

ROSER AGUILAR

FILMOGRAPHY

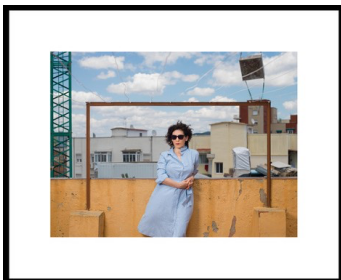
- Madres (TV Serie) (3 episodes) (2020)
- Brava (2017)
- Ahora no puedo (2011)
- Clara no lo esperaba (2009)
- Mapa'08 Fosc (2008)
- Lo mejor de mí (2007)
- Cuando te encontré (1999)
- El llimoner (1997)

Roser Aguilar (Barcelona, 1971) studied journalism as an undergraduate at the Universidad Autónoma de Barcelona and pursued her graduate degree in Film Direction at ESCAC (Escola Superior de Cinema i Audiovisuals de Catalunya), finishing with the first class to graduate from the new School of Cinema. She completed her studies by taking screenwriting with the directors Fernando Trueba y Joaquim Jordà, among others. In 2009 she received the "Premi Ciutat de Barcelona" award in the "audiovisual" category and the Premio Sant Jordi award for best direction for *Lo mejor de mí* (2007). Produced by Escándalo Films, the production house connected to ESCAC, it was the film that made her known to the public. The film was also awarded with several international prizes, including, in 2007, the *Leopardo de Plata* (for best performance) for Marián Álvarez in the Locarno Festival. Roser Aguilar herself was nominated for the *Leopardo de Plata* for best director during that same edition of the festival, where she received the *Boccalino D'Oro* for best film awarded by the *Crítica Independiente*. In 2017 she released *Brava*, a film starring Laia Marull about sexual violence and its ties to loneliness, confusion and shame that torment victims of after the aggressions.

"To start in the film industry, it's now a bit easier than it was. What's difficult isn't making a powerful film, but rather making a career, getting a position, being able to practice, to make a mistake and still be able to maintain a balance with the rest of your life at the economic and emotional levels. To achieve that, it is necessary that we change mentalities, that we do not censor ourselves, that we feel we have the right to speak in our own voice, to confront the world, to defend what we think in front of a team of people and directors, asking for our rights to be upheld. We need to stop being obedient and wanting to please everybody, it is the only way we will achieve more power to direct films.

But while we wait for this change, we must make an effort to remedy these inequalities, promoting awards and prizes for works created by women directors. In this sense, I believe, at the moment, that affirmative action is necessary."

Interview Excerpt Roser Aguilar, director and writer "Haymillones de cosas que hacer en el mundo", by Annette Scholz / MYC. Mujeres y Cine

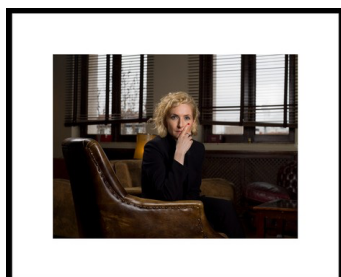


MARÍA DEL PUY ALVARADO

FILMOGRAPHY

As Producer:

- Anatomía de un Dandy (2020)
- Pentimento (2020)
- El agente topo (2020)
- Madre (2019)
- Close to His Chest (Segmento "Pulsiones") (2019)
- The Chain (2019)
- Snorkel (2019)
- Pink Spring in Spain (2018)
- Primavera Rosa en España (2018)
- La Primavera Rosa en Brasil (2017)
- Madre (2017)
- Federico (2016)
- Money (2016)
- Primavera Rosa en México (2016)
- Elena Asins - Génesis (2015)
- La Primavera Rosa en el Kremlin (2015)
- Antonio Muñoz Molina: El oficio del escritor (2015)
- José Ricardo Morales. Escrito en el agua (2015)
- Hacia una primavera rosa (2014)
- XQ Esperar (2014) (8 episodios)
- Pulse (2013)
- Sexo explícito (2013)
- El vagabundo (2012)
- Femei (2010)
- Dentro de sí (2010)
- Paz sin fronteras (TV Moviel) (2009)
- Luchadoras (2009)
- Pulsiones (2009)
- Investigadores (Serie TV doc) (2008)
- Consulta 16 (2008)
- Nisâ (2008)
- Peces (2005)
- Luminaria (2005)



María del Puy Alvarado Landa is an audiovisual producer, executive producer, screenwriter and Spanish profesor. She holds a BA in Information Science, Publicity and Public Relations from the Universidad Complutense de Madrid and a graduate degree in Production from the Escuela de la Cinematografía y del Audiovisual de la Comunidad de Madrid (ECAM). She completed her academic trajectory at the Professional School at New York University as well as at the Instituto Oficial de Radio Televisión Española. She obtained the CAP and DEA degrees at UCM. In 2006 she founded the production Company Malvalanda, which received the Goya prize in 2017 for best short film for Madre, that was also nominated for an Oscar. She has produced series, documentaries, and several publicity campaigns for brands and institutions. She is also an organizer and collaborator in festivals such as La Semana del Cortometraje de la Comunidad de Madrid, ALCINE or the Festival de Cine de Mujeres de Granada. She has directed the web "Audiovisual en femenino". In 2009 she began a project to promote short films in comercial cinemas, entitled "Malvashorts". She has produced 18 short films that have received several awards both national and international. Her documentary "Luchadoras" was nominated at the Goya awards. She is the executive producer of "Money", the first film by Martín Rosete and "The Chain" a film originally directed by David Martín Porras.

"Machismo is a reality, it exists in the professional lives of many women, I won't say in all of them, because surely that isn't definite, but certainly in the lives of many. And the further you climb, the more responsibility you hold, the situation gets even more complicated. I think there is still a long way to go, and in the world of cinema the numbers are still unequal, and we must work to improve that. Fortunately, the number of women filmmakers is increasing thanks to the Affirmative Action Law, and little by little I hope that there will be more female technical leads and that more glass ceilings will break. The presence of women in film is super important, in front and behind the camera. And until there aren't more women behind the cameras, in positions of high responsibility, the stories being told will not change, and neither will the women watching them. It is important that there be women writers, producers, directors, because we are 50% of the population. But machismo exists and is a reality in many professional environments, the numbers speak for themselves".

Interview excerpt conducted by students at the Universität Regensburg and published on the Blog 'Bitácora de cine y actualidad': <https://tinyurl.com/yy3m4bwv>

CAROLINA ASTUDILLO

FILMOGRAPHY

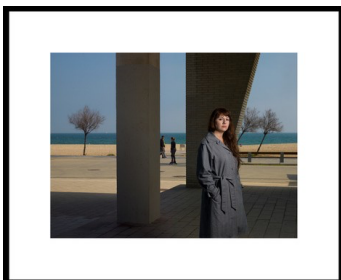
- Canción a una dama en la sombra (in process)
- Ainhoa, yo no soy esa (2018)
- Un paseo por New York Harbor (2018)
- Naturaleza muerta (2018)
- El gran vuelo (2014)
- Maleza (2015)
- El deseo de la civilización: Notas para El gran vuelo (2014)
- Lo Indecible (2012)
- De monstruos y faldas (2008).

Carolina Astudillo Muñoz is a director, journalist, researcher and profesor. She was born in Santiago de Chile. She has developed her creative work as a filmmaker as both a director and screenwriter. Her work mixes documentary cinema and experimental cinema. Women and historical memory are transversal themes that connect and structure the totality of her work. They are at the center of two films currently released, El gran vuelo (2014) and Ainhoa, yo no soy esa (2018), as well as in a third, Canción a una dama en la sombra, currently in process. Beyond being shown in several festivals and screenings, El gran vuelo received the Tras Biznaga de Plata for best documentary at the Festival de Málaga (2015).

"Alternative or independent circuits are more open to incorporating the work of women filmmakers. In the films that I have directed, I have enjoyed a great freedom in many senses: from the themes I choose to explore, the teams I chose to work with, to the last choices about final editing. But I am aware that in the mainstream film industry discrimination against women remains a prevalent issue, in all positions. The fields of production, screenwriting, photography, editing, sound, and musical composition remain dominated by men".

"Despite parenthood being a shared task, at this point it has been difficult for me to complete a creative project. I don't sleep much, which is to be expected when raising a small child, and I find myself tired and unable to focus. It's challenging to combine work and parenthood, and even more so when you are alone or your support system is small. For that reason, and I've said it before, there should be public financial support for creative women with children".

