

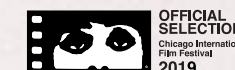
LOTIDO

OFFICIAL
SELECTION



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival



a thief's daughter

a film by belén funes



la hija de un ladrón

DRAMA / Production: Spain / Language: Spanish / 2019 / 102 min



synopsis

Sara has been alone all her life. She is 22 years old and has a baby, her wish is to have a normal family with his little brother and her baby's father.

Her own father, Manuel, after years of absence because he was in jail, decides to reappear in their lives.

Sara knows he is her main obstacle and takes a difficult decision: to move him away from her and her brother.



cast

about GRETA FERNÁNDEZ

Her film debut came through Cesc Gay's "FICTION". Later, she took the role of Bet in the multi-award winning opera prima of Mar Coll, "THREE DAYS WITH THE FAMILY". "LOVING", "CAN'T SAY GOODBYE" and more recently "THE NEXT SKIN", "SUNDAY'S ILLNESS" and in 2019 "ELISA & MARCELA" are some of her more recent works. This is her first role as single protagonist.

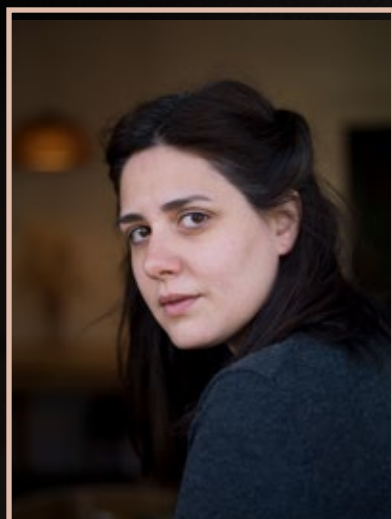
about EDUARD FERNÁNDEZ

"EVERYBODY KNOWS" by Asghar Farhadi, "PERFECT STRANGERS" by Alex de la Iglesia and "SMOKE AND MIRRORS", for which he won the Concha de Plata award at San Sebastián Festival, as well as a Goya award nomination, are the most recent titles in his filmography. After winning two Goya awards, for "IN THE CITY" and "FAUSTO 5.0". "A THIEF'S DAUGHTER" is the first film in which he features together with his daughter.

crew

Director	BELÉN FUNES
Screenplay	BELÉN FUNES & MARÇAL CEBRIAN (GAC)
Producer	ANTONIO CHAVARRÍAS
Coproducer	ALEX LAFUENTE
Development Producer	ALBA BOSCH DURÁN
Delegate Producer	ÀNGELS MASCLANS
Art Director	MARTA BAZACO
Director Assistant	JAVI RODRÍGUEZ
Production Assistant	MARTA RAMÍREZ
Direct Sound	SERGIO RUEDA
Sound Designer	ENRIQUE G. BERMEJO
D.O.P.	NEUS OLLÉ
Editing	BERNAT ARAGONÉS
Casting Director	IRENE ROQUÉ
Costume Designer	DESIRÉE GUIRAO
Make Up & Hairstyling	ELISA ALONSO





director filmography

Belén Funes (Barcelona, 1984)

2015 — Short film “SARA A LA FUGA” produced by Isabel Coixet winner of two Biznaga awards –Best Director and Best Short Film– at the 18th Málaga Film Festival. Nominated for a Goya award in its 30th edition.

2017 — Short Film “THE HOPELESS” premiered at the Seminci, International Cinema Festival of Valladolid.

“A THIEF’S DAUGHTER” is her first feature film.





director's memoir

before filming

Towards the end of 2013, I was working at the male prison of Barcelona, in a project involving a film with prison inmates: they were the actors and we did our part to make the audio-visual element come together from the technical side.

Throughout the process I got to know a man, one of the inmates who was working on the film. He explained to me that he had a 17-year-old daughter who was living in a children's home because nobody could take care of her when he was imprisoned, so the social services intervened. However, this girl had grown up and was now close to turning eighteen. That meant that she would no longer be able to stay at the centre, would be out on the streets and would have to find somewhere else to live. He later told me that his daughter hated him.

When he said that, it seemed perfectly logical to me: he had condemned that woman to a life of constant precariousness and insecurity. The daughter he was telling me about would never be a part of the normal world of people with a home, a family and

a job. Without knowing her in person, that girl became a kind of modern heroine for me. I thought about how tough it must be to be all alone, with no references, to struggle in life without having received anyone's true love, growing up among social workers and with lawyers deciding what will become of you.

