

Épiphanie

Un film de Víctor Bárcena





Being at a school excursion in France, a small Rom girl finds a badly injured little bird, unable to join those of its kind in their autumn migration, which is about to conclude and makes them head towards distant coasts.



One year later, those very flocks plough through those skies again, but a deportation sentence to Romania is imposed to the girl's family, making it impossible that she releases the bird she rescued to fly and get to the sea.



Already a teenager, the girl leaves the poor place where she lives and begins a travel to those coasts she still doesn't know. Very far from them, captive in Spain, only the help of a boxer could make her see that dream come true.

EQUIPO ARTÍSTICO

Muchacha	Julia Fournier	Los niños	Adrián García
Niña	Valentina Navarre		Ainhoa Aoun
Boxeador	Víctor Bárcena		Aitana y Léa Maachi Idrissi
Profesora 1	Lucía Valverde		Alexandra Díaz
Hombre	Andrey Yaroshenko		Ariadna Navarre
Jefe de Gendarmes	Miko Jarry		Beatriz Botas
Boxeador Joven	Ovidiu Hategan		Benjamín Uría y Jara García
Profesora 2	Lou Rechimbeaud		Carlos Crespo
Padre	David Elorz		Carlos Fernández
Madre	Mariana Talpalaru		Carlota Rodríguez
Hermano Niño	Abel Blasco		Celia y Gauthier Castillo
Camarera	Cristina Bertrand		Daniela González
Modelo Revista de Moda	Sherezade Atiénzar		Elena Muriel
Profesor 1	Sergio Peiró		Emil Mahari
Profesor 2	Jean-Baptiste Costa		Erika González
Hermano Adolescente	Mario Blasco		Inés Rodrigo
Gendarme	Mauro Castrillon		Julia Puente

MÚSICA

Composición Principal	'Eja Mater' - 'Stabat Mater' RV621, A. Vivaldi	
	Interpretada por el Ensemble Matheus	
Piezas Adicionales	'Nana Romaní' - Cantada por Irina Muscalouiu, 'Nunuta'	
	'Inspiration' - Libra Makowski	
	'Deep Trance Music' - Yankee S.	

Adrián García
Ainhoa Aoun
Aitana y Léa Maachi Idrissi
Alexandra Díaz
Ariadna Navarre
Beatriz Botas
Benjamín Uría y Jara García
Carlos Crespo
Carlos Fernández
Carlota Rodríguez
Celia y Gauthier Castillo
Daniela González
Elena Muriel
Emil Mahari
Erika González
Inés Rodrigo
Julia Puente
Leyre Moraleda
Lucía Ayllón
Mónica Rozas
Natalia Nieto
Olivia Leclercq
Patricia Gaitán
Rubén Sanz

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Óscar Villa, Xabi Villa, Cristina Mochales, Miguel Arteaga, Antonio Velázquez

EQUIPO TÉCNICO

Guión, Producción y Dirección	Víctor Bárcena	Ayudante de Cámara	Elena Salcedo
Director de Fotografía y Cámara	Julio Llorente	Auxiliares de Cámara	Andrés Paduano
Diseño de Producción	Rami Arda		Flora Sabata
Sonido Directo	Marcos Sánchez		Marta Miguélez
Casting	Víctor Bárcena	Operadores de Movi	Diego Comendador
Directora de Producción	Rebeca García		Pablo Rodal
Maquillaje y Tattoo FX	Teresa Álvarez	Steadycam	Diego Comendador
Montaje de Imagen y Sonido	Víctor Bárcena		Eduardo Martínez
Efectos especiales en el set	Raúl Romanillos	DIT	Rafael Sánchez
	David Campos	Foto Fija	Laura Nogales
Digital Compositing & FX	Víctor Bárcena	Diseño de Vestuario	Alicia F. Sánchez
Jefe de Eléctricos	Basilio Medina	Auxiliares de Producción	Pablo Vilas
Ayudantes de Dirección	Jaime Dezcallar		Javier G. Blasco
	Eduardo Garteizgogeoasca		Samuel Rojo
Scripts	Miguel Ángel Trudu	Maquillaje Adicional	Patricia Barrena
	Aitor Iturriza	Eléctricos	Pedro Segura
Auxiliares de Dirección	Joan Ramis		Hugo Domínguez
	Natalia Ruiz		Daniel Borbujo
Fotografía Time-Lapse	Víctor Bárcena	Traducciones al francés	Soizick Ruellan

EQUIPO DELUXE MADRID (Etalonaje, Mezclas y Máster DCP)

Director Cine Digital	Juanjo Carretero	Data Management	Sergio Gorrón
Director de Producción	Guillermo Peña	Máster Cine Digital	Yolanda Hurtado
Directora Comercial	Vanessa Ruiz		Pablo Polo
Director de Producción Mezclas	Pedro Summers		Elena Araco
Coordinación de Postproducción	Ángela Hernández	Etalonaje	Guillermo Peña Jr.
	Pedro Lozano	Mezclas	Mario González

