

Símio Filmes, Vilarejo Filmes, Lunática

present



# PROPERTY

A film by Daniel Bandeira

BRAZIL | 101 MIN | 2023 | 2.35 | SOUND 5.1



## INTERNATIONAL SALES

Loco Films  
42 rue Sedaine 75011 PARIS  
laurent.danielou@loco-films.com  
+33 6 64 20 91 60

## VILAREJO FILMES

Kika Latache  
+ 55 (81) 98838-1869  
kika@vilarejo.com.br  
kika@vilarejofilmes.com.br

## LOGLINE

When rebelling workers occupy Teresa's family estate, she flees at the last minute into her armoured car. She is trapped, but refuses to negotiate. A thriller where two universes are about to collide.

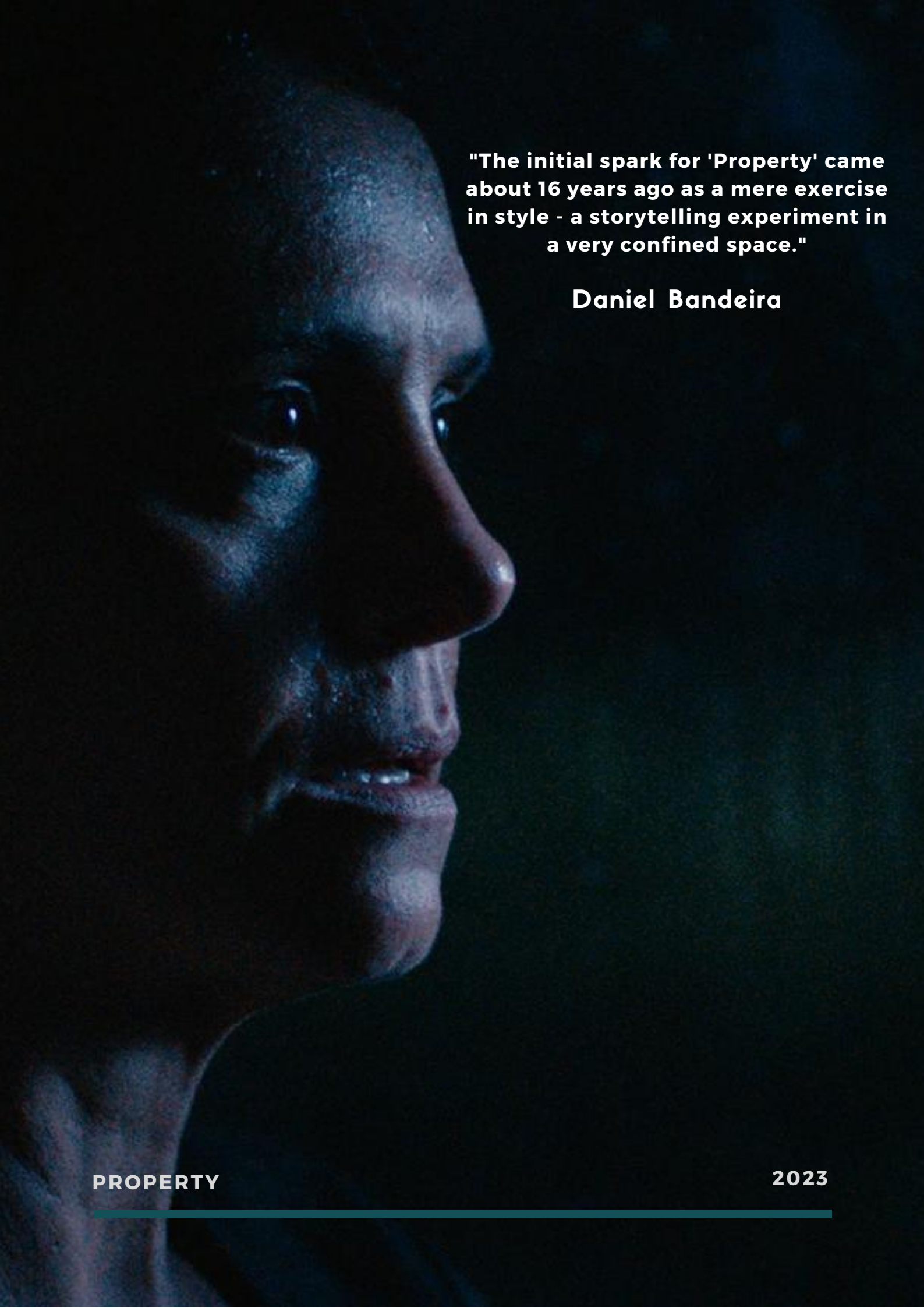
## SYNOPSIS

Teresa and her husband travel to their family farm to take refuge from urban violence. But there they face a revolt by local workers, alarmed by the imminent loss of their homes. She locks herself in her armoured car, but is unable to start it. Meanwhile, workers try to communicate with her and if necessary, take her out by force. The layer of armour that separates these two universes may not be enough to contain the fear and violence that grows every passing minute.