Interview Excerpts from 'Carolina Astudillo. El contraplano de laHistoria', by Mar Binimelis Adell (Universitat de Vic)



NEUS BALLÚS

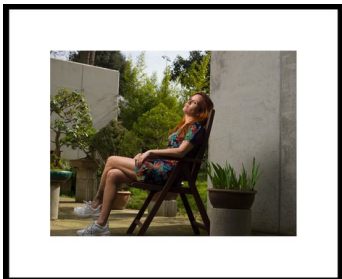
FILMOGRAPHY

- Sis dies corrents (2020)
- El viaje de Marta (2019)
- La plaga (2013)
- Ferida arrel: Maria-Mercè Marçal -segmento- (2012)
- Immersió (2011)
- Barcelona any 1 (various episodes) (2009)
- Barcelona Any Zero (various episodes) (2008/2009)
- Quan ploviem bombes (2007)
- L'avi de la camera (2005)

Neus Ballús (Mollet del Vallés, 1980) is a director, screenwriter, editor and audiovisual producer. After graduating from the Audiovisual Communication program at Universidad Pompeu Fabra, she pursued a Master's in Creative Documentaries at the same institution. In 2004 she founded, with Pau Subiròs, the production company El Kinògraf. Her filmic work has been completed by collaborations in other fields: the series *Barcelona any zero* (with Pau Subiròs, 2009), the webdocumentary *Amb títol* (2015) or the televised documentary *La clàusula Balcells* (with Pau Subiròs, 2016). Her first short documentaries served as experiments and in 2009, with *Inmersió*, she recorded with a subaquatic perspective in a public pool, rewarded with the prize for best shortfilm at Alcine. Four years later she released her first feature-length film, *La Plaga*, at the Berlinale. There she also released her second feature film, *El viaje de Marta* (2019). In 2020 she finished shooting *Seis días corrientes*.

"My daughter came to the trip to Senegal, my mother brought her, and she was there for a while during filming, but it is true that we were also separated for weeks at a time and that is hard for both mothers and daughters, we do not do well with the separation when they are little, and she was two years old at the time. In this third film I adopted a different strategy because she better understood what I was doing, so she skipped school and came to the shoots, just for a bit, for a half day each week, so I was able to include her, I would think based on the schedule what would be a good time for her to visit, with her being so young. For me it's important that the people around you understand why your work is important but also why you are important to that work and why you can't be somewhere else, for that reason I included her. She had her homework, her little notebook and she helped me with things, that way she didn't go through those absences the same way, she was involved in the process in some way. But it is certain that I made this type of effort because my relationship to my daughter seems like the most important thing there is, for her upbringing and her future. There are many male filmmakers that have never given this any thought".

Interview Excerpt from 'Neus Ballús, "Abrir preguntas", la responsabilidad de la cineasta', by Marta Álvarez (Université de Bourgogne Franche-Comté, Besançon), and Flora Guinot (Université de Bourgogne Franche-Comté, Dijon)



ISA CAMPO

FILMOGRAPHY

As screenwriter

- Entre dos aguas (2018)
- La propera pell (2016)
- Game Over (2015) (coescritora)
- Murieron por encima de sus posibilidades (2014) (colaboración)
- El Gran Vuelo (2014) (coescritora)
- El cuaderno de barro (2011)
- Los pasos dobles (2011)
- La noche que no acaba (2010)
- Los condenados (2009)

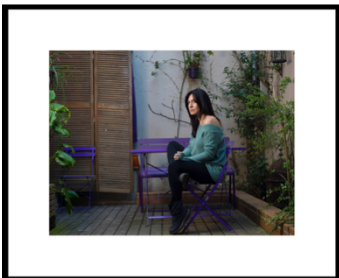
As director

- La propera pell (2016)

Isa Campo (Girona, 1975) is a screenwriter, director, producer and professor of cinematographic direction at the Universitat Pompeu Fabra (UPF). She has maintained a fruitful and active creative career that has positioned her as one of the principal filmmakers in the industry. Her name, however, may remain unknown due to her position as screenwriter, a role that remains in the shadows, and due to the machismo that is still prevalent, which has put to the background her codirection experience when working with Iñaki Lacuesta, her partner. She has written six individual screenplays— for Isaki Lacuesta’s films: *Los condenados* (2009), *La noche que no acaba* (2010), *El cuaderno de barro* (2011), *Los pasos dobles* (2011), *Murieron por encima de sus posibilidades* (2014); and for the film by Alba Sotorra: *War games* (2012)—, as well as two screenplays cowritten with Isaki Lacuesta and Fran Araújo: *La propera pell* (2016, that she also codirected with Isaki Lacuesta) and *Entre dos aguas* (2018). This work as screenwriter is complemented by her work as film editor on various feature films. She is the coauthor of six video installations with Isaki Lacuesta, with whom she funded, in 2011, the production house *La termita*, with which she has produced five feature films.

"How the creation of the nickname "Isaki" arose to merge the names of Isa and Iñaki would have to be commented on by Iñaki, but obviously it seems to me a very nice gesture that it is the man who incorporates, in this case, the female name of the couple.

*In this way I have a presence in all the works. Later, in practice, this complicates things a bit because it has happened to us that people don't know if we are one or both parts of Isaki, but it is a gesture of affection, of course. Also because my presence has always been a bit diffuse. We never planned from the beginning what I was going to do, the project started to take shape, and I began to cover more and more tasks. The last three films were produced within *La Termita*, so I have been involved in adding elements in a somewhat unexpected way. What attracts both of us the most is writing and directing, but we ended up founding our own production company to be able to develop our projects with total freedom".*



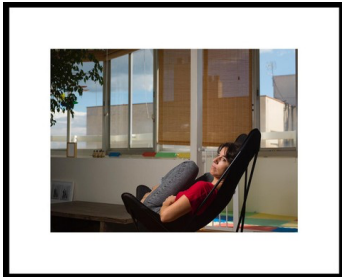
Interview Excerpt 'Isa Campo, guionista, directora y productora. La visibilidad de las cineastas sigue siendo un escollo', by Júlia González de Canales Carcereny (Universität Wien)

MAR COLL

FILMOGRAPHY

- Matar al padre (TV Mini-Series) (4 episodes) (2018)
- La inquilina (2015)
- Todos queremos lo mejor para ella (2013)
- Tres dies amb la familia (2009)
- La última polaroid (2004)

Mar Coll (Barcelona, 1981). At 18 years old she entered the Escuela Superior de Cine y Audiovisuales de Cataluña (ESCAC), where she graduated with a specialization in direction. As her final project she directed the short film La última Polaroid, selected in multiple national and international festivals, and awarded various prizes. From Mexico, the country in which she resided for the following three years, she wrote what would be her first feature-length film, Tres dies amb la familia, produced under the project Opera prima developed by ESCAC. The film was first released at the Festival de Málaga in 2009 where it received three awards, and with which she received the Gaudí for best direction, best film, best actress, and the Goya for best new director. In 2013 she released her second feature film, Tots volem el millor per a ella, inaugurated at the Seminci de Valladolid which awarded the Espiga de Plata to Nora Navas for best actress. This role also brought her the Gaudí for best actress, as well as a nomination for a Goya. Currently Mar Coll combines her activity as screenwriter and director with her position as professor at the film school ESCAC.



"I think that there is still a gap between the number of women that wish to work in the audiovisual world in high-responsibility positions and those that achieve those titles. The audiovisual industry is for the most part led by men which perpetuates an inertia that is difficult to break. Fortunately, there is a collective awareness about this situation that we hope can lead to the creation of the necessary tools to reverse it until the equal access is a reality".

This interview was conducted for the article "Las invisibles del cine español", published in Cineastas emergentes. Women in film in the 21st century, edited by Annette Scholz and Marta Álvarez (2018) and can be found published on Blog Bitácora de cine y actualidad: <https://tinyurl.com/yy8454rn>

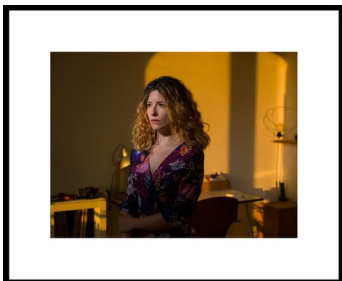
LAURA FERRÉS

FILMOGRAPHY

- Los desheredados (2017)
- A perro flaco (2014)

Laura Ferrés (Barcelona, 1989). A graduate from ESCAC (Spain) in cinematographic direction. Her thesis project, A perro flaco, was selected in 60 contests around the world, notably at the SEMINCI 2014 (Spain) and Montreal World Film Festival 2015 (Canada). Los desheredados is her second short film, celebrated at the Semaine de la Critique - Cannes 2017, where it won the Leica Cine Discovery Prize for best short in the Cannes festival. In ALCINE, the film received the award for best screenplay and best male actor. She is currently writing her first feature length film thanks to the workshop Next Step de La Semaine de la Critique and the Centre des Ecritures Cinématographiques del Moulin d'Andé.

"I consider that a short film is a work of art with its own identity, and as such, does not need to lead you to creating a feature. Without a doubt, Los desheredados is a very personal work because the protagonists are my father and my grandmother. My family had a small bus and coach business that my father had to close during the economic crisis. This was a project conducted against the clock, with minimal staff and means. Therefore, I never considered it an exercise that would precede a feature, because I could barely work on the short. Cinema is very elitist. In general, the people that dedicate themselves to cinema have money. No doubt that others do not have as many resources and need to be ingenious to create their projects. But if someone has money, they have time to think only about their project and that is a great privilege. The majority of cinema that is made, not only in Cataluña, but in almost any part of the world, is made by the upper-middle class. This whole theme of women in cinema interests me a lot, I think it's very good that is a topic in the conversation, but I am also worried about the issue of social class, that it is not considered that frequently".

