

QUINZAINE
DIRECTORS' FORTNIGHT
CANNES

BIRDS OF PASSAGE

A FILM BY CRISTINA GALLEGO & CIRO GUERRA

2018 / COLOMBIA - DENMARK - MEXICO / 125 MIN.

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SALES
FILMS BOUTIQUE

SYNOPSIS

THE ORIGINS OF THE COLOMBIAN DRUG TRADE, THROUGH THE EPIC STORY OF AN INDIGENOUS WAYUU FAMILY THAT BECOMES INVOLVED IN THE BOOMING BUSINESS OF SELLING MARIJUANA TO AMERICAN YOUTH IN THE 1970S.

WHEN GREED, PASSION AND HONOUR COLLIDE, A FRATRICIDAL WAR BREAKS OUT THAT WILL PUT THEIR LIVES, THEIR CULTURE AND THEIR ANCESTRAL TRADITIONS AT STAKE.



A FILM OF BOTH GANGSTERS AND SPIRITS.
A FAMILY FILM, AN ENSEMBLE STORY OF STRONG, INTUITIVE, RESILIENT AND POWERFUL WOMEN; WHO WAIT
AT HOME FOR UNCONSCIOUS, IMPULSIVE, FEARFUL MEN, AS THEY TALK, THEY NEGOTIATE, THEY RUN AROUND.

INTUITION VS REASON; INNOCENCE VS VENGEANCE, WORD VS HONOUR.
ALL IN TELLING THE GREAT TRAGEDY THAT WOULD CURSE US FOREVER.
THE GREAT TABOO THAT WE ARE NOT ALLOWED TO DISCUSS.

TOLD, FOR ONCE, IN AN INTIMATE, PERSONAL WAY. OUR OWN WAY.
THAT SOFT BREEZE THAT SEEMED TO COME TO REFRESH, AND BECAME THE RAVAGING STORM
THAT SHOWED US THE TRUE FACE OF CAPITALISM, ITS PUREST FORM.
OUR JAYEECHI, OUR BIRDSONG.

CRISTINA GALLEGO / CIRO GUERRA





INTERVIEW WITH CRISTINA GALLEGO AND CIRO GUERRA

WOULD YOU SAY YOUR FILM IS A CONTINUATION OF PREVIOUS PROJECTS OR A CONSCIOUS DEPARTURE FROM THEM?

CIRO GUERRA. WITHOUT DISOWNING OUR BEGINNINGS AND OUR PREVIOUS FILMS, THERE IS INDEED A CERTAIN DEPARTURE HERE, AS IT IS OUR FIRST INCURSION INTO GENRE CINEMA. THE IDEA IS, THIS TIME, TO EXPLORE THE NOTION OF MYTH, WHICH HAS BEEN A SUBJECT OF INTEREST TO ME FOR A LONG TIME. AS IN OUR PREVIOUS FILMS, WE ALSO WANTED TO SPEAK ABOUT NATIVE PEOPLES FROM LATIN AMERICA AND THEIR RESPECTIVE HISTORIES AS THEY ARE TOO OFTEN OVERLOOKED, DOING SO, HOWEVER, THROUGH THE CODES OF GENRE CINEMA. IT ALL STARTED WITH A WISH TO REVISIT THE GENRE, AND RENEW IT.

CRISTINA GALLEGO. ON THE ONE HAND, THE FILM IS INDEED THE CONTINUATION OF A CREATIVE PROCESS INITIATED IN OUR PREVIOUS FILMS; FOR CIRO AS DIRECTOR AND FOR ME AS PRODUCER. ON THE OTHER HAND, THERE IS ALSO A DEPARTURE BECAUSE IT'S THE FIRST FILM WE'VE EVER CO-DIRECTED. MY CONTRIBUTION TO EMBRACE OF THE SERPENT WAS SIGNIFICANT FROM A CREATIVE STANDPOINT, ESPECIALLY AS FAR AS THE SCREENPLAY AND EDITING ARE CONCERNED. CO-SIGNING THIS FILM WAS A WAY TO CLARIFY OUR ROLES.

AS YOU SEE IT, WHICH GENRE DOES THE FILM BELONG TO?

