

KINO LORBER

presents

DIAMANTINO

A FILM BY GABRIEL ABRANTES & DANIEL SCHMIDT

****GRAND PRIX WINNER | 2018 CANNES CRITICS' WEEK****

PORTUGAL, FRANCE & BRAZIL - 92 MIN - COLOUR - IMAGE 2:39 - SOUND 5:1

Run Time: 93 minutes

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SYNOPSIS

Diamantino, the world's premiere soccer star (played by Carloto Cotta), loses his special touch and ends his career in disgrace. Searching for a new purpose, the international icon sets out on a delirious odyssey where he confronts neo-fascism, the refugee crisis, genetic modification, abuse at the hands of his evil twin sisters, and a deranged hunt for the source of genius..



A CONVERSATION BETWEEN CO-DIRECTORS GABRIEL ABRANTES & DANIEL SCHMIDT



Gabriel Abrantes: *Diamantino* mixes money laundering, soccer star cloning, fascist machinations, evil twins, and giant puppies. Is there something that brings it all together?

Daniel Schmidt: *Diamantino* is a sci-fi, horror, noir, and romantic comedy mashup. It's a dark fairy tale for adults. But it's not set in a make-believe "Once upon a time" neverland, it is set amid the conflicts of today: it's the story of star-crossed lovers, in the middle of the refugee crisis, the Panama papers, and the rise of the extreme right.

GA: Sounds like a chaotic mix.

DS: I think the chaos of today is mirrored in the film - but it's topicality and gravity give it focus. Like any good fairy tale, I hope the film entertains while also offering some new perspective on what's happening in the world. Tino's innocent perspective linking it all together.

GA: We wanted a simple, iconic, charismatic main character – like Balthazar in *Au Hasard Balthazar*. We wanted the most improbable romantic duo, funny and charming, like Hepburn and Grant in *Bringing Up Bessie*.

up Baby. We wanted a schizophrenic political narrative that mirrored the insanity of our political reality, a la *South Park*, or *To Be or Not to Be*, even *Iron Man*. We wanted a simple fairy tale narrative, like Cinderella. *Diamantino* is an icon, a myth, that falls into a charming improbable romance, is befuddled by myriad political machinations, but ends up happily ever after.

DS: What about the look of the film?

GA: The film is a visual cornucopia – rich, overstuffed, and contradictory. Low budget holograms contrast with sublime landscapes, Hollywood’s cinemascope contrasts with gritty 16mm film. A fascist propaganda ad parody, full of Getty Images, contrasts with the lyricism of our Malick-styled Rheingold “love montage.” It is truly an anarchy of references, which might be closer to the chaos somehow anarchic of the production of the film. Looking back, would we do it all over again?

DS: Probably yes. More often when things go wrong, when we face obstacles, we learn from our mistakes. This shoot was epic but we enjoyed it.

GA: One of the best days, for example, was filming with the twelve Pekingese puppies in the Chroma studio. Those dogs have such funny little faces, with their tongues hanging out. They got so tired, so quickly, and their owner were coiffing all twelve of them with a panoply of brushes, spritzing them with Chanel. So funny.

DS: ‘Quimquim’, ‘Betty’, ‘Bacchus’...

GA: Bacchus... the ‘cutest non-human actor’ in our film. We also worked with some of the most talented Portuguese ‘human’ actors. How was that for you?

DS: Oh yes, the whole cast was wonderful to work with. The Moreira sisters had me falling out of my chair laughing and I barely understood what they were saying. Filipe Vargas was brilliant as Helena Guerra. I didn’t know until recently that he was parodying your directing style screaming in an obnoxious falsetto “Sound! Camera! Action!” And Carloto Cotta just saved the film.

GA: What about working with Manuela Moura Guedes, the well-known and controversial TV host?

DS: Manuela (as Gisele) added a dose of reality and, paradoxically, surrealism, to the ensemble. Of all the scenes in the film, her interview with Tino is the most uncanny parody of today’s culture. The TV host milking the star athlete’s tears. Then the power dynamic is shifting when Tino opens his heart in a ridiculous yet moving monologue about adopting refugees. I think it’s one of the strongest scenes in the film.

GA: When came the time of post-production, I was exhausted...

DS: Oh, on my side, I enjoyed this phase. Resuscitating the film from the ashes of our rushes was fun: adding stock footage, making VFX mock ups, rewriting the voice over... You really introduced me to

VFX within the confines of a small budget. You're capricious with visual tools and mediums. As soon as you achieve proficiency in one, you seem drawn to the next: from painting to cinematography to AfterEffects to motion capture.

GA: I like painting, making furniture, making ceramics, making visual FX... I love making things that I don't know how to make. Joyce named his main hero after Daedalus - the mythological craftsman. I think, he thought that being a poet, being an artist, a filmmaker was to be a 'craftsman'. Like Joyce's take, the labor of making movies, writing books, making paintings is not the God-given gift of creating beauty from some unidentified source of inspiration, it's the labor of making, of engineering, of experimenting over some yet unmade puzzle in order to achieve something new. Another visual component was Charles Ackley Andersen's cinematography. You made 3 films with him. How is it working together?

