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MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021
Official Selection

New York
Film Festival 59
2021 Official Selection


SSIFF
ZABALTEGI-TABAKALERA

— EL GRAN MOVIMIENTO

A Film by Kiro Russo

PRESSKIT



— EL GRAN MOVIMIENTO

85 MIN

BOLIVIA, FRANCE,

QATAR, SWITZERLAND

2021

1:1,85

DOLBY 5.1

SPANISH

A Film By
Kiro Russo

VENICE SCREENING SCHEDULE

P&I SCREENINGS

SUN	5 th 7:45 PM	@ SALA CASINO
SUN.	5 th 10:15 PM	@ SALA VOLPI

WORLD PREMIERE

MON.	6 th 2:15 PM	@ SALA DARSENA
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OFFICIAL SCREENINGS

MON.	6 th 2:00 PM	@ PALABIENNALE
MON.	6 th 10:00 PM	@ IMG CANDIANI 2
MON.	6 th 10:00 PM	@ ROSSINI 2
TUE.	7 th 9:15 AM	@ SALA CASINO
TUE.	7 th 10:00 AM	@ ROSSINI 2
TUE.	7 th 10:00 AM	@ IMG CANDIANI 2
TUE.	7 th 11:45 AM	@ SALA VOLPI
TUE.	7 th 2:15 PM	@ SALA CASINO
TUE.	7 th 5:00 PM	@ SALA VOLPI

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— SYNOPSIS

Bolivia, today.

After walking for a week, Elder and his miner companions arrive in La Paz to demand for the reinstatement of their job. Suddenly, Elder starts to feel sick...

With the help of the elderly Mamá Pancha, Elder and his friends find work in the market. But Elder's condition worsens, he's choking and struggling for breath...

Mamá Pancha sends him to Max - a witch doctor, hermit and clown - who may be able to bring the young man back to life.

—A CONVERSATION WITH KIRO RUSSO



What was your inspiration for this “great movement”?

When we represent life through cinema, there are several levels of representation. We can reach the highest point of fiction where everything is created almost in 3D, but we also have the possibility of thinking about cinema as the reflection of a moment. Even though the scenes never paint the exact same reality, they can be close or far from it. I am very interested in the traces of time, in this case the traces of time that are captured in the walls of a city.

On the other hand, optics can condition our gaze and sometimes make us see things that are invisible to our eyes, which is why I am so interested in zooming in this film.

La Paz is a city where you always see several neighborhoods including neighborhoods on the mountain in front of you. We see the houses but we can't see the people and when we zoom in, we can see the details and it's another world than the one seen from afar. This relationship of being able to see and not see, seems to me very close to the idea of individuality vs. crowd. We are immersed in the middle of a crowd but we can't see anyone.

El Gran Movimiento is an exploration of this relationship between the individual and the multitude. The film wants to give an account of the way this system functions.

In one of the first scenes, during the demonstration of the workers from Huanuni mines, a man with a handycam interviews another man, and starts by saying “The comrade here was the lead in the film Dark Skull, he came from Huanani on foot”. Dark Skull was set in and around the mines, while El Gran Movimiento brings us to the heights of La Paz. How do your two features relate to each other?

To me, filming is a daily and organic process. I build stories that are always based on stories of friends that I've filmed over the years. Also, there are events that, beyond the stories I build, I can't stop filming. Several shots of the film are situations that I filmed during the writing process and influenced the script.

The march of the Huanuni workers was filmed in 2018. Julio César Ticona, the main actor, had come to La Paz along with dozens of young workers, to ask for a job in the mine. All of them are children of miners, who can no longer access the job their parents had as there is no more space in the mines for them. My friends did not get jobs and were expelled from La Paz. I knew it was important to record these events and we filmed some scenes. These shots determined Elder's narrative arch and history in the city.

To me it is fundamental that my films be interconnected over the years, I am still interested in the same themes and depicting the same characters over the years.

How did you cast the actors?

I don't cast actors. To me filmmaking is based on long-term relationships. I have been working in the mining town of Huanuni since 2011. I've made several friends with whom I sometimes end up making films.

It is the same in the city. There are ladies with whom I chat in the market, people who told me about their lives over the years and gave me ideas for scripts.

The problem with working like this is that some of them can't be in front of the camera. It's also part of filmmaking to invent how to make a film with these restrictions.

Could you tell us more about your cinematographic references?

