

IJSWATER FILMS
presents
in co-production with
TOURMALET FILMS

A film by
**ISABEL
LAMBERTI**

LA ÚLTIMA PRIMAVERA



(LAST DAYS
OF SPRING)

DIRECTOR OF PHOTOGRAPHY **JEROEN KIERS** SOUND RECORDING **TACO DRIJFHOUT** FIRST A.D. **SALVADOR GIELING** LINE PRODUCER **MANUEL ARANGO**
PROJECT SUPERVISORS **ELINE VAN HAGEN** **RODDIA RUMAHLOINE** EDITOR **DORITH VINKEN** N.C.E. SOUND DESIGNER **TJON HAZEN**
RE-RECORDING MIXER **VINCENT SINCERETTI** POST PRODUCTION SERVICES BY **STORM POST PRODUCTION** CO-PRODUCER **OMAR HAZZAN**
SCREENPLAY BY **ISABEL LAMBERTI** **LENINA UNGARI** PRODUCED BY **STEVEN RUBINSTEIN** **MALAMUD** **MARC BARY**
DIRECTED BY **ISABEL LAMBERTI**

Release Benelux: Cherry Pickers | This film is supported by: the Netherlands Film Fund Netherlands Film Production Incentive | Instituto de la Cinematografía y de las Artes Audiovisuales Comunidad de Madrid
WWW.IJSWATER.NL WWW.CERRY PICKERS.NL WWW.TOURMALET FILMS.COM MEET US ON



La Última Primavera

Directed by Isabel Lamberti
Written by Isabel Lamberti & Lenina Ungari
Produced by IJswater Films – Steven Rubinstein Malamud & Marc Bary (NL)
Co-producer Tourmalet Films (ES)

SALES
LOCO FILMS

Laurent Danielou | laurent.danielou@loco-films.com
Arnaud Godart | arnaud.godart@loco-films.com

2020 | Netherlands, Spain | 78 min
Spanish spoken | Kleur | Flat

Premieres:
World Première: San Sebastian International Film Festival, New Directors 2020
Dutch première: 1st of October at Netherlands Film Festival and in 101
cinema's through the Netherlands
Release Benelux 29 oktober 2020 in theaters

FILMFESTIVAL SELECTIES:
San Sebastian International Film Festival, New Directors Competition 2020
Cannes, Acid 2020
Golden Calf Competition 2020 & FORUM, Netherlands Film Festival
Zurich International Film Festival 2020
Reykjavík International Film Festival, NEW VISIONS main competition 2020
Les Arcs Film Festival, officiële competitie 2020 (onder embargo)

LOGLINE

In a shanty town near Madrid, the inhabitants are forced to leave their self-build homes because the land they live on is sold. While this process slowly unfolds, the different members of the Spanish family Gabarre Mendoza struggle each in their own way, with their lives in transition.

SYNOPSIS

The Spanish family Gabarre-Mendoza is celebrating the birthday of their grandson, when they are interrupted by a police inspection. In 'La Cañada Real', a shanty town just outside Madrid, tensions between the officials and the inhabitants arise since the land has been sold and the different families are forced to leave their self-build homes. While mother of the house Augustina (36) turns from a full of laughter mother into a woman tormented with fear, father David (37) a hardworking scavenger tries to find a solution but fails the bureaucratic system. Meanwhile the younger members in the family, the adolescent David Jr (16), daughter-in-law and teenage mother Maria (17) and the young Alejandro (9) struggle in their own way with their lives in between places.



CREDITS

CAST:

David Gabarre Jiménez
Agustina Mendoza Gabarre
David Gabarre Mendoza
Ángelo Gabarre Mendoza
María Duro Rego
David Gabarre Duro
Isabel Gabarre Mendoza
Angelines Gabarre Mendoza
Alejandro Gabarre Mendoza

CREW:

