des derniers moments de sa vie. Il quitte un château suisse aux ambiances galantes et libertines typiques du 18e siècle et passe ses derniers jours dans les terres pauvres et sombres de l'Europe septentrionale. Là-bas, son monde de légèreté et de mondanités ainsi que sa pensée rationaliste s'effondrera face à une force nouvelle, violente, ésotérique et romantique représentée par Dracula et son pouvoir éternel.

FILMOGRAPHY OF THE DIRECTOR

2006 *HONOR DE CAVALLERIA (HONOUR OF THE KNIGHTS)*
Premiered at the Directors' Fortnight, Cannes Film Festival 2006. Awarded at Viennale 2006 (Fipresci); Turin Film Festival 2006 (Lancia Award); Entrevues Belfort Film Festival 2006 (Grand Prix for the Best Film and Prix Janine Bazin for the Best Actor); Split Film Festival 2007 (Special Award of the Jury).

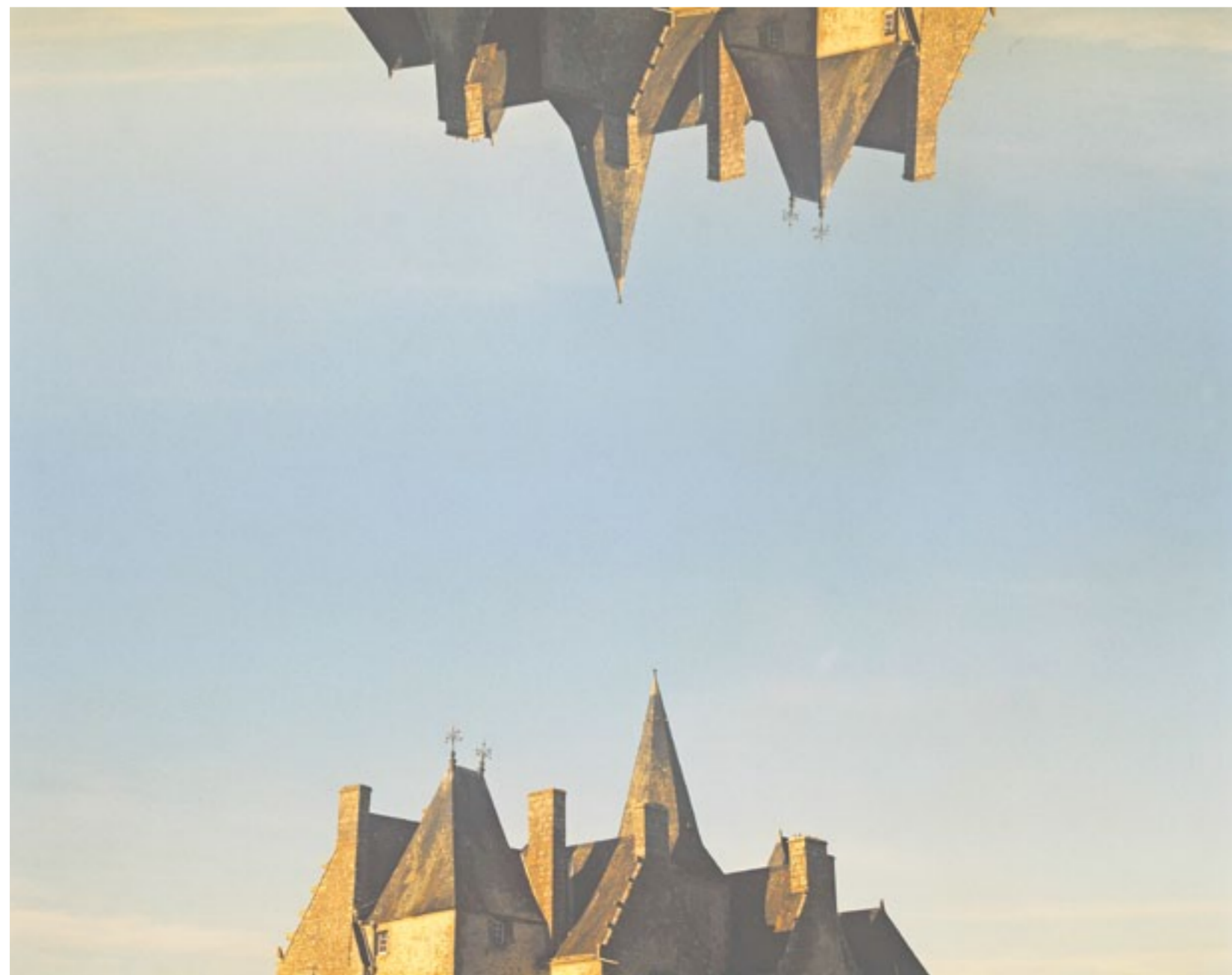
2008 *EL CANT DELS OCELLS (BIRDSONG)*
Premiered at the Directors' Fortnight, Cannes Film Festival 2008. Awarded at Split Film Festival (Gran Prix for the Best Film); Entrevues Belfort Film Festival 2008 (Gran Prix for the Best Film); Premis Gaudí 2009 (Best Film in OV, Best Director and Best Cinematography).