CIRO GUERRA. FOR ME IT'S A FILM NOIR, A GANGSTER MOVIE. YET, IT CAN ALSO BE SOMEWHAT OF A WESTERN, A GREEK TRAGEDY AND A GABRIEL GARCÍA MÁRQUEZ-LIKE TALE. IN A WAY, FILM GENRES HAVE BECOME THE MYTHICAL ARCHETYPES OF OUR ERA. SINCE THE DAWN OF TIME, HUMAN BEINGS HAVE USED MYTHS TO EXPLAIN THE ORDER OF THINGS AND GIVE MEANING TO OUR CHAOTIC EXISTENCES WHOSE PURPOSE OFTEN ELUDES US. THIS IS THE FUNCTION THAT GENRES HAVE TODAY: THEY PREDETERMINE OUR UNDERSTANDING OF THE WORLD AND TELL US BEFOREHAND ABOUT THE REGISTER WITHIN WHICH THE STORY IS GOING TO UNFOLD. IN THIS RESPECT, I HAVE ALWAYS CONSIDERED MYSELF AKIN TO THE STORYTELLERS OF PRIMAL CIVILIZATIONS. WHAT WE DO IS SIMILAR TO WHAT THEY WERE DOING IN THEIR CAVES 30,000 YEARS AGO: USING LIGHT AND SHADOWS TO TELL STORIES.

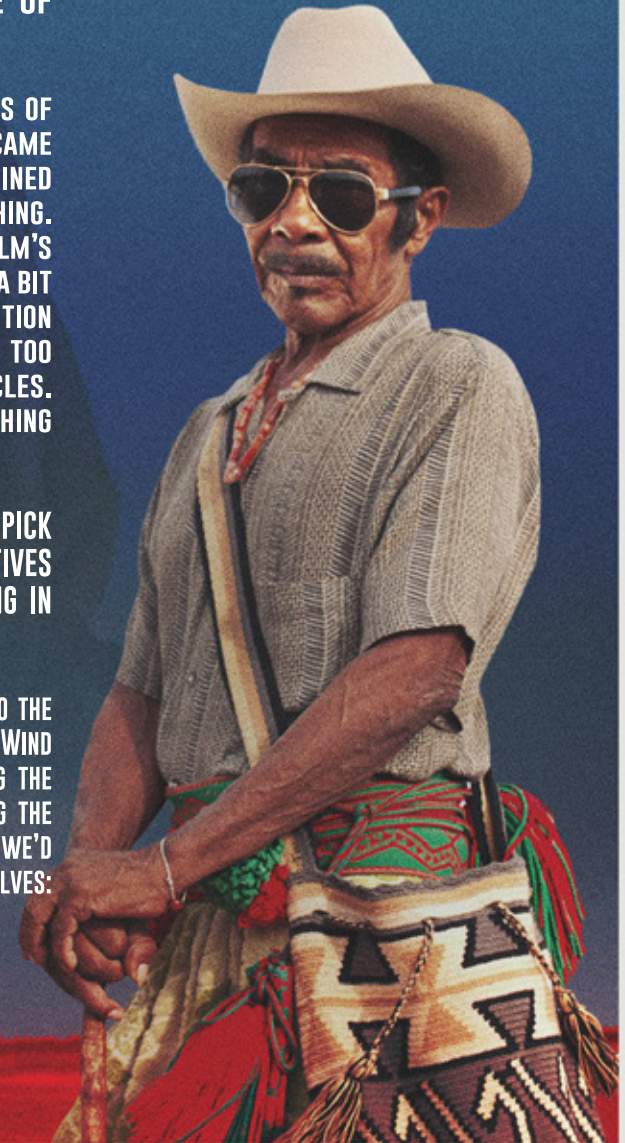
CRISTINA GALLEGU. THE CULTURE THAT WE'RE DESCRIBING IN THE FILM, THE WAYUU PEOPLE, LIVES ACCORDING TO CODES THAT AREN'T UNLIKE THOSE FOLLOWED BY GANGSTERS. THERE IS A CHARACTER, THE PALABRERO, WHOSE ROLE IS SIMILAR TO THE ONE PLAYED BY THE MAFIA'S CONSIGLIERE. IT'S A GENRE THAT IS MUCH APPRECIATED AROUND THE WORLD BUT WHICH OUR CINEMA HAS NOT ALLOWED ITSELF TO EXPLORE FREELY. IN COLUMBIA, IT'S BEEN DIFFICULT FOR US TO APPROPRIATE IT BECAUSE OF THE RAVAGES OF OUR RECENT HISTORY.