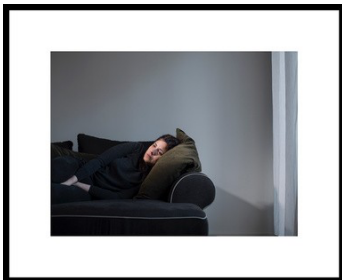


Excerpt from the text "iHostia, qué guay! Redes de apoyo y Amistad. Encounters with the emerging directors Laura Ferrés, María Manero and Irene Moray at the Universidad de Ratisbona' coordinated by Julia Sánchez-Rodríguez y Annette Scholz

BELÉN FUNES

FILMOGRAPHY

- La hija de un ladrón (2019)
- La inútil (2017)
- Sara la Fuga (2015)



Belén Funes (Barcelona, 1984) studied direction at ESCAC (Escuela Superior de Cine de Catalunya) and screenwriting at EICTV (Escuela de Cine de San Antonio de los Baños, Cuba). She has worked as a script and directing assistant in many different Spanish productions. Her first short film, Sara a la fuga, was selected in numerous international film festivals (Zagreb Film Festival or Cinemed) and national festivals where she received the award for best short film and best direction at the Málaga Film Festival. La inútil, her second short, received the third-place prize at ALCIENE47. In 2016 Variety selected Belén as one of the 10 Spanish talents to watch. Her first feature length film, La hija del ladrón, was released at the official 67th edition of the Festival de San Sebastián and she received the Gaudi award for best non-Catalan film and for best director, as well as the Goya for best new director.

"As women we are limited because historically men have dominated the narrative (as they have many other things). Throughout time, men have imposed themselves as the ones that dominate, that have a voice. That being said, I am 33 and I am surrounded by women that want to make films and that make them. With more or less money, but they make them. With more or less difficulty, but they make them. This means that as women we have made progress (there is still much to fight for) but I look around and I feel pride every time that I see a fellow woman fighting for something and achieving it. We need to keep on going because the revolution has already begun".

Interview Excerpt from an interview conducted for the article "Las invisibles del cine español", published in Cineastas emergentes. Women in film in the 21st century, edited by Annette Scholz and Marta Álvarez (2018) and can be found published on Blog Bitácora de cine y actualidad: <https://tinyurl.com/yy8454rn>

VIRGINIA GARCÍA DEL PINO

Virginia García del Pino (Barcelona, 1966). Holds a BA in Fine Arts in 1993, studies that she chose desiring to “understand the world through a less painful lens”. She began her audiovisual production thanks to a Arteleku grant. She began her work with the goal of questioning and deconstructing the known world until it becomes unrecognizable. She traveled to Mexico to develop various audiovisual projects. She created *Pare de sufrir* (2002) and *Hágase tu voluntad* (2004), which were displayed in artistic contexts. Her work achieved repercussions in the non-fiction circuit with *Lo que tú dices que soy* (2007), a documentary film created in the Master’s in creative documentary at the Universita Autònoma de Barcelolan. This coincided with the rise of her non-fiction work, and she is considered one of the premier voices of her generation in the so-called “Otro Cine Español”. *Mi hermana y yo* (2009), was primarily distributed in non-fiction festivals. After other works such as *Espaciosimétrico* (2010) o *Sí, señora* (2012) she directed her first feature length film, *El Jurado* (2012). She directed a biopic about Basilio Martín Patino, *La décima carta* (2014). With *Improvisaciones de una ardilla* (2018), she received the Biznaga de Plata for best short documentary film at the Festival de Málaga.

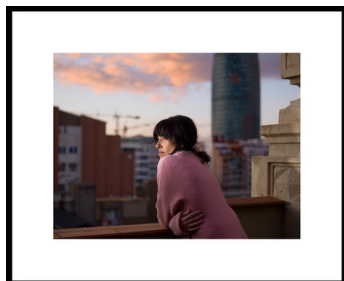
FILMOGRAPHY

- *Lo que tú dices que soy* (2007)
- *El jurado* (2012)
- *Sí, señora* (2012)
- *Espacio simétrico* 2010
- *Hágase tu voluntad* (2004)
- *Mi hermana y yo* (2009)
- *Basilio Martín Patino, La décima carta Pare de sufrir* (2002)

“In this day and age being a woman filmmaker is possible because we have access. You can produce your own film. You can make your own shorts and films, and if they are good, people are not stupid. Once you have a name, they don’t care whether it’s male or female. In fact, it’s better that it be a woman to receive support for a project because the ICAA has finally awakened. The issue is how you manage to make a name for yourself. And there I think gender plays a role, because it’s not that the industry is sexist, it’s that it belongs to men. What we need to watch is how much men get paid and how much women get paid. I don’t know if there is such a study, but surely the difference in wages is abysmal”.

“Today careers are brief for many people, because it is difficult to have a consistent path, even if you are a man- although overall it is easier for them. There are many people that have only made one film, because making more is an issue full of obstacles, of many moving parts. It’s very easy to get discouraged on this path. You must be very persistent, which is not the same as being ambitious, an adjective that I do not like as much”.

Interview Excerpt from 'Virginia García Del Pino, director, editor, and screenwriter: “El otro lado de las cosas”', by Laia QuílezEsteve and Núria Araüna Baró (Universitat Rovira i Virgili (URV))



IRENE GUTIÉRREZ

FILMOGRAPHY

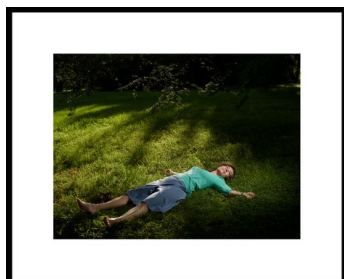
- Entre perro y lobo (2020)
- Diarios del exilio (2019)
- Connected Walls (2014)
- Hotel Nueva Isla (2014)
- Diarios de frontera (2013)
- Sobre vías. La Habana-Santiago de Cuba (2004)

Irene Gutiérrez is a filmmaker and is currently working as a researcher within the Department of Communication at the Universidad Carlos III of Madrid. Born at the end of the seventies in Ceuta, Irene pursued studies in Audiovisual Communication at the Universidad de Sevilla and graduated in Documentary Cinema from la Escuela Internacional de San Antonio de los Baños (EICTV), Cuba. She was also Chair of the Documentary School from 2011 to 2014 and codirector of Masters in Documentary creation from 2013 to 2015. As a filmmaker, she has directed *Diarios de frontera* (25' España-Marruecos, 2013), *Hotel Nueva Isla* (70' Cuba-España, 2014), *Diarios del exilio* (43' España, 2019) and *Entre perro y lobo* (75' Cuba-España-Colombia, 2020).

Her documentaries have received support from the Sundance Institute, Tribeca, Ibermedia, ICAA or the RTVC. She has been recognized with awards from different international institutions and has received artistic grants from the Spanish Consulate in New York or the McDowell Colony (New Hampshire). In 2009 she finished a Masters in Spanish cinema at the Universidad Rey Juan Carlos. She is currently pursuing a PhD at the Universidad de Amberes and the Universidad Carlos III of Madrid, where she works as a professor.

"Making film is an act of resistance and a form of priesthood. You must choose between having children and making films. I see women that have done it well, because they are great women and great filmmakers. I haven't succeeded in combining the two because if you go to the Gurugú to film, you are not taking care of anybody, you must be taking care of yourself. Therefore, it is difficult. You consider motherhood, you want to have kids, but you cannot, you decide to put up with it, and that's it; you make a choice and then you must follow through".

"Regarding the element of gender, being with or without a man changes how your body is positioned in the city and in the country, which can be witnessed in film. I remember that one time in Fnideq I was alone filming and I had to go back and cross the border into Ceuta, not because I felt like my life was threatened, but my body was. In Cuba, although it is one of the safest countries, I would never have walked through Havana downtown at 4 a.m. alone with my camera, even though all the research for photography and more than half of filming was done at night".



Extract from the interview
 "Irene Gutiérrez: 'El discurso verbal se agota, pero los cuerpos no mienten'",
 by Tamara Moya and Yamila Díaz
 (Universidad Carlos III de Madrid – Tecmerin)

ISABEL HERGUERA

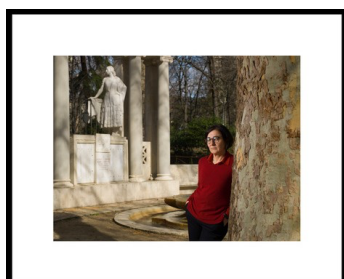
FILMOGRAPHY

- Kalebegiak (segmento "Kutxa beltza") (2016)
- Winter Love (2016)
- Sailor's Grave (Short)
- Bajo la almohada (2012)
- Ámár (2010)
- La gallina ciega (2005)

Isabel Herguera (1961), along with Begoña Vicario (1962) and Izibene Oñederra (1979), is one of the most celebrated figures of Spanish experimental animation, for her films and her education work that she performs through her role as professor and other activities that guarantee contact with new young artists.