Directed by	Isabel Lamberti
Written by	Isabel Lamberti & Lenina Ungari
Produced by	Steven Rubinstein Malamud & Marc Bary (IJswater Films, Amsterdam)
Co-producer	Omar Razzak (Tourmalet Films)
Executive co-producer	Mayi G. Cobo (Tourmalet Films)
Line producer	Manuel Arango (Tourmalet Films)
Director of Photography	Jeroen Kiers
Editor	Dorith Vinken, NCE
Sound	Taco Drijfhout
Composer/Original filmscore	Miguel Hernández Muñoz "Yaki"
Sound Design	Tijn Hazen
Re-recording mixer	Vincent Sinceretti
1st AD	Salvador Gieling
Project supervisors	Eline van Hagen, Roddia Rumahloine (IJswater)
Color Grading	John Thorborg
Post Production	Storm Post Production, Amsterdam



DIRECTOR'S COMMENTS

La Última Primavera (Last days of Spring) is a film which is set in an existing and marginalized community under threat. It focuses on the Gabarre Mendoza family, a family that has been living in the 'Cañada Real area' for 18 years. Then one day, they learn that they are being evicted from their self-build home.

La Última Primavera deals with the feeling of displacement and the constant search for belonging as a result of the threat and destruction of a place called 'home'.

My relationship with this existing family started in 2014 when I met them during the research of a documentary based on a small news article in the local paper about kids from this marginalized area. From there on, we always kept in touch and I visited them many times. When I learned that they were going to be evicted we decided to make one last film, documenting a place, a home, an identity soon to be gone but never to be forgotten. Because it was unclear when this process actually was going to take place, we created a form where the family would reenact their own future, which not only resulted in an interesting mixture between documentary and fiction but would also turn out to be therapeutic for everyone involved.

The approach of working with non-actors and a documentary aesthetic combined with small fictionalized storylines, places the film within the neo-realistic tradition.

The common theme in my work is the direct and indirect influence of a certain surrounding on the individual.

In La Última Primavera, each character has to say goodbye to an important part of themselves and therefore learn, sometimes in a harsh way, who she or he *really* is and how she or he relates to the world around them.



DIRECTOR'S BIOGRAPHY

Isabel Lamberti (1987) was born in Germany but grew up in Spain and the Netherlands. She studied film and direction at TISCH School of the Arts in New York and at the Netherlands Film Academy. Here she developed her love for the cinema of 'in-betweenness'; the mixture of reality and fiction. Her short films Volando Voy (graduation film, 2015), Amor (2017) and Father (2019) were selected and awarded at international film festivals (Locarno, San Sebastian, IDFA, Camerimage). La Última Primavera / Last days of Spring is Isabel's feature film debut.

FILMOGRAPHY

- 2020 LA ÚLTIMA PRIMAVERA (feature film debut, director - script written together with Lenina Ungari, IJswater Films in coproduction with Tourmalet Film
World premiere: New Films, New Directors – San Sebastian International Film Festival 2020
Selected for:
Cannes ACID 2020
Reykjavík International Film Festival, NEW VISIONS main competition 2020
Zurich International Film Festival 2020
Les Arcs Film Festival, officiële competitie 2020 (onder embargo)
Dutch Premiere 1st of October at Netherlands Film Festival/Golden Calf Competition 2020
Selected for Torino Filmlab pitch-event 2016, NFF/IFFR BoostNL 2017/2018 & Thessaloniki work-in-progress session 2019
- 2019 FATHER (24 mins documentary, director - Teledoc Campus Programme, IJswater/KRO-NCRV)
72nd Locarno Film Festival, selection Pardi di Domani International Competition 2019 (world premiere)
Nomination Netherlands Academy Award Best Short Documentary 2019 (Golden Calf / NFF)
Internationale Kurzfilmtage Winterthur, 2019

Zinebi International Festival of Documentary and Short Film of Bilbao, 2019
 Zubroffka International Short Film Festival Poland, 2019
 Pancevo Film Festival Serbia, 2019
 Go Short International Short Film Festival Nijmegen, 2020
 Vilnius International Film Festival Lithuania, 2020
 ImagineIndia Film Festival Spain, 2020
 Busan International Short Film Festival South Korea, 2020
 Leiden International Short Film Experience, 2020
 Encounters Short Film Festival Bristol, 2020
 Concorso Film Festival Italy, 2020