WHAT CONNECTIONS ARE THERE BETWEEN THIS FILM AND YOUR PREVIOUS FILM, EMBRACE OF THE SERPENT?

CIRO GUERRA. WE'D BEEN PLANNING TO SHOOT BIRDS OF PASSAGE WELL BEFORE OUR PREVIOUS FILM BECAME SUCCESSFUL. ITS CREATION WASN'T AT ALL DETERMINED BY THAT SUCCESS, AND IT'S A GOOD THING. NEVERTHELESS, WE KNEW, AFTER THE PREVIOUS FILM'S SHOOT, THAT WE WOULD BE AIMING FOR SOMETHING A BIT DIFFERENT. WE FEEL THAT THERE IS TOO MUCH REPETITION IN TODAY'S CINEMA, WHICH TENDS TO BE TOO SELF-INVOLVED AND TO BE GOING AROUND IN CIRCLES. WHAT WE WERE INTERESTED IN DOING WAS PUSHING BOUNDARIES

WHERE DOES THIS STORY COME FROM? WHY DID YOU PICK THIS SPECIFIC PART OF THE BROAD MOSAIC OF NARRATIVES THAT MAKES UP THE HISTORY OF NARCOTRAFFICKING IN COLUMBIA?

CRISTINA GALLEGU. BETWEEN 2006 AND 2007, WE MOVED TO THE NORTHERN COAST OF COLUMBIA TO PREPARE FOR OUR FILM THE WIND JOURNEYS. ONE OF THE SCENES WAS TAKING PLACE DURING THE BONANZA MARIMBERA. WE DID SOME RESEARCH, DISCUSSING THE SUBJECT WITH THE LOCALS. WE WERE TOLD A LOT OF STORIES WE'D NEVER HEARD BEFORE. AT THE TIME, WE'D THOUGHT TO OURSELVES:



A man with a mustache and sunglasses, wearing a patterned shirt and checkered pants, stands in a desert landscape. The background is a blue sky with birds flying and a red-tinted horizon with silhouettes of people on horseback.

“HOW IS IT THAT NO ONE HAS EVER TOLD THIS STORY?”

CIRO GUERRA. THERE HAVE INDEED BEEN NUMEROUS STORIES ABOUT NARCOTRAFFICKING – SO MANY THAT IT’S BECOME A BIT OF A CLICHÉ. THIS SAID, THE APTLY NAMED BONANZA MARIMBERA [A PERIOD OF EXPORTATION OF CANNABIS TO THE USA IN THE 70S AND 80S, PARTICULARLY INVOLVING THE GUAJIRA DESERT, WHERE BIRDS OF PASSAGE WAS FILMED] WAS, IN OUR OPINION, A SIGNIFICANT STORY THAT HADN’T YET BEEN TOLD. IN COLUMBIAN ART, THERE’S OFTEN A GLORIFICATION OF VIOLENCE, AS WELL AS A FASCINATION FOR POWER AND THE MOST BRUTAL ASPECTS OF THIS STORY, YET NO ONE SEEMED INTERESTED IN VENTURING INTO A DEEPER REFLECTION. THIS ONE-SIDED REPRESENTATION APPEARED PROBLEMATIC TO US.

SO, BIRDS OF PASSAGE TELLS AN ALLEGORIC STORY ALLUDING TO COLUMBIA AS A WHOLE RATHER THAN JUST TO THIS DRY LITTLE PATCH IN THE COUNTRY’S NORTH? WHERE DOES THIS STORY COME FROM? WHY DID YOU PICK THIS SPECIFIC PART OF THE BROAD MOSAIC OF NARRATIVES THAT MAKES UP THE HISTORY OF NARCOTRAFFICKING IN COLUMBIA?

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CIRO GUERRA. ABSOLUTELY. THE “BONANZA MARIMBERA” IS THE ORIGINAL STORY, THE STARTING POINT FOR THIS PHENOMENON IN OUR SOCIETY AND OUR LIVES. AS SUCH, IT WAS THE OPPORTUNITY TO ALSO EMBARK UPON A SOCIETAL REFLECTION WHICH WE THOUGHT NECESSARY, AND PARTICULARLY RELEVANT TODAY. THIS STORY HAD THE POTENTIAL TO GO BEYOND A SIMPLE ANECDOTE AND BECOME SOMETHING MUCH MORE PROFOUND.

