

Mediendossier trigon-film

LUGARES COMUNES

von Adolfo Aristarain, Argentinien 2003



VERLEIH

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MEDIENKONTAKT

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BILDMATERIAL

www.trigon-film.org

MITWIRKENDE

Regie:	Adolfo Aristarain
Drehbuch:	Adolfo Aristarain, Kathy Saavedra
Basierend auf dem Roman:	<i>El renacimiento</i> von Lorenzo F. Aristarain
Kamera:	Porfirio Enríquez
Schnitt:	Fernando Pardo
Ton:	Goldstein y Steinberg
Ausstattung:	Abel Facello
Kostüme:	Kathy Saavedra, Valentina Bari
Ausführende Produzenten:	Mariela Besuievsky, Carlos Andrada
Produktion:	Tornasol Films, Adolfo Aristarain; Shazam S.A.; Pablo Larguia Producciones
Mit der Beteiligung von:	TVE; Vía Digital; INCAA
Format:	35 mm, 1:1.85
Sprache:	Spanisch/d/f
Dauer:	112 Minuten

DARSTELLENDENDE / ROLLEN

Federico Luppi	Fernando Robles
Mercedes Sampietro	Liliana Rovira
Arturo Puig	Carlos Solla
Carlos Santamaría	Pedro Robles
Yaël Barnatán	Fabiana

FESTIVALS / AUSZEICHNUNGEN

Goya Awards 2003: Best Screenplay, Best Actress
Festival international de films de Fribourg 2003: Prix du public
Muestra de Cine de Santo Domingo 2003: Ciguapa de oro for Best Actress
Habana Film Festival 2002: Glauber Rocha Award
San Sebastian International Film Festival 2002: Best Actress

INHALT

Der sechzigjährige Fernando Robles ist Professor für Pädagogik an einer Universität in Buenos Aires. Er ist seit vielen Jahren mit Liliana Rovira verheiratet, einer Spanierin, die als Sozialarbeiterin in den ärmeren Quartieren Buenos Aires' tätig ist. Beide verspüren Liebe und Respekt füreinander, sind einander treu und könnten sich ein Leben ohne den jeweiligen Partner nicht mehr vorstellen. Ihr Sohn Pedro ist ebenfalls verheiratet und hat zwei Söhne. Sie leben im fernen Madrid, wo Pedro einen guten Job hat und zur gutsituierten Mittelschicht gehört. Fernandos Ruhe wird erschüttert, als er aus heiterem Himmel einen Brief erhält, der ihn über seine vorzeitige Pensionierung informiert. Ein Ereignis, welches das Leben des Paares vollständig verändert.

ADOLFO ARISTARAIN

Adolfo Aristarain wurde 1943 in Buenos Aires, Argentinien, geboren. Er begann bereits 1965 beim Film zu arbeiten, zunächst als Regieassistent. Bevor er seinen ersten eigenen Film drehte, hatte er in mehr als dreissig Filmen assistiert, und zwar an allen möglichen Ecken der Welt und bei so unterschiedlichen Regisseuren wie Sergio Leone (*C'era una volta il West*), Mario Camus (*La colera del viento*) oder Melvin Frank (*A Touch of Distinction*). 1978 legte er mit *La parte del leon* seinen ersten eigenen Spielfilm vor, worauf zahlreiche weitere folgten, die mehrfach ausgezeichnet wurden.

Filmografie

1978	<i>La parte del leon</i>
1979	<i>La playa del amor</i>
1980	<i>La discoteca del amor</i>
1981	<i>Tiempo de revancha</i>
1982	<i>Últimos días de la víctima</i>
1987	<i>The Stranger</i>
1992	<i>Un lugar en el mundo</i>
1995	<i>La ley de la frontera</i>
1997	<i>Martín (Hache)</i>
2002	<i>Lugares comunes</i>

Bereits bei trigon-film im Verleih sind Adolfo Aristarains Spielfilme *Un lugar en el mundo* und *Martín (Hache)*. Weitere Informationen dazu auf www.trigon-film.org