She studied Fine Arts in Bilbao and continued her studies at Kunstakademie in Düsseldorf and at the California Institute of the Arts (CalArts) before working as an animator in Los Angeles and then returning to Spain in 2003. She is a professor— National Institute in Ahmedabad, India; China Central Academy of Fine Arts, China; Kunsthochschule für Medien Köln, Alemania—, a producer — through the production house she created with Satinder Singh, Loko Pictures—, director of ANIMAC (Mostra Internacional de Cinema d'Animació de Catalunya, 2003-2011) and coordinator of the Images in Motion Laboratory Arteleku. Her short films, —Spain loves you (1988), Los muertitos (1994), Àmár (2010), Bajo la almohada (2012), Sailor's Grave (2016), Amore d'inverno (2016),...— are shown in international festivals— Rotterdam, Ann Arbor, Annecy, Leipzig, Huesca, ALCINE... —, in 2005 she was nominated for a Goya for La gallina ciega.

"I am glad that independent author animation and the hybrid proposals in between are marginal. The margins are a great place to experiment, to work with liberty and honesty and to also be able to self-demand rigor and hard work. At the end of the day, this is what any artist is looking for. This marginality adds difficulty in taking a project forward, but once it is complete, you feel as though the objective is accomplished and you can move on to the next. I think of Agnès Varda, this woman, the grandmother of the Nouvelle Vague, who asked the industry to stop giving her honorary awards and in exchange to extending the financial support to young people so they could make more films. How wonderful to get to that age and get to work in what we love!"



Extract from the text "A tres bandas: Isabel Herguera, Izibene Oñederra y Bego Vicario ¡Qué más da, yo lo que quiero es seguir haciendo!
Isabel Herguera, Bego Vicario and Izibene Oñederra
(Universidad del País Vasco)

MARÍA MANERO

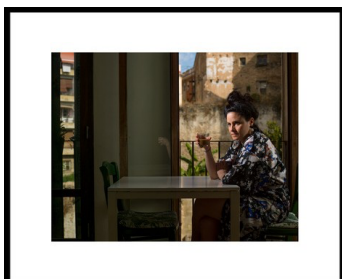
FILMOGRAPHY

- Patchwork (2018)

María Manero Muro (Azagra, Navarra, 1986). Always interested in different artistic disciplines such as theater and film, she decided to study Fine Arts at the Universidad del País Vasco, finishing her undergraduate work with an Erasmus grant to study at the KABK, in the Netherlands.

She studied stop-motion animation at the University of the West of England, UK, after receiving a grant from the Government of Navarra. Afterwards, she pursued direction through the Master's in Animation program at the Universitat Politècnica de València where she directed the project Patchwork (2018), Premio Movistar + and Alcine 48 awards, and she continues specializing in 2D animation at the same university thanks to a grant from the Fundación Caja de Ahorros de Navarra. For her "animation is the perfect excuse to create a new world without limits".

"I am speaking about the fact that information is power, that we must organize ourselves, that we must speak about things. We created a group of animation directors and creators in Spain, and it occurred for a bit of a silly reason, a few years ago, observing the discrepancy between the Goya academy and what was happening in animation. This was created through a connection that was born thanks to social media. We said "We will make an event. We will work together. We will name it 'the room of the Rejected'. It will be named this way, like at the start of the century, the rejected from Paris". Everything related to the Goyas ended up mattering less to us, but we started speaking about other things: ICAA, contracts with producers, copyrights. That is where direct information between authors truly began... A whole mountain of information that you don't have, because obviously you have never studied law or anything like that, but there are people that will take advantage of that. Ultimately, with students in workshops or classes, I really insist on it. I insist that they never sign anything they don't understand, that they look at contracts with knowledgeable people... "Come on kids! You need to wake up!"



Excerpt from the text "iHostia, qué guay! Redes de apoyo y Amistad. Encounters with the emerging directors Laura Ferrés, María Manero and Irene Moray at the Universidad de Ratisbona" coordinated by Julia Sánchez-Rodríguez y Annette Scholz

BELI MARTÍNEZ

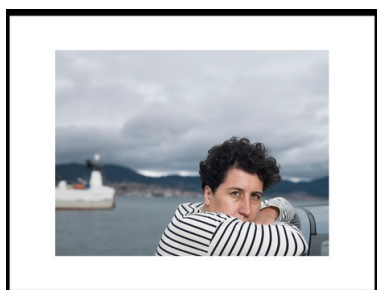
FILMOGRAPHY

As producer:

- ◆ Longa Noite (2019)
- ◆ Those that, at a distance, resemble another (2016)
- ◆ Plus Ultra (2017)
- ◆ Visións (2016)
- ◆ Arraianos (2016)
- ◆ Jet Lag (2014)
- ◆ Vikingland (2011)

Beli Martínez (A Guarda, 1980) is one of the key figures of New Galego Cinema. Doctor in Audiovisual Communications at the Universidade de Vigo, she has taught for several years at the IES Audiovisual de Vigo as well as at the Facultade de Ciencias Sociais e da Comunicación de Pontevedra. After her first steps as television producer, beginning in 2008 she started producing experimental films through her Company Filmika Galaika, such as the feature-length films Vikingland (Xurxo Chirro, 2011), Arraianos (Eloy Enciso, 2012), Longa noite (Eloy Enciso, 2019), among others. All these works have circulated through tens of international festivals. In addition, Beli Martinez is also behind other audiovisual projects such as Cinema e Muller, directed by Xisela Franco and aimed at visibilizing female audiovisual creators from Pontevedra; Proxecto Socheo, an initiative she began in 2012 dedicated to localizing, studying, inventorying and sharing the audiovisual culture recorded in A Guarda y el Baixo Miño; or the website novocinemagalego.info, a database that gathers information on films and collaborative filmmakers in the Novo Cinema Galego.

"In a country where most discourses are generated by men, where behind the camera it is always a man that communicate his opinion, where men are the ones saying how things should be done, the gaze is bound to be completely masculine. There must be a change so that we are able to notice whether a discourse is feminist, or sexist. At the same time, it can be a trend, because oftentimes we trivialize feminism "it's a fad". And, when the trend passes, what happens to all of this? I think, in this sense, as do many others, that feminism is not a concept diametrically opposed to sexism but instead a necessity that pursues equality, not the superiority of women over men. Sexism, machismo, is a conception of the world, a completely unacceptable social order, opposed even to the concept of human rights. The problem is that it is so ingrained that it appears normal, and we end up reproducing it, which is why education is of capital importance. Feminism is necessary, it's a movement that seeks equality, while machismo is an aberrant behavior in and of itself".



Interview excerpt 'Beli Martínez, productora. "A mí lo que me gusta es cuestionar y reformular todo"', by Iván Villarme Álvarez (Universidade de Coimbra)

ALEJANDRA MOLINA

FILMOGRAPHY

As director

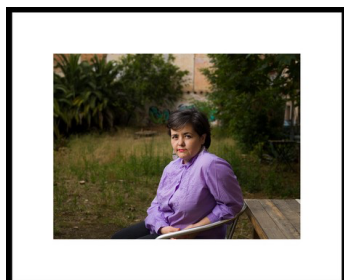
- No tiene sentido... estar haciendo así, todo el rato, sin sentido (2009)

As editor / sound designer

- La vida sense la Sara Amat (2019)
- 44 messages from Catalonia (2018)
- Júpter i Mart (2016)
- Next (2015)
- El gran vuelo (2014)
- Volar (2013)
- Cazadoras (2009)
- Cuando te hablen de amor (2002)

Alejandra Molina (Mexico City, 1974) began investigating expressive possibilities of sound with the sound art project *La fórmula secreta* (1996), based on a poem with the same name by Juan Rulfo. One of the most famous stories by the well-known Mexican author, *El llano en llamas* (1953), became the object of study of her undergraduate thesis, the work *La noche en que incendiaron el llano* (2003), in which she experimented with the juxtaposition of real sounds from the documentary location with the voice in the storytelling. Years after finishing her BA, and with a solid trajectory as a sound engineer in Mexico, she moved to Barcelona to begin a **Masters in Theory and Practice of Creative Documentaries at the Universitat Autònoma de Barcelona**, where she currently works as a professor. In the classroom, during her Master's, she met the well-known director Joaquim Jordà (1935-2006), a reference for an entire generation of documentary filmmakers, and she became his personal assistant. As a result of this relationship, almost "despite her", in her words, came a feature-length film *No tiene sentido... estar haciendo así, todo el rato sin sentido*. A film around Joaquim Jordà (2007). One decade later, she prepared another documentary, *Toña*. Her work as an editor and sound designer has been recognized in festivals such as *Alcine* and *Documentamadrid*.