"PROPERTY" is the second feature film written and directed by Daniel Bandeira. Cinematography by Pedro Sotero ("Bacurau", "Aquarius", "Gabriel and the Mountain"), production design by Maíra Mesquita ("Corpo Elétrico", "Boi Neon", "Periscópio") and editing by Matheus Farias ("Uninhabitable", "Caranguejo Rei"). The film stars Malu Galli ("Além da Ilusão", "O Xangô de Baker Street") and Zuleika Ferreira ("Baile Perfumado"). Also in the cast are Tavinho Teixeira ("Batguano" and "Sol Alegria") and Samuel Santos, founder of "O Poste", a black theater group from Recife.



**"The initial spark for 'Property' came about 16 years ago as a mere exercise in style - a storytelling experiment in a very confined space."**

**Daniel Bandeira**

## Daniel Bandeira



**Daniel Bandeira** started in the audiovisual sector in 2001 through his production company, Símio Filmes. As an editor, he collaborated with several directors from Recife's cinema wave, such as Kleber Mendonça Filho, Camilo Cavalcanti and Gabriel Mascaro.

In 2007, he debuted as a writer and director in feature films with his film "Amigos de Risco". Since then, he co-directed some short films, like "Sob a Pele" (2011), with Pedro Sotero and "Soledad" (2015), with Joana Gatis and Flávia Vilela. As an editor, he edited the features "The Devil's Knot" (2018), a collective production by Vermelho Profundo and Brasil S/A, by Marcelo Pedroso, for which he won the Best Editing award at the 2014 Brasília Film Festival. "Property" is his second feature film project.

### Contact

+55 (81) 99249-0706

danielbandeira79@gmail.com

# INTERVIEW WITH DANIEL BANDEIRA

BY JULIO CAVANI

**Julio Cavani:** *In what socioeconomic context does the story told by the film take place, and how does this affect the behavior of the characters?*

**Daniel Bandeira:** The context of "Property" in Brazil is pretty much the same today: contemporary on the surface, but still profoundly reactionary in its structure. Ancient codes govern our labor, race, and class relations. They are so ingrained in our society that we act based on assumptions: the rich fear the resentment of the poor, and the poor fear the abuse of power by the rich. This is how fear and violence continue to rule our society.

**JC:** *How does the racial factor interfere with the plot unfolding, and how was this thought out in the casting?*

**DB:** Brazil has a wide range of skin tones, and each combination represents a complex set of histories and interrelationships. Non-white skin, causes anxiety – a silent fear that the long-repressed upheaval will erupt in violence. The various shades of dark skin in Property tell a long history of ethnic confluence that eventually formed the identity of the working class: non-white hands are associated with labor and subservience, which causes astonishment when used for defense or to express discontent. Much of this history of exclusion was experienced firsthand by cast members, who brought their perspectives to the film.

**JC:** *During the production process, what was the scenario in Brazil regarding the support of film productions? What was favorable and unfavourable?*

**DB:** Brazil was going through a difficult election season at the time of the shoot. We were keeping an eye on the news while we were shooting, and the election of a disastrous far-right government that was opposed to social, cultural, and scientific programs happened on the same day as our last day of filming. The COVID-19 pandemic exacerbated four years of intense societal unrest. "Property" was concealed during that time and now appears as Brazil is reopening to the rest of the world and recalling its historical debts.

**JC:** *Aesthetically, does the film seek a realistic, explicit, rawness, or does it make more poetical choices?*

**DB:** Violence, in its various degrees, is one of the basic tools of genre films. It is part of its appeal to the audience and its strategy to generate a response from them. If violence can be used to desensitise the spectator, in "Property" we attempt to aggravate an open wound that needs to be treated in some way. When it comes to portraying violence, every act has been thought through thoroughly.

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## Cast

**Malu Galli - Teresa**

**Zuleika Ferreira - Antonia**

**Tavinho Teixeira - Roberto**

**Samuel Santos - Dimas**

**Edilson Silva - João da Cruz**

**Ane Oliva - Sandra**

**Luana Vitória - Iara**

**Carlos Amorim - Walter**

**Roberta Lúcia - Cristina**

**Aruandhê Pereira - Junior**





# Crew

<b>Production Companies</b>	Símio Filmes Vilarejo Filmes Lunática
<b>Producers</b>	Kika Latache Lívia de Melo
<b>Screenplay</b>	Daniel Bandeira
<b>Director</b>	Daniel Bandeira
<b>DOP</b>	Pedro Sotero, abc
<b>Production Designer</b>	Maíra Mesquita
<b>Make-up</b>	Tayce Vale
<b>Costumes</b>	Andrea Monteiro
<b>Sound</b>	Lucas Caminha
<b>Editing</b>	Matheus Farias, edt
<b>Sound Designer</b>	Nicolau Domingues, a3ps
<b>Music</b>	Caio Domingues Nicolau Domingues
<b>Executive Producers</b>	Kika Latache Deby Brennand
<b>Production Managers</b>	Juliana Calles Tiago Melo





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