



cinéfondation
LA RÉSIDENCE

TODOS OS MORTOS

TOUS LES MORTS
ALL THE DEAD ONES

A film by Caetano Gotardo & Marco Dutra

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FESTIVAL DE CANNES

Caetano Gotardo and Marco Dutra

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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or even first

feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.

Technical Information

Working Title: Todos os mortos / All the dead ones / Tous les morts

Directors: Caetano Gotardo and Marco Dutra
Screenplay by: Caetano Gotardo and Marco Dutra

Nationality: Brazil

Genre: Drama

Length: 100 min.

Shooting Location: São Paulo and small cities between São Paulo and Rio de Janeiro for the coffee farm scenes

Production Company:
Dezenove Som e Imagens

www.dezenove.net

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Directors' Biography

Caetano Gotardo and Marco Dutra studied cinema at the São Paulo University, and since then they have collaborated on the films of one another in different positions. Marco has directed two feature films. Caetano has directed one. They both have many short films, and their work has received attention from many festivals around the world. **All the dead ones** is the first film they'll write and direct together.

Caetano Gotardo: **The Moving Creatures** (*O que se move*, 2012), feature film
Main short films: **The Japanese Boy** (2009); **Sand** (2008, Cannes Critics' Week);
The Open Diary of R. (2005).

Marco Dutra: **When I Was Alive** (*Quando eu era vivo*, 2014), feature film
Hard Labor (*Trabalhar Cansa*, 2011, Cannes Un Certain Regard), feature film – with Juliana Rojas
Main short films: **A Stem** (2007, Prix Découverte in Cannes Critics' Week),
The White Sheet (2005, Cinéfondation selection) – with Juliana Rojas.



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SYNOPSIS

Set in the final months of the 19th century, *All the dead ones* depicts the decline of a family in São Paulo, from the point of view of its three women: Isabel, the dying mother, and her daughters Maria, a nun, and Ana, a silent and unstable young woman. After the death of their last maid – a former black slave from the times when the family lived in the coffee farm – their home seems to start falling apart. Jorge, the father, who left the women in the city to try to save the old farm, clearly doesn't plan to return. As the months go by, Ana develops an obsessive relation with the memories of the slaves who lived in the family property. Their presence seems to come back to haunt her. Unable to adapt themselves to a changing society, Isabel, Maria and Ana inexorably approach illness and madness.

DIRECTORS' NOTE

At the turn of the 20th century, just like nowadays, São Paulo lived the benefits of a booming economy, but a lot of people were left out of it. Our film uses that moment of our history to think about several issues that still pervade social relations in Brazil today. Set in the late 19th century, the plot develops faithfully to that period, and all the characters are immersed in it. The internal spaces are reconstituted as period sets – the same logic is applied to the costumes. However, the city in which the characters walk around is São Paulo in the current days: the asphalt, buildings, wires, noises. Through this clash of historical times, conveyed by a simple movie convention, the characters become ghosts of a sort: the past that still inhabits the city, and that is still the basis for what it has become.

SYNOPSIS

Situé à la fin du 19^{ème} siècle, *Tous les morts* dépeint le déclin d'une famille de São Paulo, du point de vue de ses trois femmes: Isabel, la mère mourante, et ses filles, Maria, nonne, et Ana, jeune femme silencieuse et instable. Après la mort de leur dernière domestique – une ancienne esclave noire du temps où la famille vivait dans une plantation de café – leur foyer a l'air de commencer à se désintégrer. Jorge, le père, qui a laissé les femmes en ville pour tenter de sauver la vieille ferme, n'a clairement pas l'intention de revenir. Alors que les mois s'écoulent, Ana développe un rapport obsessionnel avec les souvenirs des esclaves qui ont vécu dans la propriété familiale. Leur présence semble venir la hanter. Incapables de s'adapter à une société en mutation, Isabel, Maria et Ana se rapprochent inexorablement de la maladie et de la folie.

NOTE D'INTENTION

Au tournant du 20^{ème} siècle, tout comme de nos jours, São Paulo a vécu les avantages d'une économie en plein essor, qui a laissé de côté de nombreuses personnes. Notre film utilise ce moment de notre histoire pour réfléchir aux questions qui imprègnent encore les relations sociales au Brésil aujourd'hui. Située à la fin du 19^{ème} siècle, l'intrigue colle fidèlement à cette période, dans laquelle tous les personnages sont immergés. Les espaces intérieurs comme les décors sont une reconstitution de celle-ci. Il en va de même pour les costumes. Toutefois, la ville dans laquelle les personnages se promènent est le São Paulo de nos jours: l'asphalte, les bâtiments, les fils, les bruits. À travers cette opposition de périodes de l'Histoire traduite par une convention cinématographique simple, les personnages deviennent des sortes de fantômes: le passé qui habite toujours la ville, et qui est toujours la base de ce qu'elle est devenue.