CRISTINA GALLEGO. IT'S A METAPHOR FOR OUR COUNTRY – A FAMILY TRAGEDY THAT BECOMES A NATIONAL TRAGEDY. BY BROACHING THE PAST, IT ALLOWS US TO UNDERSTAND BETTER WHERE WE'RE AT TODAY AS A COUNTRY.

WHAT DOES THIS STORY ECHO IN THE CURRENT POLITICAL CONTEXT, AFTER THE IMPLEMENTATION OF THE PEACE PROCESS BETWEEN THE GOVERNMENT AND THE FARC?

CIRO GUERRA. IT'S THE RIGHT TIME TO TELL THIS TYPE OF STORY. THE PEACE PROCESS HAS GIVEN US THE OPPORTUNITY TO TAKE A LONG HARD LOOK AT OUR PAST. COLUMBIA IS A COUNTRY WHOSE HISTORY HAS BEEN ERASED IN THE CITIZEN'S MEMORY. THE BONANZA MARIMBERA, FOR INSTANCE, IS AN EPISODE THAT IS ENTIRELY UNKNOWN TO YOUNGER GENERATIONS. THROUGH THIS FILM, OUR INTENTION WAS TO CREATE A TOOL TO PIECE OUR HISTORY BACK TOGETHER.

THE FILM SHOOT WAS PARTICULARLY COMPLICATED, WITH EXTREMELY HARSH WEATHER CONDITIONS AND SEVERE LOGISTICAL DIFFICULTIES...

CRISTINA GALLEGO. WE SHOT THE FILM IN A CLIMATE OF CONSTANT THREAT AND CONCERN. WE HAD TO BUILD RETENTION DIKES TO PREVENT THE SET FROM BEING FLOODED, AS IT KEPT HAPPENING. IT WAS HIGHLY PHYSICAL AND ARDUOUS WORK AND WE MADE IT

THROUGH BY PRAYING TOGETHER. FACED WITH CONSTANTLY INCREASING DIFFICULTIES, WE MUSTERED REMARKABLE SPIRITUAL STRENGTH.

CIRO GUERRA. IT WAS, WITHOUT THE SLIGHTEST DOUBT, OUR MOST COMPLEX FILM SHOOT. THE GUAJIRA IS A BARREN, WILD LAND – A HARSH, UNFORGIVING TERRITORY WHERE NOTHING IS EVER FOR GOOD OR TAKEN FOR GRANTED... WE WERE CONFRONTED WITH SEVERELY BAD WEATHER, A SAND STORM AND A MONUMENTAL THUNDERSTORM, THE HEAVIEST IN SIX YEARS, WHICH TOTALLY DESTROYED TWO OF OUR FILM SETS. IT'S A FILM FOR WHICH WE HAD TO FIGHT FOR EVERY SINGLE TAKE, EVERY SINGLE PICTURE ON OUR REEL.

DOES THE FILM CORRESPOND TO A WISH TO PRESERVE, FROM AN ETHNOLOGICAL STANDPOINT, THE WAYUU PEOPLE'S CULTURE, AS WAS THE CASE FOR THE PEOPLES OF THE AMAZON REGION IN EMBRACE OF THE SERPENT?

CIRO GUERRA. WELL, THERE IS, HOWEVER, A FUNDAMENTAL DIFFERENCE: THE WAYUU ARE THE MOST WIDELY REPRESENTED ETHNIC GROUP IN COLUMBIA. UNLIKE THE PEOPLES FOUND AROUND THE AMAZON RIVER, THEIR CULTURE IS QUITE ALIVE TODAY AND IS NOT AT RISK OF BECOMING

EXTINCT, PERHAPS BECAUSE IT HASN'T RUBBED SHOULDER MUCH WITH THE REST OF THE COUNTRY OR WESTERN CULTURE. THIS SAID, MAKING FILMS REMAINS, FOR ME, A TOOL THAT ALLOWS US TO APPROACH AND



DISCOVER OTHERS. IT'S ALMOST LIKE A FORM OF TRANSPORTATION: IT HAS THE POWER TO TAKE US TO PLACES WHERE PEOPLE SEE LIFE AND THE WORLD IN A WAY THAT IS QUITE OPPOSITE TO OURS. MAKING FILMS IS AN ADVENTURE AND SEEING THEM SHOULD BE ONE TOO.

