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Adiós entusiasmo

So Long Enthusiasm

Vladimir Durán

Producer Vladimir Durán, Alexis Durán, Jerónimo Quevedo, María Victoria Marotta, Joyce Ventura. **Production companies** Servo Cine (Buenos Aires, Argentina), Imaginaria Films (Bogotá, Colombia), Un puma (Buenos Aires, Argentina), Joyce Ventura (Bogotá, Colombia). **Director** Vladimir Durán. **Screenplay** Sacha Amaral, Vladimir Durán. **Director of photography** Julian Ledesma. **Editor** Ana Godoy, Laura Bierbrauer. **Sound design** Nahuel Palenque. **Sound** Emilio Iglesias. **Production design** M. Ana Casariego.

With Camilo Castiglione (Axel), Laila Maltz (Alicia), Mariel Fernandez (Antonia), Martina Juncadella (Alejandra), Rosario Blefari (Margarita's voice), Valeria Valente (Margarita on set), Verónica Llinás (Marta), Vladimir Durán (Bruno), Lucas Besasso (Ricardo), Silvia Cobelo (Silvia Cobelo).

Colour. 79 min. Spanish.

Premiere February 10, 2017, Berlinale Forum

What's the nature of the special bond that links together the members of a family? Families share flats, secrets and memories and know each other inside out. They don't mince their words or always treat each other with respect but they're still there for one another. They're at each other's mercy. The same applies to Margarita's family. She lives with her son Axel and his older sisters Antonia, Alejandra and Alicia. Their flat is like a cosy cave where they play music, eat, sleep and argue in the warm lamplight. An intimate family cocoon. The fact that Margarita lives locked up in a room beyond the bathroom is just how things are. The children communicate with their mother through a small window, giving her blankets, DVDs and reading material and celebrating her birthday in the corridor. When she's eventually had enough, it's Axel that must decide what to do. It would be tempting to look for some psychological interpretation of these family relationships, but this is hardly obligatory. What's much more interesting is the peculiar narrative energy that pervades the film, invisible yet ever-present, just like how Axel describes dark matter, the subject of his endless fascination.

Anna Hoffmann

Where intimacy only exists in the collective

In *Adiós entusiasmo* everyone asks for others to knock before entering. Nobody does so. Doors are always opened without asking. There is, however, a single door that remains closed without exception. It is Margarita, the mother's, door. Margarita lives in self-imposed confinement after reaching an agreement with her daughters by which she hands them control over her keys in order to preserve herself from her lack of willpower. But even the door that is never opened is constantly passed through, because in the closed circle of *Adiós entusiasmo*, there are no edges, no boundaries. Intimacy is collective and something not deemed valuable. The point of view is set on an invaded childhood and on the fantasies of escape that powerful invasion generates. I am interested in the family as a place where underlying laws of emotional exchange are enacted; laws that are not uttered but which spread like roots capable of crossing any intimate boundary.

That was what I set out to explore, and I wanted to do so by focussing on the actors' work, on a search that took place during shooting.

I wanted those laws to appear as a playful intuition, to exceed myself as well as the actors, just like they exceed any member of any family.

The starting-point is a scenic device with a real history: Sacha Amaral, who co-wrote the film with me, experienced similar enclosures with his mother during his childhood. I myself grew up in a large, particular family. While this biographic connection with a certain aspect of our childhoods does not legitimise the device that plays with the limits of the artifice, it ultimately conveys a higher degree of emotional commitment to the search. *Adiós entusiasmo* is one possible outcome of such a search.