- 2018 SKAM (young adult drama series public television, NTR, season 1, director)
 Nominated for Golden Calf best interactive drama.
- 2017 AMOR (23 mins, director - script written together with Lenina Ungari, IJswater Films)
 Netherlands Film Festival 2017: Honorable Mention Debut Competition, Opening Film FORUM
 Uppsala International Short Film Festival 2017
 Alcine Madrid Film Festival 2017
 Küstendorf International Film & Music Festival 2018
 Prague Short Film Festival 2018
 BUFF Malmö Film Festival 2018
 Short Waves Festival Poznań 2018
 Filmfest Dresden International Short Film Festival 2018
 FEST New Directors New Films Festival, Espinho, 2018
 Encounters Short Film Festival Bristol 2018
 Japan Prize 2018 – Finalist
 Zubroffka International Short Film Festival 2018 – **Winner Best Live Action Award**
 FEST New Directors, New Films Festival, Espinho, 2019
 2nd Vintage International Film Festival India, 2019
- 2015 VOLANDO VOY (25 mins, director, Graduation Film Netherlands Film Academy)
 Winner Torino Award San Sebastian Film Festival (International Film Students Meeting)
 San Sebastian International Film Festival, Spain 2015 – **Winner Torino Award**
 Netherlands Film Festival, the Netherlands 2015
 CAMERIMAGE Film Festival, Poland 2015
 International Documentary Film Festival Amsterdam, Netherlands 2015
 Poitiers Film Festival, France 2015
 Festival Tous Courts, France 2015
 Internationaal Filmfestival Assen – Vrouw & Film, the Netherlands 2016
 Huhezinema Film Festival, Spain 2016
 Cineclass – International Student Film Festival, France 2016
 WE Film Festival, the Netherlands 2016
 Hamburg International Short Film Festival, Germany 2016
 Encounters Short Film and Animation Festival, United 2016
 DMZ International Documentary Film Festival, South Korea 2016
 Uppsala International Short Film Festival, Sweden 2016
 Julien Dubuque International Film Festival, United States 2017
 Eureka University Film Festival, Colombia 2017



PRODUCER NOTES

We have been working with Isabel Lamberti since her graduation short *Volando Voy* in 2015, as soon as she told us the story of capturing a journey of two brothers who have to walk to school and back each day for 3 hours focusing just on the journey and not the start or end of it, we recognized storytelling talent. After we saw the final result it was quite clear that there was a bigger story to tell about the whole Gabarre Mendoza family and their precarious living situation. Centring on how to live your life and form your identity while living under threat. It took us 5 years to write the story, find the financing and film this challenging adventure. Along the way we produced two of Isabel's short films *AMOR* and *FATHER* (Locarno IFF, Golden Calf nominated for best short documentary) that only strengthened our belief in her cinematic talents and received help from workshops like the Torino pitching event, BoostNL and Agora work-in-progress.

Nevertheless, one of the biggest challenges for us as a producer & director team, was how to create safety for the Gabarre Mendoza family. Because they come from a very marginalized place in society and were going to put themselves in a potentially very vulnerable spot. They were not only sharing their story with us but also literally putting their own face on this film. They

could easily have been taken advantage of. We didn't want to betray the great deal of trust they were putting in us.

One of the most important aspects we decided on to create protection for them was to really see and treat them as actors. And that is also how they see their contribution. Not as themselves but as an acted-out version of themselves. They were given clear scene and dialogue instructions and were also paid accordingly. This gives them the possibility to distance themselves from aspects of the film they don't agree with, although this was never our intention. Luckily they are really happy and proud of the end result. But still would they ever change their mind they can honestly say; "we were the actors and not portraying ourselves". This was also important for them to be comfortable during the process of filming as they could distance the actions they were acting out from their real life and which made it easier for them to handle more sensitive subjects. Another important aspect was how to approach their self-identification as Gitano's. To say what a Gitano is, is quite difficult. Generally speaking it refers to a group of Romani people that came to Spain as early as 1425. Gitano's in modern Spain don't see themselves as full Roma people. They are related but they speak Caló (a Latin-based language), live a mostly sedentary life and have assimilated quite a lot to Spanish culture in the last 600+ years. To us it wasn't important to which group they belonged: it was about a full family of complex people that were living under the threat of an approaching, quite traumatic event and this is also the way we filmed it. It doesn't emphasize the family's self-identification of being Gitano's and doesn't shy away from it. We think it is only worthwhile to make this distinction if you make it about yourself, like the family says about themselves. But we as outsiders who don't self-identify that way, can't and shouldn't have an opinion about it. And since this film is made from our perspective, it should keep the outside perspective of not putting any category on them. We therefore hope that the conversation people have after seeing this film is about the complexity of the human experience and not the classification of people.