"It is not something that I decide, whether or not I prefer working with women. It's true that I collaborated a lot with LaBonne, and the Centre de Cultura de Dones Francesca Bonnemaison in Barcelona, and that I am part of a circle. But it is not a conscious choice, although I do think that if I like the result is precisely because I like to work with women. Let me think about it...In one way I can feel more comfortable working with women because it is a more horizontal relationship... And to speak about horizontality is to speak about hierarchy, or different positions within relationships. Ultimately, it is about putting on the table the importance of difference, of being able to say "I am not equal". That is why I feel more comfortable with the ways of doing things that women have, that believe in respecting the vision of the other, with people that take into account my contribution rather than dismissing it. It's not that I need to work with women, I'm not looking for gender for the sake of gender, but the fact is that the working environments where I have found most respect and freedom are those that feature a majority of women".



Interview excerpt "Alejandra Molina, diseñadora de sonido. *La fórmula secreta de los filmes*", by Elena Oroz (Universidad Carlos III de Madrid – Tecmerin)

IRENE MORAY

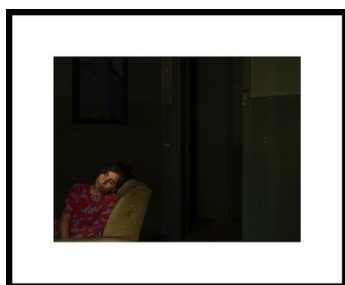
FILMOGRAPHY

- Suc de síndria (2019)
- Bad Lesbian (2018)

Irene Moray (1992) is a photographer and filmmaker. In 2012 she moved to Berlin and for three years she was part of the performance collective the - - family, in which she performed in various cultural organizations throughout Europe, such as the Astrup Fearnley Museum in Oslo or the Chisenhale Gallery in London. During her stay in Berlin she directed her first fiction short film, *Bad Lesbian*. After four years in Germany, she decided to return to her home country where she has filmed her latest short movie as screenwriter and director: *Suc de síndria* that debuted at the Berlinale Shorts. She works as a photographer for various agencies, producers, and editorials such as i-D, Dream Magazine, Garage Films, Distinto Films or Erika Lust. Among many other awards (the public's award at ALCINE for *Bad Lesbian*), she received the Goya for best Short Film in 2020 for her film *Sucde síndria*.

"I believe that women's self-criticism is taken for granted. I mean that there is self-criticism in feminist movements, it's interesting and opens minds, but I think that in general what is missing is more compassion to spread in society [laughs]. It is essential to understand that all of us are within our own process and that things get done bit by bit.

*Also, I think that nowadays it's relatively easy to get access to a camera and to be like "Roll it!". If it is not possible for you to get access to a producer, that's what I would do. It's what I thought with *Bad Lesbian*: "If you don't have access here, well, film it yourself and put it on YouTube". Try to move it around, I think it is possible, nowadays. I think something positive is that in a sense cinema has been democratized, financial support has become more available, but not who access the grants.... It's true that if you need to work 40 hours a week you won't have the same energy, but when I made *Bad Lesbian* I was working 35 hours a week in a store and I shot (the film), and the next day I would work and then at night we would keep shooting. If you really love cinema I would say "Do it, do it! It's necessary, do it!".*



Excerpt from the text "iHostia, qué guay! Redes de apoyo y Amistad. Encounters with the emerging directors Laura Ferrés, María Manero and Irene Moray at the Universidad de Ratisbona" coordinated by Julia Sánchez-Rodríguez y Annette Scholz

NEUS OLLÉ

FILMOGRAPHY

As director of photography

- El incendio (TV Mini-Series) (2020)
- La hija de un ladrón (2019)
- Doing Money (TV Movie) (2018)
- Matar al padre (TV Serie) (2018)
- La inútil (2017)
- The Rain Collector (2016)
- Sara a la fuga (2015)
- El Círculo (2015)
- Liam and Lenka (2014)
- Endeavour (TV Series) (2014)
- Todos queremos lo mejor para ella (2013)
- Paradise (2013)
- In the Dark Half (2012)
- Remnants (2012)
- Radiacions (2012)
- Gato encerrado (2011)
- Ella(s) (2010)
- Snails (2010)
- Luna di miele, luna di sangue (2010)
- La mosquitera (2010)
- Tres dies amb la família (2009)
- ff Season (2008)
- Alas tres de la tarde (2008)
- El cant dels ocells (2008)
- Fourteen (2008)
- The End for Beginners (2007)
- 1977 (2007)
- Earthquake (2007)
- Yeah! Yeah! Yeah! (2005)
- Bitter Kas (2004)

She studied Cinematography at ESCAC (Escuela Superior de Cine y Audiovisuales de Catalunya) between 1999 and 2003. She continued her education in London with a Masters in Cinematography from the National Film and Television School. She has worked in Spain, the United Kingdom, and Switzerland. She has become a prolific and multifaceted director of photography participating in a variety of projects: videoclips — for La bien querida, Laura Marling and Venecia Flúor, among others—, advertisements— for Zara, Chupa Chups, Tous, Scrabble, among many others—, and many productions for television —documentaries (Painful Sex, Sindha Agha, BBC, 2018), fiction, in the “made-for-TV” format (Doing Money, Linsey Miller, BBC, 2018) and TV shows (Endeavour, Russel Lewis, PBS, 2012-2020; Matar al padre, Mar Coll, Movistar, 2018; Deadwater Fell, Lindsey Miller, Channel 4, 2020, among others-. From her first works, she has been connected to some of Spain’s most significant films released in recent years. As the director of photography for El cant dels ocells (Albert Serra, 2008), she received a Gaudi award. She will also be awarded for her work on the short film La inútil (Belén Funes, 2017), that will obtain the award for Best Photography en Alcine47.)—. They will work together again on La hija de un ladrón (2019). Mar Col is another director with whom the photographer has developed a professional relationship that is especially creative: in addition to the series Matar al padre, together they made the short film Amics (2015) and two feature films—Tres dies amb la família (2009); Tots volem el millor para ella (2013)-.

“My mother is a hard worker, entrepreneur, she has never been stopped from doing something just because she is a woman, and, of course, I grew up with her as my role model. In school I stayed the course: I was surrounded by women working towards a degree, I didn’t see any issue. I realized once I entered the workforce that we were so few, although I am always meeting more of us. I think we benefit from meeting each other and working together. Approximately four or five years ago, in the United Kingdom, the association Illuminatrix was created, and its goal was to gather women cinematographers. After that, a year ago, we started an organization of female photographers here, and I have the feeling that this has helped with visibility”.

Excerpt from the interview 'Neus Ollé, directora de fotografia: “It’s not he, it’s she”’. By Luisa Martínez-García (Universitat Autònoma de Barcelona)



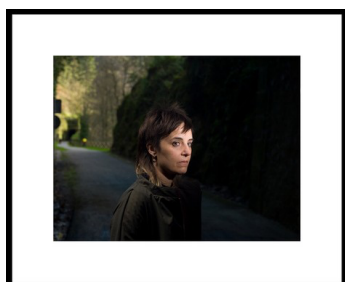
IZIBENE OÑEDERRA

FILMOGRAPHY

- Lursaguak (2019)
- Couplets for an Everlasting Eve (2016)
- Kalebegiak (segment "Kutxa beltza") (2016)
- Hotzanak, For Your Own Safety (2014)
- Berbaoc (2008)
- Hezurbeltzak, una fosa común (2007)

Izibene Oñederra (1979) holds an undergraduate degree in Fine Arts, and produces hand-made animation films, as well as participating in projects with other directors. With Begoña Vicario (1962) and Isabel Herguera (1961), she is one of the most decorated figures in Spanish experimental cinema, for her films and her dedication to passing on her knowledge in the field through teaching and activities that guarantee contact with young artists. The director became known in 2007 with her first short film, *Hetzurbeltzak, una fosa común*, which accumulated prizes and held a significant presence at festivals—Annecy, Cleveland, New Zealand, Brooklyn, ALCINE...-. In its 5 minutes length, an unusual and derangel stroke comes to life. Lately, it will become one of the creative identity sign of the director's work in her following films *Hotzanak, for your own safety* (2014) and *Lursaguak, escenas de vida* (2019). Her professional relationships with Isabel Herguera and Begoña Vicario are very close. In addition to having been the student of the latter she has participated in several projects with both of them—*Berbaoc* (2008), *Kalebegiak* (2016), *Beti bezperako koplak* (2016) y *Areka* (2017)—

"In my case I feel there is no solution: my body asks me to tell the stories spinning in my head, it's an intimate necessity and splashes the rest of my life. I like the format of short films because they let you create an independent work and be as experimental and wild as you like, inventing the shape your story takes and taking risks without having to explain anything to anybody. This is a great pleasure. With little money you can create great wonders, but to create the way that I do it, you need a concentration and a focus that my life barely allows me to have. It's all a bit crazy, but in reality, the desire to create, to produce animation, to make small decisions every day, to see how the characters you have created evolve, and develop, gives you an incredible pleasure that is difficult to describe, and even though it goes against the routines of daily life, it is worth it".



