

## INTERVIEW WITH CLAUDIA PINTO



Claudia Pinto © Saúl Santos

DIRECTOR OF "LAS CONSECUENCIAS",  
A FEATURE FILM SUPPORTED  
BY EURIMAGES

JANUARY 2019

BY TARA KARAJICA

*Hispano-Venezuelan scriptwriter, director and producer, Claudia Pinto Emperador received her degree in Audiovisual Communication in Venezuela in 1998. Two years before that, she began her career as a producer and assistant director. Since 1999, she has been focusing on screenwriting and directing. In 2000, she wrote and directed her first short film, "A Shy Voice in a Hollow Concert" (Una voz tímida en un concierto hueco) which was screened at 30 international film festivals and won her several awards including Best Short Film at the Los Angeles Latino Film Festival. In 2002, Claudia Pinto received a scholarship from the Ibermedia Program and moved to Spain where she received a Master's Degree in Film Script as well as one in Television Script. Subsequently, she obtained a PhD in Photography and New Audiovisual Media from the Polytechnic University of Valencia. Since 2004, she has directed fiction series for television. Meanwhile, she was writing her first feature film, "The Longest Distance" (La distancia más larga) (Venezuela-Spain, 2014), a project she also directed and produced. With it, she gained a reputation with the audience at international film festivals and within the film industry. It was nominated for the Goya Awards (awards from the Spanish Film Academy) as Best Ibero-American Film; Platinum Award for Best First Film; Best Director at the Cleveland International*

*Film Festival, among other 17 international awards.*

*Claudia Pinto is now prepping her second feature, "Las consecuencias", and talks to Tara Karajica about it and about women in today's film industry.*

**IN YOUR PRODUCTION NOTES, YOU SAY THAT WHEN YOU STARTED WRITING "LAS CONSECUENCIAS", THE FEARS THAT MOTHERHOOD WAS TRIGGERING IN YOU CREEPT INTO THE STORY. CAN YOU ELABORATE ON THAT? HOW DID "LAS CONSECUENCIAS" COME ABOUT?**

When we started writing "Las consecuencias", I was raising my three-year-old daughter and pregnant with my second child, now eighteen months old. And all the fears that motherhood was triggering in me crept into the story. That also happened with my first film; I always end up writing about what scares me, what I don't understand: What if my children were in danger and I didn't notice? How would I feel if it were my fault, for looking the other way? Would I be able to lie and keep quiet in order to protect them? And so, little by little, and by trying to find answers to all these questions, "Las consecuencias" was born. For me, fear and nostalgia are great creation engines and, whether I like it or not, they are present in everything I write. I

like stories about human beings trapped in their memories, but who struggle to move forward, terrified of the future.

## ONE ELSE'S SPOTLIGHT. HOW AND WHY ARE YOU INCORPORATING THESE THEMES INTO YOUR FILM AND HOW DO YOU PLAN TO LINK IT TO PARENTHOOD IN YOUR STORY?



Alfredo Castro on set © Saúl Santos

“How did I not see it? How come I did not realise?” These are questions we often hear nowadays. We are, apparently, more connected than ever, but the irony is that we are no longer looking at what is in front of us. Fabiola, the main character in this story, has been unaware of what has been going on in her pre-teen daughter’s life for two years. Suddenly, she feels that her child is in danger and tries to get closer to her. But the girl protects her privacy to a point that triggers all of Fabiola’s deepest fears, all the ghosts from her past. “Las consecuencias” is a film about fake monsters (those that come to life in our minds) and true monsters (those that we have in front of us and sometimes can’t see).

## YOU THEREFORE ARRIVED, LITTLE BY LITTLE, TO A STORY THAT REVOLVES AROUND THE MOST BASIC AND INSTINCTIVE HUMAN EMOTIONS WHICH ARE FEAR, JEALOUSY, DESIRE AND LOVE, “LAS CONSECUENCIAS” BEING A STRANGE AND DISTURBING LOVE STORY BETWEEN PARENTS AND CHILDREN. CAN YOU EXPLAIN THAT?

“Las consecuencias” is a psychological drama told in the form of a thriller, but a very specific thriller, since the mystery to be solved is not linked to a criminal or judicial act, but to a family and emotional enigma, particularly intimate. I am interested in the most basic and instinctive emotions, urges – those things we feel, despite not wanting to. There are no certainties when it comes to emotions, nor are they black or white; this is the evasive and elusive area that creates the backdrop for this story. The characters in “Las consecuencias” are easily recognisable human beings – people who make mistakes, parents and children who love and protect while causing pain, albeit unknowingly.