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Filmed with lenses by



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Cortometraje rodado íntegramente en localizaciones de La Coruña, Guadalajara y Madrid (España)
Ningún animal ha sufrido daño alguno durante el rodaje
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Víctor Bárcena (Madrid 1979) is a Spanish filmmaker. After having graduated in Aerospace Engineering, he obtained a MFA in Film Directing. His profound vision of cinema as a total form of art has made him entirely devote his efforts so far to making such conception come true in an independent and singular filmography. His experience as a director, screenwriter and producer is the following:

- 1) 'Owned places'
(2007, 55'. HD. Documentary, ecam)
- 2) 'Néstor Basterretxea, time and life'
(2007, 9'. HD. Documentary, DIES IRAE FILMPRODUKTION)
- 3) 'The hands of Abel'
(2009, 20'. 35mm. Live Action Film, DIES IRAE FILMPRODUKTION)
- 4) 'Épiphanie'
(2016, 30'. DCP. Live Action Film, DIES IRAE FILMPRODUKTION)

His awards and nominations, as of June 2016, are the following:

- 1) International Ambassador Award for 'The hands of Abel'
Rhode Island International Film Festival 2009 (USA) (AMPAS Qualifying Festival)
- 2) Best Hispanic Filmmaker Award for 'The hands of Abel'
Nashville Film Festival 2009 (USA) (AMPAS Qualifying Festival)
- 3) Best of the Festival Audience Selection for 'The hands of Abel'
Open Air Film Fest Weiterstadt 2009 (Germany)
- 4) Best Drama Nomination for 'The hands of Abel'
Portobello Film Festival 2009 (UK)



Julia Fournier is an actress from Spain. She holds a BA in Acting by the Royal School of Dramatic Arts of Madrid. She has worked in several stage plays, like 'Viejos', by Cachaba Theater, 'Documentos', 'Fatum' or 'La inapetencia y la extravagancia'. Julia has performed as well micro stage plays for babies like 'En un lindo bazar' and 'Silly machine', by Microteatro Infantil.

She has appeared in several TV series broadcast in Spain, like 'Aída', 'El comisario', 'El internado', 'Doctor Mateo', 'Cuestión de sexo' or 'Cuéntame cómo pasó', and in TV movies like 'Masala', by Pedro Calvo, 'El asesino dentro del círculo', by Pedro Costa and Fernando Cámara, or 'La última guardia', by Manuel Estudillo. Julia has played leading roles in short films like 'The light thief', by Eva Doaud, or 'Requiem Lost', by Stephanie Mitchell.

'Épiphanie', short film in which she plays the Girl, one of the leading characters, being her performance in it among the most remarkable and demanding ones in her career, is her last short film project.



Julio Llorente studied Cinematography at CEV Film School, and graduated in Audiovisual Communication at Carlos III University, in Madrid. After developing his career as a cinematographer in Spain he moved to Mexico City, where he currently photographs documentaries and commercials.



Jaime Dezcallar (1981) is a filmmaker from Madrid (Spain). Ever since he was a child he has been looking for stories. He graduated with a Master in law and business administration because he was not aware on time that one could start a career in a different field... but as soon as he did that, he studied theater and film writing and directing at the New York Film Academy.

Jaime has been working ever since 2004 in film, television, theater and commercials as a creative director, scriptwriter and film director. He has directed several short films, among which 'The last moments of Leopldo Berenguer' (2010), 'The bird spider' (2011) and 'The Ogre' (2016) are the most remarkable ones.