WHAT DID THE CHOICE TO CODIRECT THE FILM MEAN TO YOU?

CIRO GUERRA. WITH CRISTINA, WE LONG AGO STARTED A COLLABORATION PROCESS THAT HAS KEPT ON GROWING DEEPER WITH EACH OF THE FILMS WE'VE MADE TOGETHER. IN *EMBRACE OF THE SERPENT*, HER POINT OF VIEW STRONGLY INFLUENCED THE CREATIVE APPROACH. CODIRECTING WAS THUS THE NATURAL NEXT STEP. CRISTINA WAS INVOLVED IN ALL THE STAGE DIRECTION DECISIONS, IN THE WORK WITH THE ACTORS, IN THE TONE AND THE SPIRIT OF THE FILM. THERE WAS NO SPECIFIC DISPATCH OF TASKS, AS IT CAN SOMETIMES BE THE CASE IN FILMS THAT ARE CO-DIRECTED. BESIDES, IT WAS A STORY IN WHICH WE WANTED TO INSTILL A STRONGLY ASSERTED FEMININE VIEWPOINT. HER CONTRIBUTION PARTICULARLY ENHANCED THIS SPECIFIC ASPECT.

INDEED, THE FEMALE CHARACTERS HAVE A CENTRAL ROLE, WHEREAS A HOLLYWOOD-MADE FILM NOIR WOULD PROBABLY HAVE RESTRICTED THEM TO SUPPORTING CHARACTER PARTS.

CIRO GUERRA. IT'S SOMETHING THAT NATURALLY BEFITS THE WAYUU CULTURE, A MATRILINEAL SOCIETY, INDEED A NEARLY MATRIARCHAL SYSTEM WHERE WOMEN MAKE ALL THE

DECISIONS AND SHOULD THE WEIGHT OF THE SOCIAL GROUP AS A WHOLE.

CRISTINA GALLEGO. IN THE WAYUU COMMUNITY, WOMEN HANDLE MATTERS OF BUSINESS AND POLITICS. AT THE SAME TIME, IT'S ALSO A CULTURE HEAVILY IMBUE WITH MALE CHAUVINISM. WHILE DOING OUR RESEARCH WORK TO WRITE THE STORY, WE OBSERVED THAT MANY PEOPLE DENIED WOMEN'S PARTICIPATION IN NARCOTRAFFICKING. "THEY JUST STAYED AT HOME," PEOPLE WOULD TELL US. WE SOON DISCOVERED THAT THIS OBVIOUSLY WASN'T EXACTLY TRUE.

I DIDN'T WANT THIS TO BE ANOTHER "GODFATHER" STORY BUT RATHER A "GODMOTHER" STORY. HENCE THE CHARACTER OF THE MATRIARCH PLAYED BY CARMINA MARTÍNEZ, A STAGE ACTRESS WHO HAD NEVER WORKED ON A FILM BEFORE.

ONCE AGAIN, YOU WORKED WITH A MIX OF PROFESSIONAL AND NON-PROFESSIONAL ACTORS. WHY DID YOU USE THIS MIX OF PROFILES? HOW DID THEY EXCHANGE AND COMMUNICATE DURING THE FILM SHOOT?

CRISTINA GALLEGO. AT FIRST, WE WANTED TO SHOOT WITH ACTORS WHO CAME FROM THIS TERRITORY BUT THERE ARE NO PROFESSIONAL ACTORS WHO SPEAK THE WAYUU PEOPLE'S LANGUAGE. WE ORGANIZED A LONG CASTING BUT DIDN'T FIND ANY. FURTHERMORE, IT WAS IMPORTANT FOR US THAT THE



ACTORS PLAYING THE LEADING PARTS BE ABLE TO BEAR THE FULL WEIGHT OF THEIR ROLES, UNDERGOING A PHYSICAL TRANSFORMATION AND BEING MARKED BY THE PASSAGE OF TIME AS THE FILM UNFOLDS. WE ENDED UP CHOOSING PROFESSIONAL ACTORS FOR THE LEADING ROLES, SOME OF WHOM DO COME FROM THE GUAJIRA REGION, LIKE CARMINA MARTÍNEZ AND JOSÉ ACOSTA.

