



Beira-Mar

Seashore

Filipe Matzembacher, Marcio Reolon

Producer Marcio Reolon. **Production company** Avante Filmes (Porto Alegre, Brazil). **Director** Filipe Matzembacher, Marcio Reolon. **Screenplay** Filipe Matzembacher, Marcio Reolon. **Director of photography** João Gabriel de Queiroz. **Production design** Manuela Falcão. **Sound** Tomaz V. Borges. **Music** Felipe Puperi. **Sound design** Tiago Bello. **Editor** Bruno Carboni, Germano de Oliveira.

Cast Mateus Almada (Martin), Maurício José Barcellos (Tomaz), Elisa Brites (Natalia), Francisco Gick (Mauricio), Fernando Hart (Bento), Maitê Felistoffa (Carol), Danuta Zaguetto (Luiza), Irene Brietzke (Marisa).

DCP, colour. 83 min. Portuguese.

Premiere 6 February 2015, Berlinale Forum

World sales FiGa/Br

Having been good friends for years, Martin and Tomaz now find themselves on the cusp of adulthood. Martin's father sends his son to southern Brazil, where the family is from, to sort out an inheritance matter. Tomaz accompanies him there. For both of them, the brief excursion to the coastal town becomes a journey into themselves. It's not just the sea that nearly reaches the doors of the country house which exerts a slow, yet relentless pull on them – the two friends have the same effect on one other.

Filipe Matzembacher and Marcio Reolon's richly atmospheric, autobiographically inspired feature debut follows its two main characters on a weekend that will change their relationship forever. *Beira-Mar* is a wander through the borderlands between love and friendship, exploring sexual orientation and personal identity. The outstanding camerawork picks up on the protagonists' complex emotional states in the same way as the soundtrack captures the roaring of the sea: gentle and powerful in equal measure. Always on an equal footing with the subject and the characters, the film creates a moment of magic and tenderness. Looking for love and finding it are sometimes one and the same thing.

Ansgar Vogt

The unknown side of Brazil

Beira-Mar is about the time before we met. In our first feature-length movie, we decided to dig up our memories and create a process of gluing our pasts together, creating a common universe for ourselves as teenagers. Following our research on youth and sexuality, we also added an autobiographical and naturalistic tone to the narrative.

When we met in film school, we realised we had had a very similar adolescence, sharing the same fears and the same desires. And we both grew up spending our summers on the very same beach, without ever meeting. So we built two characters based on our memories of when we were each eighteen years old. We dove deep into these memories. There was a long process of rehearsals with the main actors in the film, and many meetings based on the exchange of experiences and a search for a common vision of what we wanted to do in this film. During filming, both the directors and the main cast stayed in the house where most of the film is set.

Another important point for us as filmmakers was to develop a narrative that could explore a side of Brazil that is almost never portrayed in films, and that is distant from the global image of the country. A cold region, with relatively apathetic people and deserted urban spaces: this was the unknown side of Brazil we wanted to depict.

Beira-Mar came together through our memories, our desires (fulfilled or not), of finite and unfinished relationships. Working on this film made it possible for us to go back a few years and relive, with friendship and tenderness, the beach on which we were both raised and which made us who we are today.

Filipe Matzembacher, Marcio Reolon

“We shared the same fears, desires and longings”

Beira-Mar is your first feature-length movie. What is the movie about?

Marcio Reolon, Filipe Matzembacher: Youth has always been a constant theme in our work. In our first feature film, we've focused primarily on adolescence's key moments: breaking away from one's parents, the search for one's identity, and exploring one's sexuality. They are parallel processes and they feed off of each other. We've tried to make the film as honest as we possibly could, while making the depiction of this generation – to which we also belong – as accurate as possible. We want this generation to feel represented in the movie's conflict, its narrative language, and in its style. We've chosen themes (transitions into adulthood, friendship, discovery) that are universal, but we've added some very personal elements.

Personal elements?

Yes. The writing process was a memory exercise. When we met at university, we found out that both of us used to spend our summers in the same beach town, throughout our entire childhood and adolescence, without ever actually meeting during that time. We've been through similar experiences and we realised our juvenile worlds were very much alike. We shared the same fears, desires and longings. From that we created two characters that are a recollection of our memories. We put them in front of one another, at an earlier stage in life where we confront our identity and sexuality. It was a process that made us immerse ourselves in our pasts, to the point that the screenplay

was written at the eventual shooting locations, which were often actual places that existed during our adolescence. The film's narrative was built through factual memories, but reinterpreted. So we can't really say the characters are us, and we definitely cannot say the movie turned out to be autobiographical.

