

OUR TIME

(Nuestro Tiempo)

A film by
Carlos Reygadas



173 min / Mexico, France, Germany, Denmark, Sweden / 2018 /Spanish/English
/Certificate TBC

Venice Film Festival Film premiere 2018

São Paulo International Film Festival – Best Foreign Film, Critics Award

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SYNOPSIS:

Carlos Reygadas turns the camera on himself in this tale of a marriage at breaking point. Real-life couple Reygadas and his wife Natalia play Juan and Esther, who live a peaceful yet unusual existence on a Mexican cattle ranch; unusual insofar as they are in an open relationship and Esther is having an affair with an American horse trainer. Juan, for his part, can handle it as long as he hears how things are going, but when Natalia stops giving him information, the dynamic quickly shifts, forcing Juan to examine his fragile masculinity.

Further information and downloads [here](#)

Photo set can be downloaded [here](#)



CAST

Esther
Juan
Phil
Lorena
Juan (son)
Children

Natalia López
Carlos Reygadas
Phil Burgers
Lorena
Yago Martínez
Eleazar Reygadas, Rut Reygadas

CREW

Director
Producer
Co-Producers
Associate Producers

Carlos Reygadas
Jamie Romandía, Carlos Reygadas
Michael Weber, Katrin Pors, Moisés Cosío
Jamal Zeinal Zade, Dan Wechsler, Jim Stark,
Meinolf Zurhorst, Julio Chavezmontes,
Martha Sosa, Fiorella Moretti

Script & Editing
Cinematography
Additional Cinematography
Sound
Art Director
Post-Production
VFX
Film made with support from

Carlos Reygadas
Diego García
Adrián Durazo
Raúl Locatelli, Carlos Cortés, Jaime Baksht
Emmanuel Picault
Ernie Schaeffer
Diego Vázquez
L.I.S.R 189 (Eficine)
Instituto Mexicano de Cinematografía (Imcine)
Fondo para la Producción Cinematográfica de
Calidad

Presented by
In co-production with

Nodream and Mantarraya
The Match Factory, Snowglobe, Mer Film,
Eficine, Foprocine, Zdf / Arte, Luxbox, Detalle
Films, Film i Väst, Bord Cadre Films

In association with

Sørfond, Martha Sosa, Julio Chavezmontes,
L'aide aux Cinémas du Monde- Centre national
du cinéma et de l'Image Animée- Institut
Français

Mexico/France/Germany/Denmark/Sweden 2018
173 mins 1:2.5 Dolby 7.1

CARLOS REYGADAS

He studied law in Mexico City and later specialized in the law of armed conflict and the use of force in London. After quitting the Mexican Foreign Service he made four short films in Belgium before filming Japón, which was presented at the Rotterdam and the Cannes film festivals in 2002, where it received a special mention for the Camera d'Or. The film was coproduced by himself and his long time producing partner, Jaime Romandía.

In 2004 they produced Amat Esclante's first film, Sangre, and have since coproduced the rest of his films. In 2005 Reygadas premiered at the Cannes Film Festival his second film, Battle in Heaven, in competition.

Also at Cannes he was awarded the Jury Prize in 2007 for Silent Light and the Best Director award for Post Tenebras Lux in 2012.

Our Time premiered at the Venice Film Festival in 2018.

FILMOGRAPHY

2018: OUR TIME (Nuestro Tiempo)

2012: POST TENEBRAS LUX

2007: SILENT LIGHT (Luz Silenciosa)

2005: BATTLE IN HEAVEN (Batalla en el Cielo)

2002: JAPAN (Japón)



DIRECTOR'S NOTES

It isn't difficult to define what unilateral love is; for example, that which one professes for forests or animals, what one feels for a place or a friend, that which we feel for our children or perhaps, even that which may be felt for one's parents. But when we speak of love between a couple all approaches seem much more complex. Although not often, we tend to ask sensitive questions: how do we distinguish love from possession? Fidelity from loyalty? Do we need sexual exclusivity? Can love last forever? Or is that which unites a couple to the end something more like habit? Less common, however, synthesising the questions above, arises another question which is: when we love our spouse, do we always want their wellbeing above all else? Or only to the extent that this does not affect ours? In short: is love relative?

In a world that is coming to a close, that of fighting bulls, surrounded by love and family harmony, the couple in this film confronts these issues in a radical manner: by facing the imminent destruction caused by an extramarital desire. Juan wants to live his love in the most absolute sense and expects the same in return. Esther appears to be a revitalising catalyst. Damage can be part of love, but can a couple survive such a situation without suffering an irreparable fracture? The film involves the presence and life of the fighting bulls: their instinctive passing of time. The bulls are a reference, not necessarily allegorical of the life of humans: the rational and animals, governed by their values but also subject to their instincts. The aim is not to describe love or death but to feel something similar to the experience of ceasing to be loved or having the impression of it. We will shoot landscapes, animals and people from Tlaxcala. Time will be told through the changing of the seasons; thoughts with more dialogue than I've employed in previous films; the emotions with the sensations of the characters.