CIRO GUERRA. IT'S AN INTERESTING WAY OF WORKING BECAUSE THE PROFESSIONAL ACTORS BRING THEIR METICULOUSNESS AND DISCIPLINE, TOOLS THAT ARE NEEDED ON ANY SET, ALONG WITH THE AURA THAT ENSHROUDS THEIR TRADE. FOR THEIR PART, THE NON-PROFESSIONAL ACTORS BRING A WEALTH OF EXPERIENCES TO THE TABLE, ALL THE THINGS THAT PROFESSIONAL ACTORS CAN'T FULLY PLAY BECAUSE IT'S NOT A LIFE EXPERIENCE THEY CAN DRAW UPON. AFTER A LONG QUEST, WE FOUND NON-PROFESSIONAL ACTORS IN SEVERAL RANCHERÍAS, THE TRADITIONAL RESIDENCES OF THE WAYUU PEOPLE OF THE GUAJIRA REGION.

WHAT WILL YOUR NEXT PROJECT BE ABOUT?

CIRO GUERRA. I'M CURRENTLY WORKING ON AN ADAPTATION OF THE J.M. COETZEE'S NOVEL, WAITING FOR THE BARBARIANS, WHICH I'LL BE FILMING BEFORE THE END OF THE YEAR, WITH ROBERT PATTINSON IN ONE OF THE LEADING ROLES. I'M NOT OVERLY CONCERNED ABOUT WORKING IN A DIFFERENT COUNTRY AND IN A LANGUAGE THAT ISN'T MINE. I'M PROFOUNDLY TOUCHED BY THE STORY'S POWERFUL NARRATIVE AND WHEN THAT HAPPENS, EVERYTHING ELSE BECOME SECONDARY. THE NOVEL, A PARABLE ON RACISM IN SOUTH AFRICA, IS FASCINATING, BECAUSE IT IS A COMPLEX, HUMAN AND MORAL STORY WHICH, THROUGH AN ALLEGORY, SPEAKS ABOUT THE

WORLD AS IT IS TODAY. IT CONTAINS ALL THE ELEMENTS THAT I FIND ESSENTIAL IN A STORY. AND IT'LL MAKE FOR A FILM UNLIKE ANY I'VE SEEN BEFORE, WHICH IS ALWAYS MY MAIN MOTIVATION AS A DIRECTOR.

CRISTINA GALLEGO. WE ALSO HAVE A NEW PROJECT TOGETHER, FOR WHICH I'M CURRENTLY CONDUCTING RESEARCH WORK. IT WILL BE ABOUT A CHARACTER THAT HISTORY HAS FORGOTTEN: A WOMAN WHO IS ABSOLUTELY UNKNOWN TODAY ALTHOUGH SHE PLAYED A PIVOTAL ROLE IN THE PROCESS THAT LED TO THE INDEPENDENCE OF LATIN AMERICA.



CRISTINA GALLEGO, DIRECTOR BIO/FILMOGRAPHY

BORN IN BOGOTÁ IN 1978. GRADUATED FROM FILM SCHOOL IN THE NATIONAL UNIVERSITY AND FROM MARKETING AND ADVERTISING. IN 2001, SHE CREATED THE COMPANY CIUDAD LUNAR TOGETHER WITH CIRO GUERRA AND HAS PRODUCED HIS FEATURES LA SOMBRA DEL CAMINANTE (SAN SEBASTIAN 2004), THE WIND JOURNEYS (CANNES – UN CERTAIN REGARD, 2009) AND EMBRACE OF THE SERPENT (DIRECTOR'S FORTNIGHT 2015, OSCAR NOMINEE 2016), SHE ALSO HAS EDITORIAL CREDITS IN THE LAST TWO. SHE'S ALSO PRODUCED FILMS FROM DIRECTORS SUCH AS PEDRO AGUILERA (SISTER OF MINE, ROTTERDAM 2017), ABNER BENAHEM (RUBEN BLADES IS NOT MY NAME, SXSW 2018) AND ANNEMARIE JACIR (WAJIB, LOCARNO 2017, CO-PRODUCER).

SHE TEACHES AT VARIOUS FILM SCHOOLS AND HAS BEEN INVITED AS A SPEAKER AT THE UNITED NATIONS IN GENEVE AND TED TALKS BOGOTÁ.