2010 *ELS NOMS DE CRIST (THE NAMES OF CHRIST)*
Premiered at Locarno Film Festival 2011. Screened at Viennale, Vienna International Film Festival 2011; Rotterdam International Film Festival 2012 and Jeonju International Film Festival 2012.

2011 *EL SENYOR HA FET EN MI MERAVELLES (LORD WORKED WONDERS IN ME)*
Premiered at Locarno Film Festival 2011. Screened at The Times BFI London Film Festival 2011; Lisbon & Estoril Film Festival 2011 and Jeonju International Film Festival 2012.

2012 *ELS TRES PORQUETS (THE THREE LITTLE PIGS)*
A 101 hours length audiovisual project commissioned by DOCUMENTA (13) and shot in Kassel during the exhibition of art. It depicts three crucial moments in the history of Europe and the construction of its cultural identity, represented by three figures: Johann Wolfgang Goethe, Adolf Hitler and Rainer Werner Fassbinder.









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Not all the photographs coincide with the final editing
of the film. This work is a fiction of a fiction. A free
interpretation of a shooting. It is not the movie and it is
not its will to be it.

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Where did the idea for this film come from?

By chance, as with everything in my life. I was presenting *Honour of the Knights* in Romania, and a Romanian producer that saw the film and liked it told me: "you should do the same thing with Dracula". I had never seen any films of the fantasy genre, nor Dracula, and I took it as a joke. However the weeks went by and the idea came back to me without thinking about it. But as I'm not really interested in the theme of Dracula, I decided that perhaps merged with imagery I was closer to, the film would make more sense to me. I decided to cross the initial idea with Casanova, whose universe I was far more familiar with. And I realised how interesting it could be to make a film about night, and the transition from the lightness and sensuality of the 18th Century to the darkness, violence, and sexuality of the 19th Century, of Romanticism.

Had you read The Story of My Life by Casanova?

Quite thoroughly. That's why the film is called *The Story of My Death* because not only it is about the end of his life, but the end of an era, and furthermore the end of a way of thinking. It's a crepuscular film, though it bears no relation to the real world; it's a fantasy.

It seems paradoxical...

It is. I wanted to create a pure fantasy, but as I was fairly familiar with the subject I couldn't help but add more serious elements taken from literature (now a somewhat forgotten reference point in contemporary arthouse cinema), alongside other purely artistic elements. Instead of concentrating on coherence, I simply went adding layers of meaning. In the end, this became so excessive that there are scenes (such as the one where the servant is eating apples as he talks to one of the maids) where the different layers have become so piled up that even in a banal conversation there are four things going on at once, without any apparent hierarchy (which is what makes it truly fantastic).

The dialogue also has this quality, they are fantastical but at the same time very interesting from an historical and philosophical perspective.

How did you achieve this? Were they written beforehand?

I am very proud of the dialogue because it's something relatively new in my films, or at least in such great abundance as this one. They are original and fruit of having understood the essence of the character of Casanova, his true depths, only in order to immediately forget it. That is how I went about it and, of his own accord, how the actor playing him went about it too, not caring in the slightest about his form of acting because he had already assimilated the whole essence of the character in his head. From there on the construction of the text is a secret I am not about to reveal here.

The female characters are another novelty. I never thought you could feel the same empathy for them as the male characters...

Well, I knew that the key would lie in the audition, that I would have to like them. I was lucky and the girls I chose (all from my hometown) are very innocent, but somewhat mysterious at the same time, they are ambivalent, they are pure and sophisticated at once, that ties in with the theme of the film very well.

Which, by the way, I still don't know what it is. I have just seen the film and I don't know what its theme is...

I didn't know either, until someone that saw the final montage told me: hypocrisy. You never really know what the characters truly desire, strangely, you never know where their passiveness, where their fatalism ends and where their calculation begins. I wanted to make a film about the night and I ended up making this: a fantasy of our desires that are stylised by the night, but uncovered by the day.

Excerpt from the interview by Alvaro Arroba, *So Film* September 2013