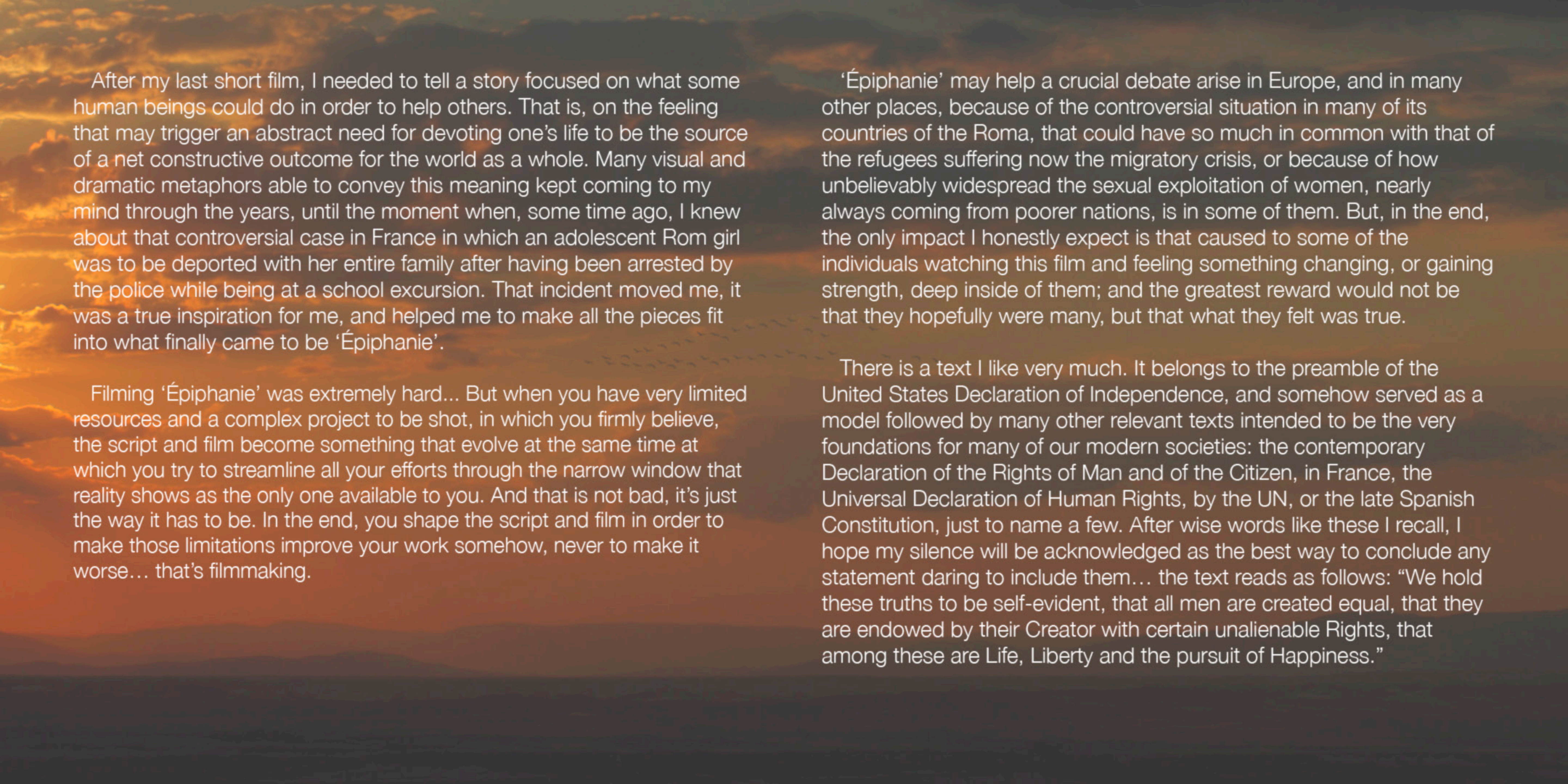
Thanks to cinema, if it can be understood as an art eminently conquered by some narrative figurativism, we cry, we laugh, we feel hope, astonishment sometimes, witnessing the recreation of lives that nothing appear to have in common with ours.



'Épiphanie' is a stylized depiction of certain life testimonies, inside of whose dramatic dynamics it seems not to be necessary to watch another one in order to make its characters be thrown to a catharsis, and to everything it would eventually procure.



'Épiphanie' claims the barest naturalism of its original inspiration, even when, in a paradoxically coherent way, and as a marked will of style, such naturalistic vocation formally evolves in a radical manner regarding its manifestation along the film.



After my last short film, I needed to tell a story focused on what some human beings could do in order to help others. That is, on the feeling that may trigger an abstract need for devoting one's life to be the source of a net constructive outcome for the world as a whole. Many visual and dramatic metaphors able to convey this meaning kept coming to my mind through the years, until the moment when, some time ago, I knew about that controversial case in France in which an adolescent Rom girl was to be deported with her entire family after having been arrested by the police while being at a school excursion. That incident moved me, it was a true inspiration for me, and helped me to make all the pieces fit into what finally came to be 'Épiphanie'.

Filming 'Épiphanie' was extremely hard... But when you have very limited resources and a complex project to be shot, in which you firmly believe, the script and film become something that evolve at the same time at which you try to streamline all your efforts through the narrow window that reality shows as the only one available to you. And that is not bad, it's just the way it has to be. In the end, you shape the script and film in order to make those limitations improve your work somehow, never to make it worse... that's filmmaking.

'Épiphanie' may help a crucial debate arise in Europe, and in many other places, because of the controversial situation in many of its countries of the Roma, that could have so much in common with that of the refugees suffering now the migratory crisis, or because of how unbelievably widespread the sexual exploitation of women, nearly always coming from poorer nations, is in some of them. But, in the end, the only impact I honestly expect is that caused to some of the individuals watching this film and feeling something changing, or gaining strength, deep inside of them; and the greatest reward would not be that they hopefully were many, but that what they felt was true.

There is a text I like very much. It belongs to the preamble of the United States Declaration of Independence, and somehow served as a model followed by many other relevant texts intended to be the very foundations for many of our modern societies: the contemporary Declaration of the Rights of Man and of the Citizen, in France, the Universal Declaration of Human Rights, by the UN, or the late Spanish Constitution, just to name a few. After wise words like these I recall, I hope my silence will be acknowledged as the best way to conclude any statement daring to include them... the text reads as follows: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."

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