INTERVIEW WITH THE DIRECTOR

From an interview on [Kinoscope](#)

FLAVIA DIMA: There is a sort of decay, a downfall in all of your films. What's the attraction for exploring this?

REYGADAS: I think I want to see humans during the complicated periods they have in life. Everyone does. Basically, all films are about this downfall, one way or another. There are some examples that are not exactly like that — mine are probably a little bit more accused of being this way, but maybe one day I will be able to make a film that doesn't include any kind of downfall and make it as interesting as if there was one.

DIMA: Your films mostly take place in natural settings, which sort of purify their conflicts. There is not much to distract the viewer's attention. Do you consciously avoid setting them in the midst of civilization?

REYGADAS: I suppose this is because of where I live. I also like the countryside more than the city. This seems to be the "natural" environment for most filmmakers and most critics, but since I come from the countryside, that's a question that often arises. We only talk about what we know. An Inuit guy would probably film the snow.



DIMA: Your films always include violent episodes, many of which make use of animals in one way or another. I perceive this as a way of exposing the violence of humans.

REYGADAS: It just happens that our world is extremely, extremely violent, but we don't usually see it that way. We live in a world where economic competition is very

cruel towards people – people who are working very hard and who are afraid. We normalize that violence and it comes under a shell of rules. Most people are very hypocritical about this — if they were to see an animal being killed, they would go berserk, but most of them are very happy to eat hamburgers. We just don't want to acknowledge a lot of the bad things that make up parts of our lives. That's why entertainment is such an in-demand product. Life is similar to Aldous Huxley's *Brave New World*; it's just more complicated. I just want to be loyal to life, to what I see. But I think that there is a lot of love too, more than there is violence — in real life and in my films too. We try to live in love but we fail, then we try again, fail again, and so on. I definitely see much more love in my films than, say, dark forces.

DIMA: You mix people from very different backgrounds. People from the city – especially in the past couple of films – and people from the countryside. There is also a sort of ethnic conflict, between mestizos and natives. How do you transform these tensions into cinema?

REYGADAS: I don't do anything special. I was born in a place that was a former colony and that was destroyed by European invaders. Again, we try to minimize the impact of these invasions. It's not about throwing the blame as they do in Peru, it's just an explanation for things. The fact that a place has been conquered has many implications. It's not as simple as just saying, "the whites are the rulers, the others are ruled." It's complicated, but essentially those things are still there. But that is history, and I want to talk about what is in front of me. So if I were to make a film in Rhodesia in the 1970s, you would probably see apartheid in the movie.



DIMA: How predetermined is your approach to filming?

REYGADAS: I don't randomly capture images. Everything that you see in my films has been designed. There are storyboards that are very similar to what you see in the films. It's an internal disposition, not the *mise-en-scène* itself. I think the system I use is similar to Hitchcock's because I pre-visualize everything. But there are accidents that happen, the unexpected. This might sound banal, but if you were a filmmaker, you'd see how many small decisions you have to make all the time. Is the bottle here

or there? Do I show this or that? Everything — everything you're wearing, the way you're going to talk — everything is meaningful and expressive. The viewer has such a capacity to observe and to hear, to create meaning, that everything is meaningful to an incredible extent. However, you can compose everything, but there can still be so many unexpected things. In the end, you must have this sort of humbleness, which is about making sure that the unexpected comes into play.

DIMA: You cite a lot of works in *Our Time*, including paintings, murals and music. It's quite different from what you've done in the past in this respect. Why did you choose to incorporate all these elements?

REYGADAS: It's just their world, the world of these people. It's like with the cows or the cars, nothing more. The difference is that a car is something that you use, while a painting is something you experience. But my personal feeling about them is similar; they're the things that surround us. The apes, they just build houses, make traps for food, have sex, and shit. We make things, but they are more than practical — the objects we make reflect thinking and design.

DIMA: Could you talk about your approach to the infidelity in the film?

REYGADAS: These things are strange. Very often when one partner in a relationship is unfaithful, the other one asks things like, "Did you kiss them? How many times did you have sex?" What purpose does that serve? It's absolutely irrelevant when it comes to unfaithfulness itself. But we ask those questions because we are curious. We want to see things and to hurt ourselves, in a way, but also to imagine, and it's probably also something that turns people on too. Jealousy and control are kissing cousins. In the film it's taken a degree further than what most people would do, but it's classic human behavior.

[Link to the Rotterdam International Film Festival Masterclass](#)