DS: We're friends! But beyond that, he's brilliant. He understands our methodology of playing with Hollywood references on a low budget. He has an incredible technical prowess, from working as a technician on big budget US productions, like Transformers for example. On set, he always sneaks in an assortment of mysterious gadgetry and uses it to create visual references or parodies of some telltale Hollywood clichés (such as the *Karate Kid* sunset shot in *Tino*), which is often funny or beautiful. You have long been interested in work that is a hybrid between both avant-garde and pop. Do you see *Diamantino* as a crossover film?

GA: I set out to make movies after taking Jim Hoberman's film history class at Cooper Union. He was the one that showed me the whole history of cinema through a kaleidoscope where pop and vanguard crystallized into each other. He told us that Eisenstein had said "America's greatest invention is Mickey Mouse." Later I found out that Eisenstein was obsessed with Disney, which is so ironic. The stalwart of vanguard communist aesthetics, the inventor of cinematic agitprop, was crazy in love (both intellectually and maybe romantically) with Walt Disney, the greatest lobbyist for copyright law, a virtual synonym of hegemonic cultural capitalism. Hoberman taught us that Disney was a radical revolutionary and that Eisenstein was a pop artist. This inspired me. Directors that make work that is for a large public, that touched a wide swath of people, but simultaneously inventive, beautiful, radical, and revolutionary: that is my dream to make movies like that.



GABRIEL ABRANTES

Born in North Carolina, United States, in 1984. In 2006 he received his BA in Cinema and Visual Arts at The Cooper Union for the Advancement of Science and Art, in New York. He studied at l'Ecole National des Beaux-Arts, in Paris and at Le Fresnoy Studio National des Arts Contemporains. His short films have premiered at the Berlinale, Locarno Film Festival, the Venice Biennial, and the Toronto International Film Festival. They have been distinguished with a number of awards. Complete screening series dedicated to his work have been held at the Film Society of Lincoln Center – New York, BAFICI - Buenos Aires, Sicilia Queer Film Festival, and Belfort Film Festival. He was one of the selected artists at the Bienal de São Paulo in 2016, the Gran Bienal Tropical in 2017, and the Bienal Image Mouvement, Geneve in 2014. He currently lives and works in Lisbon. *Diamantino* is his first long feature film.

DANIEL SCHMIDT

Born in New Haven, CT, USA in 1984. He earned his BFA in Film at New York University's Tisch School of the Arts. His films have screened around the world including premieres at the Venice Biennale, Rotterdam Film Festival and the Berlinale. They have been the recipient of a number of awards including the Golden Pardi di Domani at the Locarno Film Festival. His works have been shown or commissioned for the Whitechapel Gallery (London), Kunst-Werke, Institute for Contemporary Art (Berlin), Centre Pompidou (Paris), Serralves Foundation (Porto), and the Biennale of Moving Images, BIM (Geneva). In 2016, a complete retrospective screening series was dedicated to his and his collaborators' films at the Film Society of Lincoln Center in NYC. Daniel often works in collaboration with other artists including Alexander Carver, Raul de Nieves, ANOHNI, Gabriel Abrantes, and Susan Cianciolo. *Diamantino* is his first long feature film.



CARLOTO COTTA

Carloto Cotta is a Portuguese actor, born in Paris in 1984. He grew up in Lisbon, and at the age of 15 started his acting training at the Escola Profissional de Teatro de Cascais. He made his film debut in Miguel Gomes' *31* in 2003. Since then, Cotta has been a regular presence in the Portuguese cinema. He got the attention of the critics and audiences with his lead role in the short film *Arena* in 2009, that won the Palme d'Or at the Festival de Cannes. In 2012, Carloto Cotta got international recognition with his performance in *Tabu. Diamantino* is the third film he has made with Gabriel Abrantes.

Selective Filmography

- 2015 - The 1001 Nights by / Miguel Gomes
- 2015 - Freud und friends by / Gabriel Abrantes
- 2012 - Lines of Wellington by / de Valeria Sarmiento
- 2012 - Tabu by / Miguel Gomes
- 2011- Friends for Eternity by / Gabriel Abrantes
- 2010 - Mysteries of Lisbon by / Raúl Ruiz
- 2009 - To Die Like a Man / João Pedro Rodrigues
- 2009 - La Religieuse Portugaise by / Eugène Green
- 2009 - Arena by / João Salaviza
- 2008 - Nuit de Chien by / Werner Schroeter
- 2005 - Two Drifters / Odete by / João Pedro Rodrigues
- 2004 - La tête que tu mérites / A Cara Que Mereces by / Miguel Gomes
- 2003 - 31 by / Miguel Gomes

PRODUCERS

LES FILMS DU BELIER

In 2003 Justin Taurand founds Les Films du Bélier, which to this date has produced some 40 movies including 7 feature films. A strong tie has developed between him and his authors, as with Katell Quillévéré (*Love Like Poison, Suzanne, Heal the Living*), Hélier Cisterne (*Vandal*), Antoine Barraud (*The Sinkholes, Portrait of the Artist*) or Gabriel Abrantes who co-directed with Daniel Schmidt the film *Diamantino*, presented in this year's Semaine de la critique in Cannes.