PÁJAROS DE VERANO ("BIRDS OF PASSAGE") IS HER DIRECTING DEBUT.





CIRO GUERRA, DIRECTOR BIO/FILMOGRAPHY

BORN IN RÍO DE ORO (CESAR, COLOMBIA) IN 1981. HIS FIRST TWO FEATURE FILMS, LA SOMBRA DEL CAMINANTE / THE WANDERING SHADOWS (2004) AND LOS VIAJES DEL VIENTO / THE WIND JOURNEYS (2009), WERE SELECTED IN MANY INTERNATIONAL FILM FESTIVALS, INCLUDING CANNES (UN CERTAIN REGARD), TORONTO, SAN SEBASTIAN, ROTTERDAM, LOCARNO, TRIBECA, LONDON, HONG KONG, CAIRO, JERUSALEM AND HAVANA. BOTH FILMS WERE RELEASED COMMERCIALY IN SEVERAL COUNTRIES AND RECEIVED MORE THAN 40 INTERNATIONAL AWARDS; AND ARE WIDELY ACKNOWLEDGED AS TWO OF THE GREATEST COLOMBIAN FILMS OF ALL TIME. EL ABRAZO DE LA SERPIENTE / EMBRACE OF THE SERPENT, HIS THIRD FEATURE, WON THE TOP PRIZE AT THE DIRECTOR'S FORTNIGHT IN CANNES 2015 AND BECAME THE FIRST COLOMBIAN FILM TO BE NOMINATED FOR THE ACADEMY AWARD FOR BEST FOREIGN LANGUAGE FILM.



NATALIA REYES

EVEN BEFORE BEING CERTAIN THAT SHE WOULD PLAY A WAYÚU WOMAN IN THE NEW FILM BY CRISTINA GALLEG0 AND CIRO GUERRA, BIRDS OF PASSAGE, THE ACTRESS NATALIA REYES BECAME INTERESTED IN THIS CULTURE. THE FIRST THING SHE DID WAS TO LEARN WAYUUNAIKI WITH THE HELP OF AN INDIGENOUS WOMAN FROM THIS ETHNIC GROUP. SHE MADE AN IMMERSION TRIP TO LA GUAJIRA THAT LASTED ABOUT FOUR MONTHS, INCLUDED ISOLATING HERSELF IN A PLACE IN THE SETTLEMENT, AS DICTATED BY CULTURE FOR GIRLS IN HIS STEP TO “MAJAYU”, AND EVEN SHE LEARNED TO WEAVE.

NATALIA WAS CLEAR THAT SHE DIDN'T WANT ONLY IMITATE THE SOUNDS IN HER DIALOGUES BUT ALSO SHE WANTS UNDERSTAND THE SYSTEM OF THAT LANGUAGE. BUT IF GETTING UNDERSTOOD AND SPEAK IN WAYUUNAIKI WAS A CHALLENGE, THE YONNA DANCE WASN'T LESS. “I LEARNED IN THE SETTLEMENT, WITH A LOT OF REHEARSAL, TO STEP ON THE SAND, TO GO ONE AFTERNOON WITH THE GIRLS AND THEY DANCED, THEN I DANCED, LATER WE DANCED TOGETHER. EVERYTHING IN THIS FILM IS MORE THAN ACTING PREPARATION, IT'S MORE AN ANTHROPOLOGICAL PROCESS. FINALLY, IT'S LIKE THE WORK OF CIRO AND CRISTINA HAS BEEN, A VERY BROAD SUBJECT OF OBSERVATION AND LISTENING, OF ABSORBING EVERYTHING YOU CAN.



CARMIÑA MARTÍNEZ

CARMIÑA WAS BORN IN THE GUAJIRO MUNICIPALITY OF BARRANCAS, BUT HER INTEREST IN STUDYING ACTING TOOK HER FAR AWAY FROM THOSE WONDERFUL PLACES, WHERE SHE LIVED HER CHILDHOOD AND ADOLESCENCE, AMONG GAMES, SONGS, MASKS, DANCES, COSTUMES AND A SUGGESTIVE CARIBBEAN SEA NEXT TO THE DESERT.

