

# KINO LORBER

presents

## THE CHAMBERMAID

A film by Lila Avilés

**\*\*Variety's 10 Latinx To Watch 2019\*\***

**\*\*Winner | Best First Feature | Ariel Awards (Mexico's Academy Awards)\*\***

**\*\*Winner | Best Film | Morelia Film Festival\*\***

**\*\*Winner | Jury Prize | Marrakech Film Festival\*\***

**\*\*Official Selection | Toronto Film Festival\*\***

**\*\*Official Selection | San Sebastian Film Festival\*\***

**\*\*Official Selection | AFI Fest\*\***

**\*\*Official Selection | Palm Springs International Film Festival\*\***

**\*\*Official Selection | BFI London Film Festival\*\***

**\*\*Official Selection | New Directors/New Films\*\***

Mexico / 2019 / 102 minutes / Color / 2.35:1 / Spanish with English subtitles

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**Synopsis:**

Eve is a young chambermaid working in one of the most luxurious hotels in Mexico City, an exclusive glass tower inhabited by guests so wealthy she can only imagine their lives through intimate fantasies of the belongings they've left behind.

Long work shifts prevent Eve from caring for her own child while she helps guests with their own children, but she believes her situation will improve if she gets promoted to work at the executive-level suites. So she accepts a grueling schedule and enrolls in the hotel's adult education program. A budding friendship with her coworker and an awkward, silent flirtation with an inaccessible window-washer prod her toward much needed bravery. But when things don't go as planned, Eve transforms her lonely explorations and newfound courage into the necessary strength to face a life outside the glimmering tower.



### **Director's Statement:**

The Chambermaid was born a long time ago...it began as a theater piece. The first seed that triggered this project was the book of the visual artist and photographer Sophie Calle, called *Hotel*. Sophie Calle started working as a chambermaid in a hotel in Venice. She was like a spy and took photos of all objects, trash and clothing that guests were leaving in their rooms, understanding their behavior and personality through their belongings. I liked that feeling of voyeurism, imagining the lives of others from the remains and the absence.

I didn't have a real background of Mexican chambermaids, so when I started rehearsing in Hotel Presidente I found the real soul of their work. I began to speak to them and follow them, studying their day-to-day activities. By understanding their humanity, I was able to discover my own point of view as an artist and from that moment on, I knew that I needed to make this movie no matter what. I developed the script with Juan Marquez, my co-writer, for more than two years. Being close to chambermaids and to the hotel gave me a real picture of the high standards of quality required for their work. The process was intimate and lovely, to the extent that I decided to include some of them in the film under the same charge and with their real names. So, finally fiction and reality converged.

For me, it was very important to always have that creative freedom to film with real people and let things happen.

The hotel is the other main character. It is one of the tallest and luxurious in Mexico City. It has many contrasts - on one hand all the luxuries and comforts for the clients, some of them extremely capricious and on the other side are the chambermaids who do not even have gas or water in their homes. They travel for almost two hours to get to the hotel, working for many hours and then they travel back to their houses. It's almost a high-class prison in which Eve, the protagonist, wanders from day to day.

Eve is a hard worker and a reserved woman, one of those people who speaks little but contains a solid inner world to live hours in solitude. Eve struggles day by day to achieve a promotion and to have a better life in compliance with the norms and standards of the hotel. However, it is known that you don't always need to be the hardest worker to have the best position.

During the movie, Eve breaks rules in search for her own identity, rediscovering the world through curiosity and resilience.

While I was filming, I couldn't stop thinking about the working class, the great labor force. Mexico is not only about violence and drug trafficking. There are also a lot of people who work non-stop to have a better way of life for themselves and their families.

**Director's Biography:**

Lila Avilés studied Direction and Performing Arts with some of the leading theatrical figures in México such as Martin Acosta, Sandra Felix and Juliana Faesler. She also studied film writing with Beatriz Novaro and Paula Marcovich. After her beginnings as a theater actress she shifted to directing. Her work as a director includes "Gardenia Club", "Microdermoabrasión" (National Theater Award), "Antígona" and "The Chambermaid" – that would become the inspiration for her first feature film. She has also directed the operas "Cosi Fan Tutte" and "Alcina" by Mozart and Händel respectively. Lila's latest play as a producer and actress, "Nothing" and "Everything" by Janne Teller, opened in January 2018 at the UNAM theater in Mexico City.

She is currently immersed in the process of writing her next feature film, that will be an autobiographical story.

**Cast:**

Gabriela Cartol as Eve  
Teresa Sánchez as Minitoy

**Director:**

Lila Avilés

**Producers:**

Limerencia (Lila Avilés & Tatiana Graullera)  
FROPOCINE México  
Bad Boy Billy Production (Axel Shalson)  
LA Panda Productions (Jana Diaz-Juhl & Pau Brunet)  
Bambú Audiovisual

**Scriptwriters:**

Lila Avilés & Juan Carlos Marquéz

**DOP:**

Carlos Rossini

**Editor:**

Omar Guzmán

**Sound Design:**

Guido Berenblum

**Production Design:**

Vika Fleita

**About Kino Lorber:**

With a library of over 2,800 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 seven Academy Award® nominations in nine years, including documentary nominees *Fire at Sea* (2017) and *Of Fathers & Sons* (2019). Current and upcoming releases include Berlinale Golden Bear winner *Touch Me Not* and Cannes winners Jean-Luc Godard's *The Image Book* and Jafar Panahi's *3 Faces*. In addition, the company brings over 350 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.