A WORD FROM THE ACID COMMITY

(selectie Cannes IFF L'Acid 2020)

What can a specific place tell about the individuals who live there? About their story and their dreams? About the position in society that has been assigned to them or about the possibility that they still have to build a space of their own where they can be free? In La Última Primavera, this place is a house built in the middle of an abandoned land which is to be demolished soon. This house is where most of the scenes of the movie are shot, which enables the filmmaker to make us viewers share the daily life of a family in need. The film gently takes us into the heart of a neighborhood which is undergoing considerable change and it makes us experience the reality of a very singular and moving situation. It illustrates a process of urban normalisation driven by an implacable set of laws and decrees which very violently tears apart those who do not want to be separated and forces them to live with other people they do not wish to live with.

The Kafkaesque violence of these bureaucratic standards literally crushes and dries up any possibility of living a different type of life. Taking its strength from its documentary foundations, the movie also uses the powers of fiction to give life to these differences. Carefully, little by little, it reveals its characters' destinies.

Even though the clock is ticking and the rehousing of the inhabitants will soon take place, the "last spring" of the film's title offers a suspension in time. The fact that the story takes place during that season matters, and so do the atmosphere, the scents and the heat that gets heavier. Time also matters, in what it says about our hopes, our desires and the way we can try to resist to a form of fatality. Still, time inexorably passes between the day of the announcement of the destruction of this shambolic, draughty house and the beginning of a new, more urban and confined life in another neighborhood. The daily life of the movie's characters is a symphony in which everything seems to be orchestrated towards the day when they will have to leave this place. However, the question is not why this life will stop, why it must die, but how, here and now, the characters keep on enjoying their lives and dreaming as they celebrate birthdays, look for a job, throw parties, watch over their children as they play in the middle of a waste ground, find love.

The movie also explores another territory, family itself, a kind of private country in which we, the viewers, feel perfectly at ease. Every member of this family, in their own way, shines a light upon their house and makes it shine, thus mirroring their inner world. Three generations live there and they embody what living together really means. Their greatest treasure is their love and this is what they fight so fiercely to protect. True, their house will be destroyed, but the foundations of their collective strength will resist anything.

IJSWATER FILMOGRAPHY

Amsterdam based production company IJswater Films ('Icewater Films'), is producing high quality features, shorts, documentaries and TV Drama by emerging or established talent for almost 25 years. Titles include a.o. **The Polish Bride** (Cannes Critics Choice, Golden Globe Nominee), **Contact** (Berlinale Golden Bear Best Short), **The New World** (Emmy Award Best Actress), **Supernova** (Berlinale Generation), **Paradise Trips** (Best Cinematography Sopot FF). Recent work NL/BE/RO coprod **In Blue** (Best Feature Austin IFF, Winner 3 Dutch Academy Awards 2018), French spoken short **L'été et tout le reste** (Venice Orizzonti / TIFF 2018), short doc **Father** (IFF Locarno Pardi di domani 2019).

In development a.o.: stop-motion animated **The Wondrous Journey of Little Sophie** by Roel & Berend Boorsma (Cinekid Directors LAB 2020, coprod Pellicola, Qvisten Media NO, Lunanime-Beast Animation BE), **The Dumped** by Malu Janssen (Cinemart BOOST NL 2020), English spoken **In Alaska** by Jaap van Heusden, coprod Lithium Studios CAN / Caviar BE (Cannes Cinefondation l'Atelier / iff Ontario Creates TIFF 2019, supported by MEDIA Creative Europe and Netherlands Film Fund), **The Man from Rome** written by Jaap van Heusden & Rogier de Blok (feature-length film, Dutch/English/Italian spoken).