“REPRESENT URSULA IS TO RE-FILL MYSELF WITH MY ROOTS, RETURN TO MY LAND AND HAVE THE HAPPINESS OF REPRESENTING IT WITH ALL HONESTY AND PURITY”. CARMIÑA'S REFERENCE TO HER ROOTS HAS TO DO WITH HER MATERNAL GRANDMOTHER, AN INDIGENOUS WAYÚU WOMEN WHO LIVED IN A SETTLEMENT UNTIL SHE FELL IN LOVE WITH AN ARIJUNA IN THE EARLY 20S, WHEN IT WAS DIFFICULT FOR A WOMAN NOT TO MARRY A MAN FROM HER OWN COMMUNITY. “SHE LEFT EVERYTHING AND WENT WITH HIM. THEY HAD TWO DAUGHTERS, MY MOTHER WAS THE YOUNGEST, AND WHEN SHE BORN MY GRANDMOTHER DIED”. ONLY WITH THE YEARS HER MATERNAL UNCLES BEGAN TO ACCEPT HER MOTHER, WAYÚU BY MATRILINEAL LINE, HER BLACK FATHER AND HERSELF .



A man with a mustache, wearing a straw hat with a geometric pattern and dark sunglasses, is shown from the chest up. He is wearing a light-colored, vertically striped button-down shirt. The background is a deep blue sky with several birds in flight. In the lower portion of the image, a group of people on horseback is visible against a bright red ground, suggesting a sunset or sunrise. The overall aesthetic is that of a film still or a promotional image for a documentary or movie.

JOSE ACOSTA

JOSE IS AN INDIGENOUS DESCENT ON BOTH SIDES, HIS MATERNAL GRANDPARENTS WAS FROM NATAGAIMA IN TOLIMA AND HIS PATERNAL GRANDMOTHER BELONGING TO THE WAYÚU CULTURE, FROM WHICH SHE LEFT WHEN SHE MARRIED WITH AN ARIJUNA. "MAYBE THAT'S WHY MANY THOUGHT THAT I REALLY WAS A WAYÚU".

THIS WAS A HUGE COMMITMENT OF THE ACTOR WITH THE COMMUNITY, SO HE SHARED WITH THEM, NOT TO FULLY LEARN THEIR LANGUAGE, WHICH WAS IMPOSSIBLE IN THE WEEKS THAT THE SHOOTING LASTED, BUT TO LEARN MORE ABOUT THEIR CULTURE, LEARN TO DANCE THE YONNA AND TO UNDERSTAND THE CUSTOMS MEANING, FOR EXAMPLE THAT NEVER A WAYÚU KNEE TOUCHES THE EARTH, NOT EVEN TO PICK UP SOMETHING FROM THE FLOOR.

BIRDS OF PASSAGE

A FILM BY CRISTINA GALLEGO & CIRO GUERRA

CREDITS

DIRECTED BY : CRISTINA GALLEGO / CIRO GUERRA

WRITTEN BY: MARÍA CAMILA ARIAS / JACQUES TOULEMONDE
STORY BY: CRISTINA GALLEGO

PRODUCED BY: KATRIN PORS / CRISTINA GALLEGO

PRODUCTION COMPANIES: CIUDAD LUNAR, BLOND INDIAN FILMS,
PIMIENTA FILMS, FILMS BOUTIQUE, SNOWGLOBE.

IN ASSOCIATION WITH: CARACOL TV, DAGO GARCÍA, CINECOLOMBIA,
BORD CADRE FILMS, LABO DIGITAL, EFD

CO-PRODUCERS: JEAN CHRISTOPHE SIMON, NICOLÁS CELIS,
SEBASTIÁN CELIS, SANDINO SARAVIA VINAY, MIKKEL JERSIN,
EVA JAKOBSEN, CARLOS E. GARCÍA, MARIA EKERHOVD,
JAMAL ZEINAL ZADE, DAN WECHSLER

INTERNATIONAL SALES: FILMS BOUTIQUE

CAST

CARMIÑA MARTÍNEZ
JOSE ACOSTA
JHON NARVÁEZ
NATALIA REYES
JOSE VICENTE COTES
JUAN MARTÍNEZ
GREIDER MEZA

ÚRSULA (THE MOTHER)
RAPHAYET (THE SON-IN-LAW)
MOISÉS (THE FRIEND)
ZAIDA (THE DAUGHTER)
PEREGRINO (THE UNCLE)
ANÍBAL (THE COUSIN)
LEONIDAS (THE SON)

