

# THE CHAMBERMAID

A film by Lila Avilés



80 Plus  
NEW ORLEANS  
FESTIVAL DE SAN SEBASTIAN  
2018

Presented by  
**tiff**  
Toronto International Film Festival

INACINE, FOPROCINE, I AMERICANA in cooperation with EA FONDA, A BOBBLY and DANRO ASSOCIATES  
presents "THE CHAMBERMAID" (LA CAMBERA) a film by LILA AVILÉS with CAMBRIA CARTON and TERESA SANCHEZ  
Creative Director: NINA SILETS. Art Director: YARA TULLIO. Costume Designer: LUCIA YIPPE. Second Director: GUSTO REYES/DAVID  
Editor: TOMAS GUTMAN. Director of Photography: CARLOS I. BUSTOS. Written by LILA AVILÉS  
and JOAN MARQUEZ. Executive Producers: KATE SCHULZE, JANA HAN, JUNE, PAU RUIVRE,  
CARLOS I. BUSTOS, YAMILUNG ACUNA. Produced by INDIANA SULLIVAN and LILA AVILÉS. Directed by LILA AVILÉS

Produced by FOPROCINE

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*World Premiere*

TORONTO INTERNATIONAL FILM FESTIVAL 2018 - Discovery

*European Premiere*

SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL 2018  
New Directors Competition

*original title*

**LA CAMARISTA**

Mexico - 2018 - 98 min - HD - 1:2.35 - 5.1 - Spanish



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## LOGLINE

Eve, a young chambermaid at a luxurious Mexico City hotel, confronts the monotony of long workdays with quiet examinations of forgotten belongings and budding friendships that nourish her newfound and determined dream for a better life.

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## SYNOPSIS

Eve is a young chambermaid working in one of the most luxurious hotels in Mexico City, an exclusive glass tower inhabited by guests so wealthy she can only imagine their lives through intimate fantasies of the belongings they've left behind.

Long, laborious shifts prevent Eve from caring for her child while she helps guests with their own children, but she believes her situation will improve if she gets promoted to work at executive-level suites, for which she accepts a grueling schedule. In keeping with this goal, she also enrolls in the hotel's adult education program.

An incipient friendship with her coworker and an awkward, silent flirtation with an inaccessible window-washer prod her toward much needed bravery. When things don't result as planned, Eve transforms her lonely explorations and newfound courage into the necessary strength to face a life outside the glimmering tower.



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## CAST

Gabriela Cartol (Eve)  
Teresa Sánchez (Minitoy)

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## CREW

Director	Lila Avilés
Producers	Limerencia (Lila Avilés & Tatiana Graullera) FROPOCINE México Bad Boy Billy Production (Axel Shalson) LA Panda Productions (Jana Díaz-Juhl & Pau Brunet) Bambú Audiovisual
Scriptwriters	Lila Avilés & Juan Carlos Marquéz
DOP	Carlos Rossini
Editor	Omar Guzmán
Sound Design	Guido Berenblum
Production design	Vika Fleita

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## DIRECTOR'S BIOGRAPHY

Lila Avilés studied Direction and Performing Arts with some of the leading theatrical figures in México such as Martin Acosta, Sandra Felix and Juliana Faesler. She also studied film writing with Beatriz Novaro and Paula Marcovich. After her beginnings as a theater actress she moved into directing. Her work as a director includes "Gardenia Club", "Microdermoabrasión" (National Theater Award), "Antígona" and "The Chambermaid" – that would become the inspiration for her first feature film. She has also directed the operas "Cossi Fan Tutte" and "Alcina" by Mozart and Händel respectively. Lila's latest play as a producer and actress, "Nothing" and "Everything" by Janne Teller, opened in January 2018 at the UNAM theater in Mexico City.

Her debut feature film "The Chambermaid" is currently in postproduction and was selected for the Los Cabos Film Festival Gabriel Figueroa Work in Progress Found as well as for the Ventana Sur First Cut select program. The film went to receive the Labo Digital postproduction and multiple distribution awards, and it is scheduled to premiere in 2018.

She is currently immersed in the process writing her next feature film, that will be an autobiographical story.

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## DIRECTORS' STATEMENT

The Chambermaid was born long time ago, it began as a theater work. The first seed that triggered this project was the book of the visual artist and photographer Sophie Calle, called Hotel. Sophie Calle started working as a chambermaid in a hotel in Venice. She was like a spy and took photos of all objects, trash and clothing that guests were leaving in their rooms, understanding their behavior and personality through their belongings. I liked that feeling of voyeurism, imagining the lives of others from the remains and the absence.

I didn't have a real background of Mexican chambermaids, so when I started rehearsing in Hotel Presidente I found the real soul of their work. I began to speak to them and follow them in their day to day for a long time. By understanding their humanity, I was able to discover my own point of view as an artist and from that moment on I knew that I needed to film my movie no matter what. I developed the script with Juan Marquez, my co-writer, for more than two years. Being close to chambermaids and to the hotel gave me a real picture of the high standards of quality required for their work. The process was intimate and lovely, to the extent that I decided to include some of them in the film under the same charge and with their real names. So, finally fiction and reality converged.

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For me, it was very important to always have that creative freedom for filming with real people and let things happen.

The hotel is the other main character. It is one of the tallest and luxurious in Mexico City. It has many contrasts, on one hand all the luxuries and comforts for the clients, some of them extremely capricious and on the other side are the chambermaids who do not even have gas or water at their homes. They travel for almost two hours from their places to the hotel, keep working for many hours and then they travel back to their houses. A kind of high-class prison in which Eve, the protagonist wanders from day to day.

Eve is a hard worker and a reserved woman, one of those people who speak little but contains a solid inner world to live hours in solitude. Eve struggles day by day to achieve a promotion and to have a better life in compliance with the norms and standards of the hotel. However, it is known that you don't always need to be the hardest worker to have the best position.

During the movie, Eve breaks rules in search for her own identity, rediscovering the world through curiosity and resilience.

While I was filming, I couldn't stop thinking about the working class, all that great labor force. Mexico is not only about violence and drug trafficking, there are also a lot of people who work non-stop to have a better way of life for them and their families.





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