AUSZÜGE AUS DEN DIALOGEN

Teaching others to think

«My concern is that you always remember that to teach means to show. To show doesn't mean to indoctrinate. It means giving information but also showing how to understand and analyze it, how to reason and question that information. If any of you are mentally retarded and believe in the revealed truth, religious dogma or political doctrines, it would be healthier to choose another profession, like preaching from a pulpit or a public forum. If you make the unfortunate decision to continue with this, try to leave your superstitions out in the hall before coming into the classroom. Don't force your students to memorize things, it's useless. They reject and quickly forget what's forced on them. No young person will be a better person for knowing what year Cervantes was born. Aim to make them think, to doubt, to ask themselves questions. Don't judge them by their answers, the answers are not the truth, they'll search for a truth that will always be relative. The best questions are the ones people have been asking since the Greek philosophers' times. Many are now clichés, but they're still valid: What? How? When? Where? Why? If we also accept that "the journey is the goal", that answer's no good. It describes tragedy but doesn't explain it. There is one mission or mandate I want you to carry out. No one has assigned you this mission, but I hope you, as teachers, will take it on yourselves: to awaken your students to the pain of lucidity. With no limits, no mercy.»

Parents and children

«They say there was a very unusual law in Athens that absolved children of all responsibility for caring for their parents. They were freed of that obligation when their parents had not been able to indoctrinate them, to teach them some science or art. You're absolved. I can't let you help me: you chose as your ideals and goals in life all the things we taught you to scorn. You stopped doing what you liked, what you did very well, to spend your time on that computer program crap, earning money, having status and living a bourgeois life. But it's not your fault: we didn't handle the doctrine properly. Somewhere, we went wrong.»

The future

«You enjoy it? That's great... But how can you talk about the future, about offering your family a secure future, when you know very well that the future is illusory? You know that's the trap invented by the system, any system, to frighten people into bowing to authority, working and producing like slaves for fear of the goddamn future? What is your secure future, really? Have you become clairvoyant? At your job, have they promised there'll be no more accidents, cirrhosis, cancer, or robbers who shoot you unexpectedly? I agree, I failed with the doctrine, but can't you think for yourself? Let's see if you're going to speak to me now of hope, of the need to have faith, brother, for salvation's on its way and all that crap!»

Compulsory retirement

«We soon realized that thinking was the only thing they were going to let us do, but no one would pay us a salary for doing it. No one would pay us a salary for working either. They said we were out of the market. We were out of the wheel, out of the system, out of everything. We were outside, excluded, not needed, and discarded.»

The system

«I don't aim to change the system. We lost that war a long time ago. Just look at the ones who beat us, the Owners of the world. They're so solidly established they even allow the Left to exist. Why? Because it doesn't bother anybody, there's no longer any threat of revolution. It's just a button, a pin, or graffiti. It's only nostalgia. At the most, it's a moral attitude that will never get beyond the scope of private life.»

Lili's smile

«Lili's smile was the greatest achievement of my life. That same smile was also my best prize. For her, coming to the farm was being reborn into a different world: she was young again, beautiful, happy. For a while, I was able to put aside the pain of failure, the certainty of meaninglessness, that had taken root in me from the moment I realized the professor was now a part of my past, as the tango goes. I tried to convince myself, sometimes succeeding, that my life had meaning if I lived it for her, for Lili. I had to go on to take care of her, so she never lost her joy. Lili said that 'One knows, but one forgets one knows'. That's the way to live with lucidity. But it's much harder when one cannot forget.»

The pain of lucidity

«Lucidity may never awaken but if it does, there is no way to avoid it. And when it comes, it stays forever. When one perceives senselessness, the meaninglessness of life, one also perceives that there are no goals and no progress. One understands, although one may not want to accept it, that life is born with death attached to it, that life and death are not consecutive but rather simultaneous and inseparable. If one manages to conserve one's sanity and fulfill the norms and routines one does not believe in, it is because lucidity makes us see that life is so banal that it cannot be lived as a tragedy.»