While the man was telling me this story, something stirred inside of me and I even became angry with him. I wanted to shout at him and tell him that he had ruined everything, that things would never work out with his daughter. I felt anger and impotence, but also a deep sadness, because his "tough guy" mask was hiding a deep pain and the conviction that he had failed at almost everything in life. That story became the inspiration for my first short film, "Sara a la Fuga", but it also drove me to reflect on relationships between fathers and daughters, and their fragility. The script writer and I decided to use the same name for the protagonist of our feature film, Sara, and make it into a kind of second part in the character's life.



We could feel that the story had a strong potential to talk about families and the irreparable damage that parents can do to their children and also to portray Spain's current society. Sara is fighting to change her life and ensure a better future for her baby and younger brother. The problem she faces is as enormous as our country's economic crisis. The middle class has become an inaccessible fortress, which only allows entry to a select few.

In the working class neighbourhoods of large cities, people are struggling to make a basic living. The reality is that the dream of a simple life has become an almost unreachable goal.

This story doesn't have a political agenda and doesn't want to bombard the audience with pamphlet messages. What it does seek to do is place the spotlight on problems which are not usually discussed and start a conversation. That preference for social issues connects with a certain European trend of looking

at reality and judging it critically. Talking about what we know is essential for us when it comes to facing any writing project and we have sought to reflect that spirit in the script of our first feature film. There are no grand dialogues, no frills in the cinematography or big turns in the narrative. We have tried to create a frank and sincere film; one that invites us to come in and live inside of it.

I believe in the importance of both form and substance, so my references and inspiration are directors who use the camera to try and find a truth (and a life) which predominates in each image. In this regard, both Ken Loach and the Dardenne brothers are two excellent examples of my aesthetic vision of the film: with no ornaments and no concessions, a clear and transparent look at the characters, focusing on their faces.

Belén Funes

A woman with blonde hair, wearing a red sweater, is carrying a baby in a patterned carrier. The woman is looking off to the side with a serious expression. The baby is looking towards the camera. The background is blurred, showing what appears to be an indoor setting with some lights.

after filming

I felt that the film slowly opened up to us while we were editing in a dark room in Barcelona.

The letters in a script don't really mean anything; that is what my screenwriter says. He believes that they are a guide, a crutch that we should occasionally try to leave behind in order to delve into the depths and explore unknown territories. After six weeks of filming, I have reached the conclusion that we haven't shot a story about hatred (as I believed), but rather about broken love between a father and a daughter who desperately want to love, but don't know how to.

For me, family is a source of inspiration and talking about it is a necessity. This film is the best way I have come up with to continue investigating the ties that bind us to our own kin, while I ask myself whether it is possible to rebuild a broken family or it would be better to just blow it apart in order to carry on living.

Belén Funes

production companies

OBERON CINEMATOGRAFICA

- “PETRA” by Jaime Rosales
[Quinzaine des réalisateurs 2019]
- “THE CHOSEN” by Antonio Chavarrías
[2016]
- “CHILDISH GAMES” by Antonio Chavarrías
[Berlinale Official Competition 2016]
- “THE MILK OF SORROW” by Claudia Llosa
[Oscar nominee 2009]
- “MADEINUSA” by Claudia Llosa
[Sundance 2006]

BTEAM PRODS

- “BETWEEN TWO WATERS” by Isaki Lacuesta
[Golden Shell San Sebastian 2018]

The production company is led by Alex Lafuente,
producer of “THE BRIDE” (2017)





Juan Torres
Head of International Sales
Mobile: +34 635 431 270
juan@latidofilms.com

Fabrizia Palazzo
Sales Executive
Mobile: +34 628 936 032
fabrizia@latidofilms.com

Óscar Alonso
Head of Acquisitions & Festivals
Mobile: +34 675 526 497
oalonso@latidofilms.com

Marta Hernando
Festivals Manager
Mobile: +34 690 258 848
marta@latidofilms.com

Francesca Perin
TV/New Media Executive
Mobile: +34 683 535 586
francesca@latidofilms.com

Antonio Saura
Managing Director
Mobile: +34 671 380 750
latido@latidofilms.com

LATIDO
www.latidofilms.com