MARIA & MAYER

Incorporated with the spirit and attitude of diversity for its activities, MARIA & MAYER's first front is the production (or co-production) of feature films with financial support, either from Portuguese or international sources, public and private, aiming mainly to launch the work of talented and emergent young film-makers, always carefully building up projects of outstanding quality. The last exhibited product of this ambition is the social drama *São Jorge*, by director Marco Martins, firstly showed and prized at 2017 Venice Festival (Orizzonti) and then heavily distinguished back in Portugal, having been nominated to represent the country in the Foreign Film 2018 Oscars Awards. *Diamantino* by directors Gabriel Abrantes and Daniel Schmidt follows the same ambition in an almost opposite purpose and style. A second front is the production of audiovisuals for Portuguese Television Channels, be it feature films, documentaries and cultural entertaining serials. The third MARIA & MAYER's activity is the Executive Production in Portugal of foreign produced films, either commercials (mainly "production services" in advertisement), feature films and serials, or documentaries.

SYNDROME FILMS

SYNDROME FILMS is a boutique independent production company based in Rio de Janeiro, created with the purpose of developing and producing projects with an utmost artistic value, taking into account commercial viability as well as targeting domestic and international markets. Besides *Diamantino*, Syndrome Films has produced the short-fiction *Tá*, by Felipe Sholl (2007), which won the Teddy Award at the 2008 Berlinale; the feature documentary *Queen of Brazil*, by Fernanda Tornaghi and Ricardo Bruno (2008), which won the grand prize at the 2010 NY Brazilian Film Festival; and the feature *The Other End*, by Felipe Sholl (2016), winner of best picture and best actress awards at the 2016 Rio de Janeiro Int'l Film Festival. Syndrome Films also co-produced *Pendular*, by Julia Murat (2017), winner of the fipresci award at the 2017 Berlinale – Panorama section; and the feature documentary *Satellites*, by Léo Bittencourt (2013).

CAST & CREW

DIRECTORS: Gabriel Abrantes & Daniel Schmidt

DIAMANTINO MATAMOUROS: Carloto Cotta

AISHA BRITO: Cleo Tavares

SÓNIA MATAMOUROS: Anabela Moreira

NATASHA MATAMOUROS: Margarida Moreira

DOCTEUR LAMBORGHINI: Carla Maciel

CHICO MATAMOUROS: Chico Chapas

MOURO: Hugo Santos

LA MINISTRE FERRO: Silva Joana

HELENA GUERRA: Barrios Filipe

LUCIA: Vargas Maria Leite

GISELE: Manuela Moura Guedes

REFUGIADA: Djuco Dabó

PRODUCTION: Justin Taurand (LES FILMS DU BELIER), Maria João Mayer (MARIA & MAYER),

Daniel van Hoogstraten (SYNDROME FILMS)

SCRIPT: Gabriel Abrantes & Daniel Schmidt

MUSIC: Ulysse Klotz & Adriana Holtz

CAST: Diogo Camões

PHOTOGRAPHY: Charles Ackley Anderson

SOUND: Olivier Blanc, David Turini, Fernando Henna, Benjamin Viau

EDITING: Raphaëlle Martin-Holger, Gabriel Abrantes, Daniel Schmidt

PRODUCTION DESIGN: Bruno Duarte, Cypress Cook

About Kino Lorber:

With a library of 2,000 titles, Kino Lorber Inc. has been a leader in independent art house distribution for 35 years, releasing 30 films per year theatrically under its Kino Lorber, Kino Classics, and Alive Mind Cinema banners, garnering six Academy Award® nominations in nine years, including last year's documentary nominee *Fire at Sea*. Current and upcoming releases include *Let the Corpses Tan*, *Chef Flynn*, *Of Fathers & Sons*, Golden Bear winner *Touch Me Not*, Jean-Luc Godard's *The Image Book*. In addition, the company brings over 300 titles yearly to the home entertainment and educational markets through physical and digital media releases. With an expanding family of distributed labels, Kino Lorber handles releases in ancillary media for Zeitgeist Films, Carlotta USA, Adopt Films, Raro Video, and others, placing physical titles through all wholesale, retail, and direct to consumer channels, as well as direct digital distribution through over 40 OTT services including all major TVOD and SVOD platforms.