Vladimir Durán

What eccentricity does to others

When I was twelve, I thought about writing a poem with my mother and all her mystery as its premise; Mum always kept secrets and she was made of a vast, unfathomable peculiarity that awoke in me artistic interests... My poem didn't turn out to be on par with my inspiring muse, and I was not completely sold on it either; it was obvious and blunt, it lacked mystery and singularity, it basically lacked everything I was interested in. Without hesitation, I tore up the poem and stayed staring at my notebook and its blank pages. Years later, after much disillusionment and understanding, and the mere fact of growing up, I came to realise that the most interesting thing about my mother was not only herself and her eccentricity, but her eccentricity with respect to me and my brothers. So, serving as an inspiring groundwork, the relation between mother and children, immersed in singularity and subjectivity, awoke in me another artistic impulse, one that was now more possible and sincere, which comprised not only my mother, but everyone in the picture. Basically, our idea when we started to work with Vladimir Durán was to write a dramatic text with dialogue and interaction that was at the same time visual and sensory, in which the true interest resides in the crossing of any border between what is personal and what is collective, and in the lack of boundaries between private and public. This gave origin to *Adiós entusiasmo*, based on a simple premise: the lockup of the central character, who is never more than an off-screen voice and

who keeps appearing through her own absence. Childhood and its mystery juxtapose with loneliness, boredom, sexuality, suffering, impossibility, and promise in a device that has no way out, no way in, that is circular and maze-like, and where chaos itself is the organising principle of the functioning system. If there are no rules, only agreements, the only possible way to impose ideas is to highlight character; maybe that is where enthusiasm lies, in its own short-lived, savage power that drives and halts at the same time, that saddens us and makes us happy...

If Understanding with a capital "U" is a synonym of the loss of childhood, then incomprehension is its enjoyment! So long to everything that was not and is no more, to the first love, the one before the last one and the last one, so long history and beliefs, so long family and friends, so long everyone and everything... And welcome enthusiasm, you sacred brother, you're here and you're not, and here we are, a little sad, a little blue, a little lost, but kind of happy.

Sacha Amaral

To be a mother to your mother

This family consists of a mother and several children who live in a house with many bedrooms, nooks and doors. There are no fathers, and the mother has no authority; rules are set by the children [...]. This is what makes them a family, growing up and moving within the walls of a house, taking care of their mother, putting up with her, listening to her, loving and knowing her. In *Adiós entusiasmo*, it is the very knowledge which only they share – being the children of a mother who asks them to lock her up in a padlocked room so that she can control herself, restrain herself and remain sane – that unites the siblings and makes them so. There is a locked-up mother and her children, who are not yet adults, and who have to take care of setting up a possible life amidst all that; who have to make decisions that are beyond them, about their bodies, about their siblings, and about their mother. Clearly, before the padlock, the mother 'was' a mother, with all the ingredients you can imagine about her. And surely that mother 'will be'. And in the faces of all of them one can trace that relationship, what it means to have an addicted, co-dependent and overwhelmed mother who is at the same time loving, fragile and present in her own way. One is constantly trying to imagine what it would be like to grow up there, how each of the siblings becomes a person in that environment, in that apartment with no intimacy, with children who are mothers to their own mother, mothers to their siblings, who are friends and nurses and teachers of themselves. It is moving and fascinating to observe how Vladimir Durán registers this family, this organism that assimilates the present, that makes amends, or attempts to, in the most complex and difficult situations. He registers the present of these individuals, their attempts at survival and their joy; there are some home videos that enable us to imagine what it once was like, the good old times. Or maybe those videos are the future, or their dreams.

Agustina Muñoz



Vladimir Durán was born in 1977 in Bogotá, Colombia. He began studying Anthropology at the Universidad de los Andes in Bogotá in 1996, and then continued those studies at the University of Montreal from 1997 to 1999. From 2000 to 2002, he studied Filmmaking at the Universidad del Cine in Buenos Aires, Argentina. He studied acting and directing actors with Nora Moseinco in

Buenos Aires, and with Marketa Kimbrell, among others. He made his first short film, *Soy tan feliz*, in 2011. *Adiós entusiasmo* is his first feature film.

Films

2011: *Soy tan feliz/I am so Happy* (14 min.). 2017: *Adiós entusiasmo / So Long Enthusiasm*.