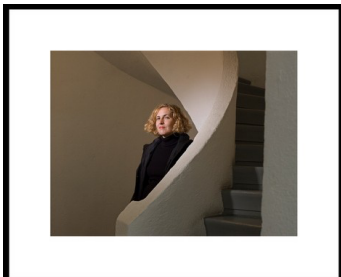
Extract from the text "A tres bandas: Isabel Herguera, Izibene Oñederra y Bego Vicario ¡Qué más da, yo lo que quiero es seguir haciendo!
Isabel Herguera, Bego Vicario and Izibene Oñederra
(Universidad del País Vasco)

CARLOTA PEREDA

FILMOGRAPHY

- Alba (TV Serie) (2021)
- Las rubias (pre-production) (2020)
- Habrá monstruos (2020)
- El secreto de Puente Viejo (TV Serie) (10 episodios) (2018/19)
- Cerdita (2018)
- Las rubias (2016)
- Acacias 38 (TV Series) (15 episodios) (2015)
- Lalola (TV Series) (2 episodios) (2009)
- Lex (TV Series) (2 episodios) (2008)

Carlota Pereda began her career with works of fiction made for television. She became a screenwriter, director, and script supervisor for shows such as *Periodistas*, *Mis adorables vecinos*, *Motivos personales*. She has worked as a director at *Acacias 38*, *El secreto de Puente Viejo*, *Lex o Lalola* and as a director for *Los hombres de Paco*, *Águila roja*, *Luna*, *el misterio de Calenda y B&b*, *de boca en boca*. Her first short film, *Las rubias*, was selected in over 140 national and international festivals. *Cerdita*, her second short film as a director, was selected for over 270 international festivals and has received 77 awards, among them, the *Forqué* for best short film and the *Goya* for best short film in 2019. *There Will Be Monsters* is her third short and has been selected for **ALCINE2020**.



"Family reconciliation worries me a lot. At the end you feel like you don't achieve anything, you can't be with your kids, nor do everything that you want at work. If you don't have children, it's a lot easier. If you have children, it's difficult, whether you are a man or a woman, although men always have an easier time of it in general. It's certain that in my close circle I see men bend backwards to try to be with their children and be there to watch them grow up. But of course, it's complicated, and the responsibility falls most often upon the mothers. I am very lucky, because I have a lot of support from my family, and to tell the truth, it's fantastic. But I always miss more time with my daughter".

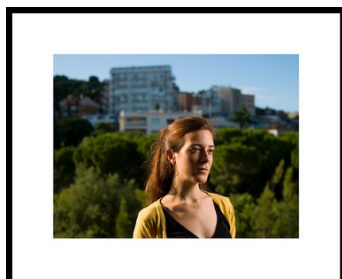
Excerpt from an interview conducted in preparation for a roundtable on the theme "Un año en corto" de la Comunidad de Madrid. Published in the Blog Bitácorade cine y actualidad: <https://tinyurl.com/yxr69p4y>

ANA PFAFF

FILMOGRAPHY

As editor:

- Libertad (2020)
- Forastera (2020)
- La Mami (2019)
- Después también (2019)
- Suc de síndria (2019)
- The Days to Come (2019)
- Hamada (2018)
- Ainhoa: Yo no soy ésa (2018)
- Con el viento (2018)
- Do You Remember the Philippines? (2017)
- Trinta Lumes (2017)
- Niñato (2017)
- Summer 1993 (2017)
- Llacunes (2016)
- Roberto Bolaño. La batalla futura (2016)
- La Llucha: ReMine (2015)
- La inquilina (2015)
- Blue Lips (2014)
- El Gran Vuelo (2014)
- Diámbulo (2014)
- Remine: el último movimiento obrero (2014)
- Buenos días resistencia (2013)
- Beyond 360ª (2012)
- Corall (2012)
- Els tres porquets (2012)
- Inmóvil (2012)
- De caballeros (2011)
- El sueño del barbero (2007)



Ana Pfaff (Barcelona, 1985) is one of the most celebrated film editors in Spanish cinema today. Her work has entirely developed around digital cinema, where she has displayed all the versatility, knowledge of and rigor that she would have used at the editing table in the first place. The term "filmmaker", in so many occasions used exclusively to refer to the person directing or producing a film, is used in the full breadth of its meaning when describing someone like Ana Pfaff. She graduated in Film Editing from ESCAC (Escola Superior de Cinema i Audiovisuals de Catalunya) and got a Masters in Contemporary Cinema and Audiovisual studies from Universitat Pompeu Fabra (UPF). Pfaff's editing contributions in films based in the use of different languages and approaches, have been part of the significant projection of Spanish Cinema in recent years, demonstrating its incredible richness and diversity. Films such as *Els dies que vindran* (Carlos Marqués-Marcet, 2019), *Amb el vent* (Con el viento, Meritxell Colell, 2018) and *Estiu 1993* (Carla Simón, 2017) represent a type of cinema that combines the personal voice of the filmmakers with a successful presence in international festivals and the appreciation of the public.

"Dance and music are a large part of who I am as a film editor. It's funny because when I was a film student, I use to spend several hours a week studying music and dance, and sometimes I felt that I wasn't focused enough on my film studies; I remember feeling perhaps less engaged or integrated or even questioned. Now I know that it all made sense. When I started giving talks on editing, I began to see myself using metaphors or explaining concepts through music or dance to talk about film editing. Not only the rhythms or the cadence, but also concepts such as the interval, the tone, the pivot points, the suspensions, the accents, the variations or resonances... Sometimes it is not easy to explain in words issues related to editing, or to cinema in general, and these concepts were very close and familiar to me because I had used them since I was a child"

Interview excerpt "Ana Pfaff, montadora. El pulso y la resistencia", by Concha Barquero and Alejandro Alvarado (Universidad de Málaga)

NELY REGUERA

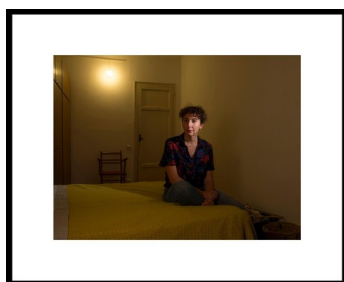
FILMOGRAPHY

- Valeria (TV Serie) (3 episodios)
Mr. Champi (2020)- La charca (2020)-
La regadera (2020)
- Benvinguts a la família (TV Serie)
(4 episodios)- L'accident (2018)-
El Miquel (2018)- El quadre (2018)-
El congelador (2018)
- Heavies tiernos (TV Series)
(8 episodios)- 2018)
- María (y los demás) (2016)
- Pablo (2009)
- Ausencias (2002)

Nely Reguera holds a degree from the Escuela Superior de Cine y Audiovisuales de Cataluña (ESCAC) where she specialized in film direction. As her thesis project she wrote and directed the short film *Ausencias*. Afterwards, she began working on the direction team for advertisement and videoclip, as well as on short films and feature-length films such as *Tres dies amb la família* (Mar Coll) and *Blog* (Elena Trapé). Simultaneously, she directed the documentary *Muxía a ferida*, on the topic of the Prestige catastrophe, and later on the short film *Pablo*, selected and awarded in various festivals such as ALCINE, Gijón, Huesca, Mecal, **Concurso Versión Española-SGAE**. In 2010 she began collaborating with A Bao A Qu, on the project *Cine en curso*, giving cinema workshops to elementary and middle school students. Motivated by the experience, she has continued working with them to this day. She also teaches at ESCAC. *María (y los demás)* is her first feature-length film.

"[In the job market,] there continue to be many opportunities for men. Especially there continues to be projects that seem "banned" to women and something that worries me particularly is that there is a lot of talk around "women's cinema", there seems to be a trend to put women in this bubble of "women's cinema". I think that in general we can say we aspire to make movies, period. Not "women's films" or "films for women", just films. I want to make films. And I claim that my films can be seen by both men and women alike".

"For that reason, when we talk about what women's cinema is nowadays, what I hope is that women are valued. For their films, for their work, and that it is based on the quality of their films and professional careers. That they have more or fewer opportunities. The intention is not to say "ah, look, at how being a women is a trend, therefore we will make women's films" and then the trend ends and we stop, no. We came here to make films because it's what we want to do. And we will stay. Therefore, yes, I think that there are better conditions but that are still many things lacking. And most importantly, there is the fact that this needs to become something normal, and not anything exceptional".



This interview was conducted for the article "Las invisibles del cine español", published in *Cineastas emergentes. Women in film in the 21st century*, edited by Annette Scholz and Marta Álvarez (2018) and can be found published on Blog Bitácora de cine y actualidad: <https://tinyurl.com/yy8454rn>

CELIA RICO

FILMOGRAPHY

As director

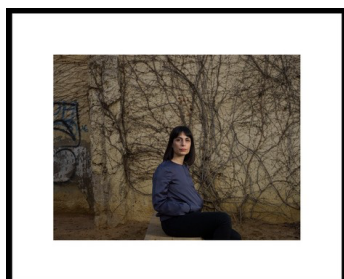
- Viaje al cuarto de una madre (2018)
- Luisa no está en casa (2012)

As screenwriter

- Viaje al cuarto de una madre (2018)
- Quatretondeta (2016)
- Luisa no está en casa (2012)

Celia Rico Clavellino (Sevilla, 1982) got her BA in Audiovisual Communication at the Universidad de Sevilla and studied Literary Theory and Comparative Literature at the Universidad de Barcelona. She pursued a graduate degree in Audiovisual Project Development and script-editing at the Universitat Ramon Llull de Barcelona and doctoral studies in Audiovisual Communication at Universitat Pompeu Fabra. As a screenwriter and director she began her career with the highly awarded short film *Luisa no está en casa*. *Viaje al cuarto de una madre*, her first work, was screened at the Festival de Cine de San Sebastián in 2018, where received special mention from the jury, the prize for youth and the Fedeorra award from the critics. The film was nominated for four Goya awards and received four Gaudí awards. She continued by being an assistant to Claudia Llosa and directed the second unit of her film *No llores, vuela*. For over a decade she has been part of the creative team of producers at Arcadia Motion Pictures (*Blancanieves* (2013) or *Blackthorn* (2011)). She has also co-written *Quatretondeta*, by Pol Rodríguez. Currently, she is a professor at ESCAC and ECIB.