I am a formalist. I am completely in tune with Vertov's ideas about cinema as a language independent from other media and other arts. I am also interested in the distance R. Bresson achieves with the cinematograph. I want to achieve this effect by making fiction with documentary techniques.

I start my films by imagining scenes that do not have a narrative anchor but do have a formal one. Although they have no direct meaning, I am interested in the evocative effect they generate. When I go over them again and again in my mind, I imagine these scenes and throughout the screenwriting process, I accommodate them and find a connection with the story. I am very interested in the length and the construction of each frame.

I am inspired by the Latin American cinema of Jorge Sanjinés and Glauber Rocha, as well as the literature of Rulfo, José María Arguedas, João Guimarães Rosa and William Faulkner.

How did you approach the filming of the city? Some images are striking, the large window make you dizzy, and, the sound gives us a hint of where to look in the broad image.

From the start, I wanted to make a film that would take advantage of the strange and rugged topography of the city of La Paz. The idea was to use the zoom in and zoom out of the story and the characters to turn the city into the third character. I wanted to make a symphony of the city. Talking about the city always leads us to think about the system, the collectivity and its relationships.

On the other hand, another one of my specialties is sound. I do the sound design of my films because sound is 50% of cinema. I reinterpret the duration, I reconstruct the space and above all I develop the emotion generated by the gap created between the moving image and the sound. Moreover, the sound in its rhythm, in the particular ways of speaking of the characters generates a unique rhythm, a proof of their presences.

The film is a representation of the working class and how work affects their bodies but at the same time, the film shows their resilience. Can you elaborate on your desire to represent the working class of your country?

I think it is very important to represent the working class. They are the ones who work hard, wear out their bodies and sustain the system.

Mining is the most explicit representation of this whole process. Men and women extract the mineral, which is used for the construction of machines, jewelry, gold, the market value....

The miners are very important in the history of Bolivia. It is the working class that has carried out many of the most important revolutions in my country, a class that today is more and more immersed in consumerism and the virtual world.

Could you tell us more about the character of Max - witch doctor, hermit, and clown? What was your inspiration for him?

I have known Max Eduardo since 2004. He is a great friend, a very special character, a hermit, a comedian who knows the city of La Paz like the back of his hand.

Max is well known throughout the city and mainly in the Rodriguez Market where he makes the vendors laugh at his jokes all day long. It is him and his passion for hiking in the hills that inspired this film.

I was very interested in Max's character because he lives at the limit of the system. He looks at everything from outside and spends days lying down watching people passing by. This is the film: Max's omniscient look at the inside from the outside.

One of the most striking elements of the film is the musical bridges and dances. Could you tell us a bit more about it?

I love dancing movies, it generates a lot of emotion. I am also very interested in combining the rhythm of the editing with the rhythm of the body and integrating an internal editing originated by dancing.

Many of the city's theme were presented with live music. There was a very strong link between the kinetics of the movement, the editing and the

rhythm of the music. To me, it is fundamental to use these musical "winks", not only to achieve a Soviet style rhythm of staging, but also to represent the strong contrasts that exist in Bolivia, a "socialist" country where consumerism and praise of capitalism coexist along with colonial and ancestral remnants of the strong indigenous legacy.

The contemporary music composed by Miguel Llanque mixes sounds of the city, with the music of the traditional Bolivian bands Oruro, and also reinterprets some fragments of Dziga Vertov's Man with the Camera.

In Bolivian popular classes, there is a great love of Italo Disco and Synth wave music of the 80's. The music of Cluster Buster and Anton Vlasov are perfect because they remind us of that.

Another striking element is the use of editing, especially towards the end. What is your relationship to editing? Is it already in your mind at the script stage?

I have been working with this style of editing since my first short films. I am very interested in rediscovering and reinterpreting the incredibly expressive elements of cinema language used by Eisenstein, Vertov, Rutman, Abel Gance and many others. It is in the editing that several of the greatest cinematographic gestures were created. I want to give a new interpretation to what used to be an elegy to machines, to progress and modernity. Now it should represent its decadence and the accelerated madness of humanity. In addition, editing can also be a tool to underline the construction of the film and to me it is fundamental in any work.

The film starts anchored in reality, almost like a documentary, then escapes with the arrival of the fantastic. Can you tell us a little more about the relationship between the two?