What about the filming process? How did it go?

It was a very intense experience. It was a thirty-day shoot and we were living with the two protagonists in the house that is the main location in the film. We slept, ate and worked in the same space. The lead actors began to take ownership of the environment – this process was crucial for building of their characters. The entire process was extremely intimate, and there were a very small number of people involved, while the rest of the crew stayed at the house next door. We decided to shoot the movie in chronological order, allowing us to create and transform the plot on set. Some scenes that were initially short in the original screenplay became longer during the shoot. The screenplay was our guide, but it was very important to us that the process be free. We believe that this freedom can be felt while watching the movie.

What was working with the actors like?

Creating characters and working with actors are two of the main reasons why we make movies. We both started our careers in acting, and that's why this aspect is of extreme importance to us. The two main actors had no formal training. One had worked previously on two short films, but the other had never acted before *Beira-Mar*. We rehearsed with them for more than seven months, having several weekly meetings throughout, aiming to reach what we were looking for, a free-flowing naturalistic tone. *Beira-Mar* is about conflicts and feelings that come from the inside, and it is from within the characters that the main plot twists happen. They are the ones that make the connection between the movie and the audience. This collaboration was a very intense process, involving mutual trust. We are happy with how it turned out and very grateful for the actors' trust, and for how they took a risk with a process that is atypical and visceral.

Why the ocean, a cold, raging, winter sea, is always hidden?

For several reasons. First of all, for the specific reason that makes the beach landscape in our state – which is in the extreme south of the country – a very different one from other regions in Brazil. The beaches down here are grey, the water is dark, the sand is rough. The wind is strong and the temperatures are very cold during wintertime. Apart from that, *Beira-Mar* symbolises conflicts that we all must face in order to enter adulthood. The sea is close by, yelling at us, but sometimes we don't wish to face it. Another reason we chose not to show the ocean is the fact that the characters are taken out of their routines and so-called comfort zones so that they can confront themselves 'unarmed'. For a weekend they isolate themselves from the world, and are forced to face each other, their families, their friendships, their past, and their desires. The excuse to get away, to get in touch with nature, tends to be a revealing one at this age.

Source: Avante Filmes



Filipe Matzembacher was born in Porto Alegre, Brazil in 1988. He studied Film Directing at the Pontifícia Universidade Católica in Porto Alegre. Along with Marcio Reolon and other filmmakers, he founded Avante Filmss, a production and screening platform. Apart from being a filmmaker, he also works as a producer, screenwriter and curator. Following a number of short films, *Beira-Mar* is his first full-length film.

Films

2010: *Silêncio, Por Favor* (7 min.). 2010: *Rocco* (16 min.). 2011: *Quando a Casa Cresce e Cria Limo* (8 min.). 2011: *Preservativo/Condom* (Co-director: Marcio Reolon, Samuel Telles, 5 min.). 2011: *Nico* (18 min.). 2012: *Um Diálogo de Ballet/A Ballet Dialogue* (Co-director: Marcio Reolon, 7 min.). 2012: *Máscaras* (Co-director: Marcio Reolon, 5 min.). 2012: *Cinco Maneiras de Fechar os Olhos/Five Ways to Close Your Eyes* (Omnibusfilm, with: Abel Roland, Amanda Copstein, Emiliano Cunha, Gabriel Motta Ferreira). 2013: *Quarto Vazio* (21 min.). 2015: *Beira-Mar / Seashore*.



Marcio Reolon was born in 1984 in Porto Alegre, Brazil. Before studying Film Directing at the Pontifícia Universidade Católica in Porto Alegre, he worked as an actor. Along with Filipe Matzembacher and other filmmakers, he founded Avante Filmss, a production and screening platform. Apart from being a filmmaker, Reolon works as a producer, screenwriter and distributor. Following a number of short films, *Beira-Mar* is his first full-length film.

Films

2009: *Por Uma Noite Apenas* (14 min.). 2010: *Depois da Pele* (13 min.). 2011: *Preservativo/Condom* (Co-director: Filipe Matzembacher, Samuel Telles, 5 min.). 2012: *Um Diálogo de Ballet/A Ballet Dialogue* (Co-director: Filipe Matzembacher, 7 min.). 2012: *Máscaras* (Co-director: Filipe Matzembacher, 5 min.). 2015: *Beira-Mar / Seashore*.