"This is very important to me: not to feel alone, to feel accompanied. Every time I think about those women paving the way, for them and for us, in such a masculinized industry, I imagine how hard it must have been. They were pioneers and rowed against all odds. One of the things I envy most about other female filmmakers who have studied in film schools is that they have shared the classroom with other women with whom they have then shot short films and experimented together, they have become friends while working and thus created their own network, their links. I have not had that bond and sometimes I have missed it. I arrived in Barcelona after finishing my studies to try to work in Cinema and I didn't know anyone. It makes a lot of difference to shoot a film with a team with whom you have already created that bond and trust, or to do it with a team you don't know at all, no matter how professional and creative they may be. There is something familiar, that feeling close to the people you work with that seems fundamental to me to make honest and emotional films. And this has to do with the love and affection between the people who make films, the complete opposite of the feeling of loneliness that you mentioned."



Excerpt from 'Celia Rico Clavellino, guionista y directora: "El arte de escribir, la precisión de dirigir"', by Esther Gimeno Ugalde (Universität Wien)

CLARA ROQUET

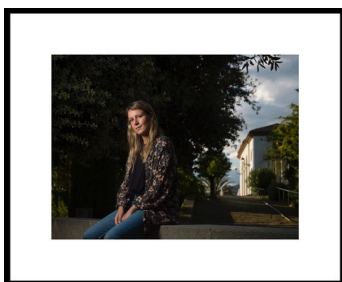
FILMOGRAPHY

As director

- Libertad (2020)
- Escenario 0 (Juicio a una zorra) (2020)
- Tijuana 3 episodios- Sinners & Saints- Mueller Ribs- The Funeral 2019)
- Les bones nenes (2016)
- El adiós (2015)

As screenwriter

- Que nadie duerma (2020)
- Libertad (2020)
- L'ofrena (2020)
- Los días que vendrán (2019)
- Petra (2018)
- Les bones nenes (2016)
- Submarine (2016)
- Agua en la boca (2015)
- El adiós (2015)
- 10.000 km (2014)
- Mateix lloc, mateixa hora (2012)



Clara Roquet (Vic, Barcelona, 1988) is a young screenwriter and director. Her first screenplay S.L. Familia received the Special Prize from the Jury at the VIII screenplay award SGAE Julio Alejandro. Her second screenplay, 10.000 KM, co-written with the director Carlos Marques-Marcet, became the winner of the Festival de Málaga and received a Goya for best new director. The film was released in over fifteen countries and won several awards in festivals such as SXSW or Seattle, including the award for best screenplay, the Biznaga de plata for best new screenwriter and the Gaudí award from the Academia del Cine Catalán for best screenplay. She has also co-written Petra, directed by Jaime Rosales and released at the Quinzaine des Réalisateurs de Cannes. Thanks to a grant from La Caixa, Roquet pursued a Masters in Film at Columbia University in New York. In 2017 she directed the short film El adiós, that received the Espiga de Oro at the SEMINCI and was nominated for awards at the European Academy. El adiós was released at the Toronto International Film Festival and received the Gaudí from the Academia del Cine Catalán for best Short Film, the BAFTA from students and the jury's award from the Directors Guild of America. Les bones nenes, her first short Proyecto Corto Movistar Plus won third place "Ciudad de Alcalá" at ALCINE47, it is her second short film as director. She is currently completing her first feature length film, Libertad, a coproduction between Lastor Media and Avalon.

"I believe that the quotas that have been proposed until equality is achieved would be very helpful. Also, it is necessary to have more women on selection committees, because there are not none. Also, we need to work hard so that young women at the University level have access to these medias. That is what is most important. A recommendation that I have is to work a lot, love it a lot and to not back down because you are a woman, but instead present your ideas with confidence. Oftentimes women present their ideas with less confidence. A man can have an idea that he has not prepared and present it with more confidence, and a woman, quite the opposite, needs to have prepared a lot. It is like saying, here I am".

This interview was conducted with the help of the article "Las invisibles del cine español", published in Cineastas emergentes. Women in film in the 21st century, edited by Annette Scholz and Marta Álvarez (2018) and can be found published on Blog Bitácora de cine y actualidad: <https://tinyurl.com/yy8454rn>

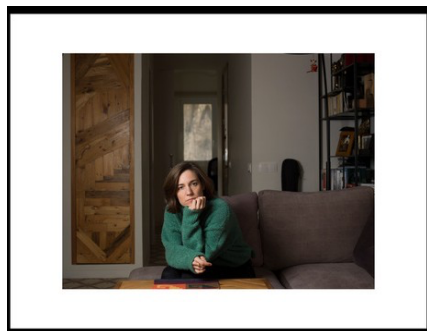
CARLA SIMÓN

FILMOGRAPHY

- Alcarràs (preproducción) (2021)
- Escenario 0 (Serie) capítulo: Vania (2020)
- Correspondencia (2020)
- Después también (2019)
- Estiu 1993 (2017)
- Las pequeñas cosas (2015)
- Lipstick (2013)
- Born Positive (2012)
- Lovers (2010)
- Women (2009)

Carla Simón (Barcelona, 1986) completed her undergraduate degree in Audiovisual Communication at the Universitat Autònoma de Barcelona (UAB) — with a semester at the University of California, where she directed the shorts *Women and Lovers*, in 2009—. She continued with a Masters in Innovation and Television Quality. In 2010, she directed *La Clínica*, her Master’s graduation project, which was distributed on TV3. Thanks to a grant from the Obra Social de La Caixa, she traveled to London, where she pursued a Master of Arts at the London Film School and directed the documentary *Born Positive* (2012) and the fiction short film *Lipstick* (2013). Her graduation short, *Las pequeñas cosas* (2014), was released at Premier Plans, at the Festival D’Angers. Once she returned to Spain, she began to think about the creation of her first feature length film, *Estiu 1993*, and during this creative process she filmed *Llacunes* (2016). Her feature was released at the 2017 Berlinale and received over thirty awards from around the world, including three Goyas and five Premios Gaudí. She received the Women in Motion award at the Festival de Cannes in 2018. In 2019 she directed the short film *Después también* (awarded best male performance at ALCINE49). In 2020, she codirected *Correspondencia* (selected for ALCINE2020). Currently, she is preparing her second feature- length film *Alcarràs*.

"When I was studying, I didn't have a single guide or example of a film made by women. Truly, in the classroom, we didn't learn much about them. Little by little, I discovered these women directors, and I grabbed onto them. I saw the films of Lucrecia Martel ten thousand times. When I discovered Claire Denis, Agnès Varda, or Chantal Akerma they were role models that were essential for my own films. Afterwards, the whole new generation of filmmakers like Alice Rohrwacher, that have become well-known today, is very important in order to consolidate the place of women filmmakers and to create a tradition. I don't know if there exists another epistemology, but I think there is a distinct sensitivity. When I get asked who my role models are, in spite of having around so few women filmmakers, I always end up naming more women than men. In my case, there is a sensitivity that draws me more towards their work. In any case, it is difficult to explain this. I don't want to think that all women filmmakers have something in common. We will need more time until we can make more films, and each one finds its own authorship; there may be more authorship in all the women who make films. We do not consider that there is a common sensitivity in the masculine, although it does exist. That is why it is so necessary that women continue telling our stories and stories about characters that interest us. It is a complicated topic".



Excerpt from 'Carla Simón, directora. La práctica de la complejidad', by Marina Díaz López (Instituto Cervantes)

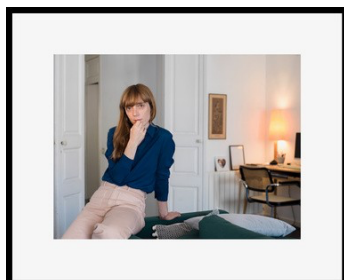
ELENA TRAPÉ

FILMOGRAPHY

- Las Distancias (2018)
- Palabras, mapas, secretos y otras cosas (2015)
- Blog (2010)
- La Ruina (2009) (TV-movie)
- Pijamas (2008)
- No quiero la noche (2006)

She graduated in Art History from the Universidad Autónoma de Barcelona, and did a Master's in cultural management in 2000 and graduated from ESCAC (Escuela Superior de Cine y Audiovisuales de Cataluña) in 2004 specialized in Direction. Professionally, she combines her teaching activity at ESCAC with advertising production at the Tesauro production company. *No quiero la noche* was her graduation project. *Pajamas* is her second short. In the summer of 2008 she shot *La Ruina*, a TV movie released in 2009 and nominated for best film for television at the 2010 Gaudí Awards. In 2010 she finished *Blog*, her debut feature, written and filmed thanks to the ESCAC's *Ópera prima* project and hosted at the San Sebastian festival. In 2015, she premiered the documentary *Palabras, mapas, secretos y otras cosas*, a portrait of the filmmaker Isabel Coixet. In 2017, she filmed *Las Distancias/Les Distàncies* in Berlin. The film won the Malaga Film Festival in its 21st edition (2018) by winning both the Biznaga de Oro for best Spanish film and the Biznaga de Plata for best direction.