Today we are saturated with moving images, videos, clips, we all carry a camera and a screen in our pocket. The documentary reality of the most chilling and urgent situations of our planet are mixed with videos, reggaetón dances and the new fashionable sneakers. Moving images have become an empty poisonous language. We are overtaken

by an illusory world. In this era of saturated by camera, screens and moving images, pure cinema looks agonizing, already old fashioned to many.

To me it is fundamental to make films of the purest possible cinema, based mainly on a careful *mise en scène*. I also want to stress the relationship between cinematographic staging, sound, editing and show that these elements can coexist with images of video clips, fantasy, propaganda, documentary. Which image is real and which one is not? There is in this mad logic and dream something very close to the chaotic mix that coexists in Bolivia, in Latin America and in the world.

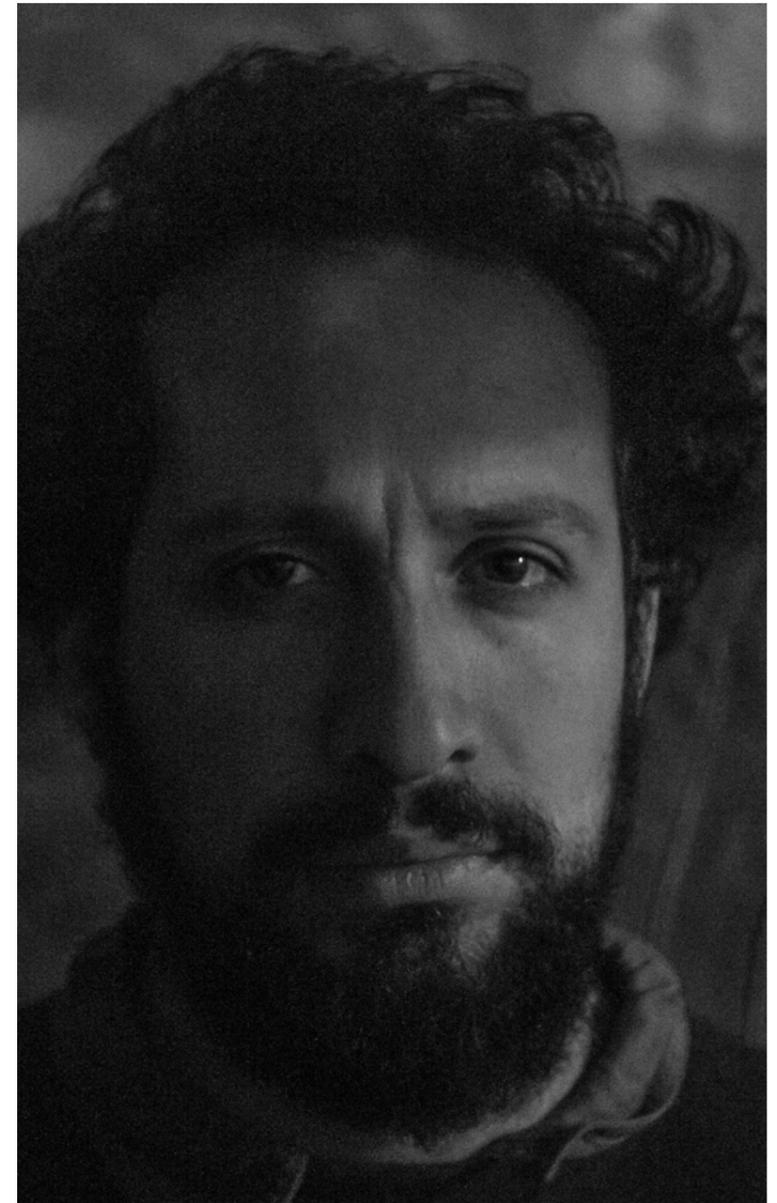


— BIOGRAPHY KIRO RUSSO

Born in La Paz and trained at FUC Buenos Aires, Kiro has directed 3 short films - ENTERPRISSE (2010), JUKU (2012), NUEVA VIDA (2015) - and a feature film, VIEJO CALAVERA (2016).