## THIS LEADS ME TO THE QUESTION OF HIDING SECRETS IN ORDER TO PROTECT THE ONES WE LOVE. THIS IS A THEME OFTEN TACKLED IN FILM. HOW DO YOU PLAN TO ADDRESS IT? WHY IS IT PARTICULARLY IMPORTANT TO YOU?

What I am really interested in is secrets within family structures, the fact that, many times, silence finds its justification as a means to protect others, to avoid the pain that the truth might cause. However, in reality, people keep those secrets to protect themselves from their own guilt. “Las consecuencias” explores the world of family secrets, but focuses not only on



Juana Acosta on set © Saúl Santos

## THE STORY SHIFTS BETWEEN THE PROTECTION INSTINCT AND RESPECT FOR PRIVACY, BOTH ISSUES EXTREMELY RELEVANT TODAY, WHEN THE LIMITS OF PRIVACY ARE SO VAGUE AND WE ARE CONSTANTLY IN SOME-



the secrets of those who we aim to protect, but also on the secrets of the guilty party.

### CAN YOU TALK ABOUT THE TITLE?

The film delves into the consequences of silence and the inheritance of emotions within the family circle.



Alfredo Castro and María Romanillos on set © Saúl Santos

Many things can be swept under the carpet, but there are times when it is impossible to turn a blind eye. We are the consequences of our actions and of our inability to act, and this certainty haunts the characters in this story.

### IN YOUR PRODUCTION NOTES, YOU STATE THAT YOU WANT TO SHOOT THIS FILM WITHOUT EFFECTS AND WITHOUT TRICKS, AND WITH A NATURAL, REALISTIC TONE. WHAT WILL THE AESTHETIC OF “LAS CONSECUENCIAS” BE?

I want to shoot this film without artifice, without tricks and with a natural, realistic tone but with a suggestive staging. The camera will remain very close to Fabiola, to see what she sees, feel what she feels, as if we were spying on the spy. But the amazing shots of that wild environment (a rocky, enigmatic island in the middle of the Atlantic) will be there to remind us of the force of nature, of human fragility and the animal that dwells inside us. The strength of this story lies in the fact that it can be lived by any of us and, in this sense, the more real this world is portrayed, the better the story will flow. We are all someone's child; everyone has hidden something to protect their loved ones or to conceal what makes them feel guilty. Whoever is free from sin,

let them cast the first stone.

### FINALLY, YOU SAY THAT THE FILM WILL BE A DARING AND HONEST FILM WITH MANY OPEN WINDOWS AND ONE CAN CHOOSE WHICH ONE TO LOOK THROUGH. CAN YOU ELABORATE ON THAT?

The film does not pass judgment on the characters; rather, they judge themselves, sometimes with such cruelty that they awaken our sympathy and compassion, as we witness the story. There are issues where the “politically correct” does not give convincing answers. There are answers which are terribly intimate and depend exclusively on those who are watching and feeling. That is where “Las consecuencias” aims to get to, so that each witness can answer the “questions” in the story from their innermost perspective.

### WOMEN IN FILM HAS BEEN A HOT TOPIC IN THE PAST YEAR. WHAT IS YOUR POINT OF VIEW ON THE SITUATION AND HOW IS IT IN SPAIN?

In Spain, there are only about 20% female directors and films directed by women have, on average, half the budget, as if our area of expertise had to be that of “intimist” or “romantic” cinema and not other areas, such as action, genre cinema or big productions. The situation in the industry is improving so slowly that we cannot afford to lower our guard. But personally, what worries me the most in this respect is the fact that cinematic discourse might be hogged by one of the sexes, and the idea that this might limit the plurality of the voices telling stories. Cinema sets examples, role models – that is a fact – and it is essential that there is room for all different voices and perspectives. I am a member of CIMA (Association of Women in the Audiovisual Sector in Spain), an association made up of 400 female filmmakers and media professionals in Spain who fight arduously to promote the equal presence of women, contributing to a balanced and realistic representation of women within our fields of work. It is important to continue implementing measures and protective actions. It has been proven that society's inertia does not lead to parity, but the most important factor is education. Thus, if the voices in cinema are diverse, if the examples set are more egalitarian, we will really move forward in this respect.