"There are two moments in a woman's life when you come across inequality - here, in the first world, the West, call it what you want. We have grown up with the feeling that we were equal, and we vote, we have bank accounts, we go to the university, we choose who we marry, etc., there are laws that at a social level give us this equality of rights and obligations and, suddenly, you start to work. It seems to me that this is the first great moment, and the second is when you create a family, at least within the hetero-patriarchal system. It is the second great moment in which you really come across a reality in which it is assumed that there are a series of things that are part of masculine attributes and not feminine characteristics, but you have to keep going. The most impressive thing is to see how the predominant discourse is understood as neutral, when it is not at all, it is purely hetero-patriarchal, but it seems invisible. These invisible things are the ones that really hit you in the face when you start working. Yes, it is difficult, I think, to access positions of power as a woman, but not only in the film industry".



This interview was conducted for the article "Las invisibles del cine español", published in *Cineastas emergentes. Women in film in the 21st century*, edited by Annette Scholz and Marta Álvarez (2018) and can be found published on Blog Bitácora de cine y actualidad: <https://tinyurl.com/yy8454rn>

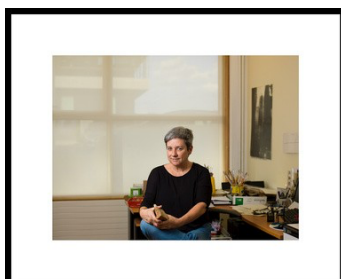
BEGOÑA VICARIO

FILMOGRAPHY

- En la luna (2018)
- Miraila (2018)
- Areka (2017)
- Beti bezperako koplak (Coplas de una noche sin mañana) (2016)
- Jane, Tarzan ez zen horren guay (2016)
- Un día en el circo (2000)
- Haragia, (Carne humana) (1998)
- Pregunta por mí (1996)
- Pregunta por mí, 1996)
- Zureganako grina (1995)
- Zureganako grina (1995)
- Geroztik ere (Y desde entonces...), (1993)

Begoña Vicario (1962), in collaboration with Isabel Herguera (1961) and Izibene Oñederra (1979), is one of the most outstanding figures of experimental Spanish animation, for her films and for the transmission work she carries out through teaching and other activities that guarantee contact with young artists. She received her doctorate in Fine Arts from the University of the Basque Country, where she currently teaches. She completed her training at the Vitoria Design Center and the Pilot studio in Moscow. In 1993 she made her first animated short, *Geroztik ere*, and in 1995 she founded her own production company. Her work, an usual guest at international festivals such as Annecy, Bilbao or Rotterdam, is completed with solo short films — *Zureganako grina* (1995), *Pregunta por mí* (1996, Goya for best animated short), *Haragia* (Human flesh, 1998), *Un día en el circo* (2000), *Jane, Tarzan ez zen horren guay* (2016) and *Areka*— and collective works —*Beti bezperako koplak* (2016), *Areka* (2017), *Miraila* (2018), *En la luna* (2018) and *Ehiza* (2020)—carried out in collaboration with animators and students of Fine Arts, an example how her teaching materializes in art. She distances herself from the aesthetics of commercial animation, preferring non-narrative expressions and diversifying the techniques and materials used in her films.

"We like to speak about how and when we produced our works and what our creative processes were like, but if we look objectively at the professionalisation of independent short films, the panorama is quite sad. Female and male directors sell their skin to be a little bit visible during a year and after there is nothing left, they must start from zero. On the other hand, we are tired of complaining, we don't like the whiny tone that these conversations take, so perhaps it is better to say directly what we would change and then continue speaking: public aid is scarce and very limited. Nobody in this country can live from making shorts, while our artists friends are able to in all of Europe. When you receive aid, they use parameters to measure the value of the work that are very similar to those used for fiction, although they are such different realities. We need a lot of time to bring to fruition a short film project, and we always find ourselves asking for an extension, asking, please, to be given some more time. And because we don't sustain ourselves from this, we have to combine our hours spent drawing with other jobs that we have as professors, which doesn't leave us time for much else".



Extract from the text "A tres bandas: Isabel Herguera, Izibene Oñederra y Bego Vicario ¡Qué más da, yo lo que quiero es seguir haciendo!
Isabel Herguera, Bego Vicario and Izibene Oñederra
(Universidad del País Vasco)

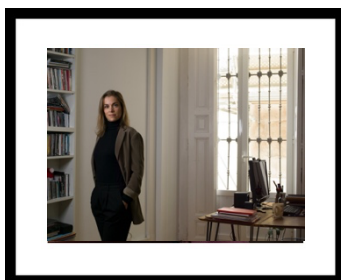
MARÍA ZAMORA

FILMOGRAPHY

- Alcarràs (preproducción) (2021)
- Libertad (2020)
- Correspondencia (2020)
- Después también (2019)
- Los días que vendrán (2019)
- Apuntes para una película de atracos (2018)
- Amar (2017)
- Verano 1993 (2017)
- María (y los demás) (2016)
- La invitación (2016)
- Todos están muertos (2014)
- Mapa (2012)
- Ojos que no ven (2012)
- Despierta a las moscas (2012)
- La cara oculta (2011)
- Qué divertido (2010)
- Mi otra mitad (2010)
- Un lugar lejano (2010)
- Pichis (2009)
- La mujer sin piano (2009)
- La vergüenza (2009)
- La clase (2008)
- Acné (2008)
- Subir y bajar (2007)
- Banal (2006)
- Botellón (2006)
- Una cierta idea de felicidad (2005)
- Ponys (2005)
- Las mantenidas sin sueños (2005)

María Zamora (Valencia, 1976) developed her passion for independent cinema when she was very young. While she studied Administration and Business Management, she began to be interested in film from a professional standpoint. She completed a Master's in Audiovisual Production Management which linked her with the professional world. After a brief period immersed in the field around short film production, and film and television festivals, she moved to Madrid to work with Stefan Schmitz in the production and distribution house Avalon PC. Together they jumpstarted the careers of young short film directors such as Belén Sanchís, David Planell and Elías León Siminiani, helping them with the jump to feature length film production. In production as well as in distribution, supporting artist's first films became her trademark. As a producer and partner Avalon PC, María Zamora has produced seventeen feature films destined for the international market *La vergüenza* (2009); *Mapa* (2012); *Todos están muertos* (2014); *Estiu 1993* (2017); *Los días que vendrán* (2019). María Zamora has been involved in several initiatives and projects related to the fight for equal opportunity for men and women in the audiovisual sector. Now, she is developing four projects lead by women: Clara Roquet's first work, *Libertad*; Liliana Torres's second feature length film, *Qué hicimos mal*; *Alcarràs*, the second film by Carla Simón; and *La virgen roja*, directed by Paula Ortiz.

“Feminism seems especially necessary and important to me in all areas of my life and, in fact, I believe that it is much more so in the different areas of my personal life than in the professional world. I am a feminist because I show it in the way I relate to others, with my partner, in the way I share tasks or even in the way I educate my children or demonstrate, if I have to demonstrate, for the rights of women. However, there did come a time –since I have managed to have a relative 'mini-power', which is choosing projects that are produced under my guidance– when, suddenly, this awareness allows you to realize that you, in your workplace, and not only as a citizen, you can also do something for “that” feminism. It was a huge satisfaction for me to realize that I had this power. I said to myself: “wow, I can really do something, not just say that I am a feminist, but really do something for feminism, which is to give a voice to all the female filmmakers who want to tell their stories”. And well, here we are”.



Excerpt from the interview 'María Zamora, productora: "El oficio de dar la voz"', by Sonia García López (Universidad Carlos III de Madrid -Tecmerin)

- Aguilar, Roser
- Alvarado, María del Puy
- Astudilla, Carolina
- Ballús, Neus
- Campo, Isa
- Coll, Mar
- Ferrés, Laura
- Funes, Belén
- García del Pino, Virginia
- Gutiérrez, Irene
- Herguera, Isabel
- Manero, María
- Martínez, Beli
- Molina, Alejandra
- Moray, Irene
- Ollé, Neus
- Oñederra, Izebene
- Pereda, Carlota
- Pfaff, Ana
- Reguera, Nely
- Rico, Celia
- Roquet, Clara
- Simón, Carla
- Trapé, Elena
- Vicario, Begoña
- Zamora, María