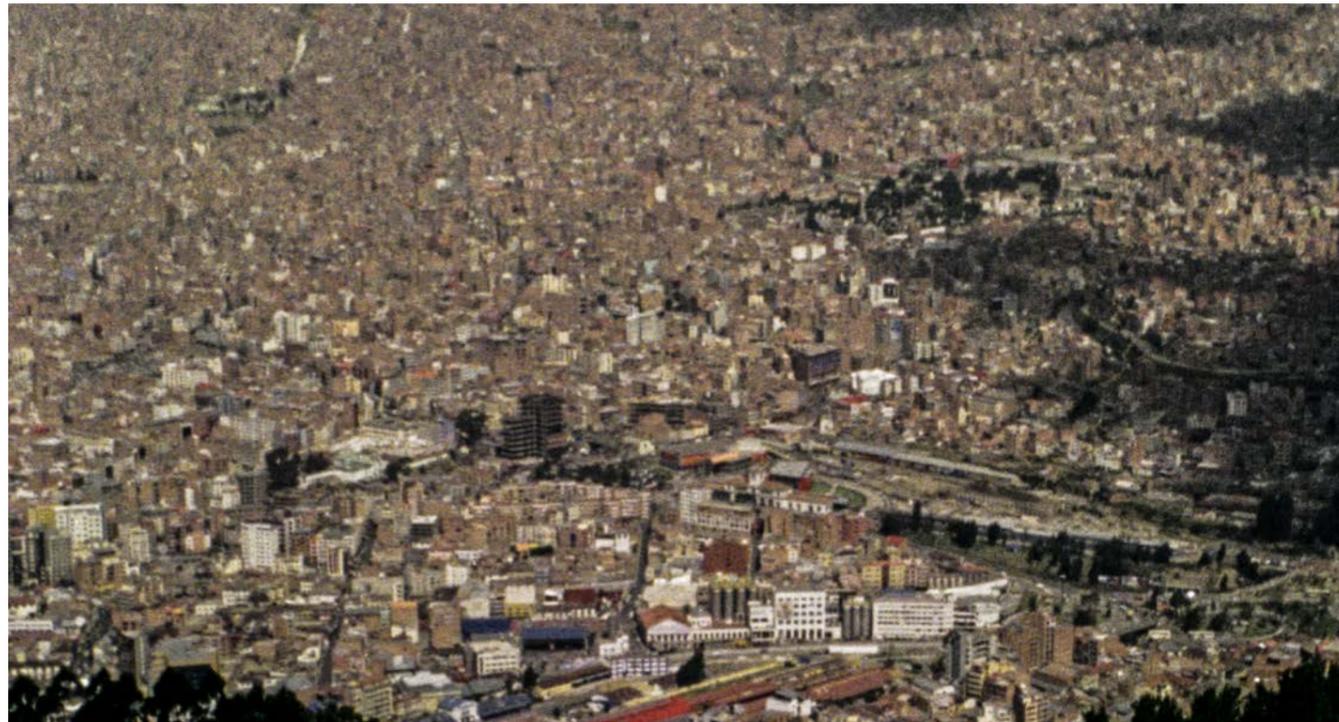
His debut feature, VIEJO CALAVERA [Dark Skull], was selected in more than 80 festivals and won 23 awards including the Special Mention of the Jury in Locarno in 2016, the Grand Prize in Cartagena FF, the Special Mention in San Sebastián FF, the Jury Prize in Valdivia FF, the Fipresci Prize at the Rio de Janeiro FF, the Grand Prize in Indie Lisboa.

Shot in La Paz in Bolivia in Super 16mm, EL GRAN MOVIMIENTO is Kiro's second feature film.



FILMOGRAPHY

KIRO RUSSO



2021	EL GRAN MOVIMIENTO
2016	VIEJO CALAVERA
2015	NUEVA VIDA, short
2012	JUKU, short
2010	ENTREPRISSE, short

CAST

Julio César Ticona

Max Bautista Uchasara

Francisca Arce de Aro

Israel Hurtado

Gustavo Milán Ticona

CREW

Director	Kiro RUSSO
Screenplay	Kiro RUSSO
Producers	Kiro RUSSO, Pablo PANIAGUA, Alexa RIVERO
Associate producers	Dan WECHSLER, Jamal ZEINAL-ZADE, Andreas ROALD, Miguel Ángel PEÑALOZA
Cinematography	Pablo PANIAGUA
Editing	Kiro RUSSO, Pablo PANIAGUA Felipe GÁLVEZ
Sound	Mauricio QUIROGA, Mercedes TENNINA, Juan Pedro RAZZARI, Emmanuel CROSET
Country of production:	Bolivia, France, Qatar, Switzerland
International Sales:	Best Friend Forever

