



# LA BARBARIE Argentina

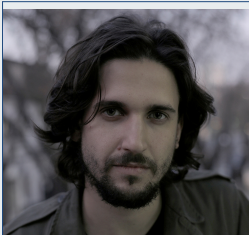
PAS Nantes 2016

**Category :** Fiction drama  
**Length :** 90'  
**Language :** Spanish  
**Shooting format :** 2,8K  
**Shooting location :** Buenos Aires Province (Argentina)  
**Shooting dates :** March 2018  
**Expected date of completion :** October 2018  
**Stage of production :** Development stage - beginning of financing

**Budget :** 610 013 €  
**Financing in place :** 108 000 €  
**Financing supports :** Universidad del Cine, Cine Qua Non, Carolina Fund, Nevada Cine, Andrew Sala  
**Workshops and platforms attended :** Cine Qua Non Lab, Curso de Desarrollo de Proyectos Cinematográficos Iberoamericanos  
**Current situation :** late development stage/Production process



## Sebastian MURO - PRODUCER



He was born in 1986 in Buenos Aires, Argentina. He studied film at the Universidad del Cine (FUC). From 2009 to 2014 he founded and directed the Rental Equipment House and Production Company FILMABONITO, that served as Associate Producer of many films, documentaries and TV content. In 2015 he decides to engage fully into producing films and founds NEVADA CINE with which he produced and directed the short film 55 PASTILLAS that was premiered at the 72nd Venice Film Festival, is currently post producing the documentary feature RAFA and is developing two feature fiction films, BULLS and LA BARBARIE.

## Andrew SALA – DIRECTOR & WRITER



He was born in 1981 in the US but lived his whole life in Buenos Aires, Argentina. Having graduated from the University of Buenos Aires in Economics, he studied Film Directing at the Universidad del Cine (FUC) where he currently teaches. Amongst other films he directed the feature PANTANAL (2 014) that participated in film festivals in Warsaw, Stockholm, San Sebastian, Mar del Plata, Sao Paulo, amongst others, and the short MURDER IN JUNIN (2012) that won the Best Fiction prize at Tampere Film Festival in Finland and the Prix Spécial du Jury at Poitiers Film Festival in France.

## SYNOPSIS

A shy teenage boy from Buenos Aires is sent to live to the cow-breeding ranch of his father, a strict man he barely knows. After arriving, he starts spending time with a group of teenagers that work there. As some sort of welcoming, they force him to have sex with a young girl with whom they often have –not so consented- sex. The problem is that he gets infatuated with her and will do all he can to separate her from the group. Meanwhile, the father not only has to learn how to get along with his son, but his cows are mysteriously dying. Suspicion is drawn from the ranch's rural workers, a pack of stray dogs that lurk the area, and the group of teenagers that work at the farm. The film follows how father and son, in an attempt to control this violent and ruthless place, end up engaging in its barbarity.

## CONTACT :

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## DIRECTOR'S STATEMENT

«Two years ago, for personal reasons, I started to manage a small cattle ranch my family owns in the Argentinean Pampas. The ranch was one of the places that for many years constituted my memory of "childhood": reminiscences of a quiet upbringing in the middle of nature hanging out with the sons of rural workers. However, coming back as an adult and the new boss, I found myself in a completely different world: violent and fascinating at the same time. I found nothing of that childhood tranquility, but crude violence towards animals, women, and among social classes. What had changed was not the world but my point of view of it, and specially my role there; I was now the boss of the ranch. This put me in a very difficult position. Was I to assume my role and play along in the chain of violence? Was I to change how things were? I quickly learned that even in my role in the social structure, I was also a victim of the system, and that not assuming my place lead to an unbalance in the way things worked there. This generated a huge contradiction in me. I found myself distrusting rural workers, drawing biased conclusions, and supervising "cruel" tasks such as calf castration. I started to question what was right and what was wrong. [...] »