In release: **La Última Primavera** (Last Days of Spring), 1st feature film by Isabel Lamberti, Spanish spoken in coproduction with Tourmalet (Torino Film Lab 2016, HFM/Cinemart BOOST NL 2017/2018. Supported by the Netherlands Film Fund, NL Film Production Incentive, Dutch Cultural Media Fund, ICAA Spain, Film Madrid). World premiere: San Sebastian International Film Festival, New Directors 2020 and Selections a.o.: Cannes ACid 2020.

In production: Kort! 2 shorts **Nova** / **Laatste Rit**, children drama series **Kabam!**, short documentary **Dunya** and short film **Vlekkeloos**.

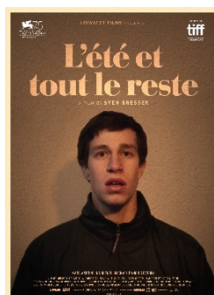
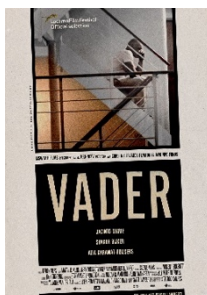
The IJswater Films team: founder/producer Marc Bary - graduate Netherlands Film Academy, Binger Filmlab, member of Film Producers Netherlands (FPN) and European Film Academy (EFA), Steven Rubinstein Malamud - working for the company since 2013, operating as independent producer since 2019, participant IFFR Rotterdam Lab 2018, junior producer Nicky Onstenk and project supervisor Eline van Hagen. IJswater Films is advised by experienced (inter)national script consultants.

A modest distribution label is operating under the name of Waterfront Film Distribution.

IJswater Films BV | Kromme Mijdrechtstraat 110 - II - 1079 LD Amsterdam | T 020 4421760

films@ijswater.nl | www.ijswater.nl

<https://www.facebook.com/IJswaterFilms> | www.waterfrontfilm.nl



TOURMALET FILMOGRAPHY

TOURMALET FILMS (www.tourmaletfilms.com) is an independent production company based in Tenerife (Spain). Our goal is to produce thought-stimulating cinematic works. We follow a line of production marked by the coherence, rigor and solidity of our artistic proposals. In almost ten years we have managed to produce ten feature films and ten short films, selected in important festivals such as San Sebastian International Film Festival, Biennale di Venezia, Festival des Cinemas du Monde Montreal, Las Palmas International Film Festival, Malaga Film Festival, Cartagena de Indias FICCI or Visions du Reel to name a few. We are clearly committed to co-production, and that is why we have established alliances with European and Ibero-American companies.

In development:

Matar Cangrejos: by Omar Razzak. With the support of TPVC, Canary Island Government, TEA and MEDIA. In co-production with IJswater Films.

Siete Picos:, by Mar Coll, Inés Paris, Elena Trapé, Rodrigo Sorogoyen, Lino Escalera, Gracia Querejeta and Borja Cobeaga.

La Tara: by Amparo Aguilar. In coproduction with Ah!Cine. With the support of ICAA and INCA.

El Legado: by Rodrigo Demirjian. In coproduction with Ah!Cine. With the support of Ayuntamiento de Madrid.

El Último Muflón: by Omar Razzak and Shira Ukrainitz. Shortfilm. With the support of TEA.

In postproduction:

Black Kisses: by Alejandro Naranjo. In co-production with DirtyMac Docs. Project selected at Biennale College Cinema.

La Prima Cosa: by Omar Razzak and Shira Ukrainitz. Shortfilm. With the support of TEA, Gobierno de Canarias and ICAA.

In release:

La Última Primavera (Last Days of Spring), 1st feature film by Isabel Lamberti, Spanish spoken in coproduction with Tourmalet (Torino Film Lab 2016, HFM/Cinemart BOOST NL 2017/2018. Supported by the Netherlands Film Fund, NL Film Production Incentive, Dutch Cultural Media Fund, ICAA Spain, Film Madrid). World premiere: San Sebastian International Film Festival, New Directors 2020 and Selections a.o.: Cannes ACid 2020.

El Arte de Volver: by Pedro Collantes. Project selected at Biennale College Cinema. Selected at Biennale di Venezia. To be released by Filmax.

Tourmalet Films SL | Calle Anselmo J. Benítez 6, Portal D,3D 38004 Santa Cruz de Tenerife (Spain)

info@tourmaletfilms.com | www.tourmaletfilms.com