

A film by Natalia Almada

# TODO LO DEMÁS

EVERYTHING ELSE

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## Technical Information

**Working Title:** Todo lo demás (Everything Else)

**Director:** Natalia Almada

**Screenplay by:** Natalia Almada

**Nationality:** Mexico / France co-production

**Genre:** Drama

**Length:** 85 minutes

**Shooting Location:** Mexico City

**Production Companies:**

**Cinepantera**, Christian Valdelievre

Contact: [christianvaldelievre@mac.com](mailto:christianvaldelievre@mac.com)

**Les Films D'ici 2**, Charlotte Uzu

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**Tita Productions**, Laurence Ansquer

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## Director's Filmography

Main previous works:

**El Velador** (*The Night Watchman*), 72 min.

2011 Cannes' Directors' Fortnight

2011 New Directors / New Films

**El General** (*The General*), 83 min.

2009 Sundance Best Documentary Director

**Al Otro Lado** (*To the Other Side*), 66 min.

2005 Tribeca Film Festival

**All Water has a Perfect Memory**, 19 min.

2002 Sundance film Festival

Main Awards:

2012 **MacArthur Fellowship**

2012 **Documenta13 – retrospective**

2011 **Alpert Award**

2010 **USA Artists**

2008 **Guggenheim Fellowship**

2008 **Whitney Biennial**

## Résidence du Festival Festival de Cannes

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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.

# TODO LO DEMÁS

EVERYTHING ELSE



*“The nature of every bureaucracy, is to make functionaries and mere cogs in the administrative machinery out of men, and thus to dehumanize them.” – Hanna Arendt*

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## SYNOPSIS

Doña Flor is a bureaucrat. It is in everything that comprises her, her non-descript beige blouse, practical heels and knee-length skirts. For over thirty-five years she has worked in the same government office and returned each evening to her solitary apartment where she makes obsessive lists of the people she attended to in the day. This routine, that has been the backbone of her life and shaped her identity, is about to disappear. As she anticipates her world changing she decides to learn to swim, facing a deep fear of the water.

## DIRECTOR'S NOTE

For years, I have been swimming at a pool that belongs to the Mexican government's department of taxation. During the day, most of the women I encounter at the pool are recently retired bureaucrats, women in their 60s. Doña Flor is inspired in these women who've worked as government functionaries, bureaucrats for most of their lives and face a kind of second coming-of-age, a moment when rupture with the life they have thus far known seems inevitable. Doña Flor realizes that after so many years at her job she has become invisible even to herself, and yet she does not know who she is if she is not a bureaucrat.

*«Par nature toute bureaucratie fabrique des fonctionnaires et des rouages simples dans la machine administrative propres à les déshumaniser.» – Hanna Arendt*

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## SYNOPSIS

Doña Flor est une bureaucrate dans tout ce qui la compose : son indescriptible blouse beige, ses talons pratiques et ses jupes à la longueur des genoux. Depuis plus de 35 ans elle travaille pour le même bureau du gouvernement et rentre chaque soir dans son appartement retiré, où elle dresse obsessionnellement la liste des personnes dont elle s'est occupée dans la journée. Cette routine, qui a été l'épine dorsale de sa vie et a forgé son identité est sur le point de disparaître. Par anticipation au changement de son monde, elle décide d'apprendre à nager, affrontant sa peur profonde de l'eau.

## NOTE DE LA RÉALISATRICE

Depuis des années, je vais nager dans une piscine qui appartient au service des impôts du gouvernement mexicain. Dans la journée, la plupart des femmes que j'y rencontre sont des bureaucrates dans la soixantaine, récemment retraitées. Doña Flor s'inspire de ces femmes fonctionnaires, bureaucrates toute leur vie, qui font face à une sorte de second passage à l'âge adulte à un moment de leur vie où la rupture est inévitable. Doña Flor réalise qu'après tant d'années elle est devenue invisible, même à ses propres yeux, et ne sait plus qui elle est sans son travail.