



presents

FLOWERS

(LOREAK)

A film by Jon Garaño and Jose Mari Goenaga



99 min | Spain | 2014 | Not Rated
Euskara (Basque) with English Subtitles | 2.35:1

Official Website: www.musicboxfilms.com/flowers

Press Materials: www.musicboxfilms.com/flowers-press

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FESTIVALS AND AWARDS

Official Selection – San Sebastian International Film Festival
Official Selection – BFI London Film Festival
Official Selection – Palm Springs International Film Festival
Winner – Cine Latino Award
Official Selection – Tokyo International Film Festival
Official Selection – Zurich Film Festival
Official Selection – Cleveland International Film Festival
Official Selection – Santa Barbara International Film Festival
Official Selection – Spanish Film Festival (Australia)

SYNOPSIS

Ane (Nagore Aranburu) lives a quiet unfulfilled life, trapped in a seemingly loveless marriage, until she suddenly starts to receive bouquets of flowers anonymously, once a week. Meanwhile, Tere (Itziar Aizpuru) wants nothing more than a grandchild, but her only son Beñat (Josean Bengoetxea) and his wife Lourdes (Itziar Ituño) have other plans. A sudden, tragic event jolts all of their lives into a new reality, and flowers start to appear anonymously once again, but this time, instead of passion, they represent an emotional memory. With a deep compassion for their characters, directors Jose Mari Goenaga and Jon Garaño examine the unexpected reverberations of a simple yet charged gesture while reflecting on loss, memory, and missed connections. **FLOWERS** won the Cine Latino Award at Palm Springs International Film Festival, was an official selection at San Sebastian Film Festival and is Spain's submission to the Foreign Language Film category at the 88th Academy Awards.

SHORT SYNOPSIS

Ane lives a quiet unfulfilled life, trapped in a seemingly loveless marriage, until she suddenly starts to receive bouquets of flowers anonymously, once a week. Meanwhile, Tere wants nothing more than a grandchild, but her only son Beñat and his wife Lourdes have other plans. A sudden, tragic event jolts all of their lives into a new reality, and flowers start to appear anonymously once again. With a deep compassion, **FLOWERS** examines the unexpected reverberations of a simple yet charged gesture while reflecting on loss, memory, and missed connections.

LOGLINE

Three women's lives intertwine when a tragic event jolts their lives into a new reality – and brings with it the delivery of anonymous flowers – in this beautifully observed reflection on loss, memory and missed connections.

DIRECTORS' STATEMENT

We live surrounded by flowers. Flowers at weddings, and at funerals, flowers on the table, flowers on walls, in a garden, or by the road. It's as if we're constantly turning to their image to say what often can't be expressed in words. Few images serve to convey such a large variety of things. Depending on the context in which they're given, the meaning of these flowers can change dramatically. And depending upon who sees them, or who receives them, the meaning can also differ.

FLOWERS (Loreak) arose from this ambiguity and these possible meanings. We found it interesting to explore how something like a bunch of flowers, at first so stripped of meaning, can become the clearest of messages. And with that, can change the reality of its recipient. It is a film packed with flowers in different contexts and, therefore, flowers that tell different stories but that, in the end, converge into one single message.

Sometimes the seed for a story is inspired by an anecdote someone told you, by a situation you've experienced or by someone you've met. But other times stories come from a simple image, and that is the case with FLOWERS (Loreak). Some flowers left on the roadside were enough to activate the creative mechanism that has resulted in the making of this movie. We thought (and still think) that few images appeal to our emotions so emphatically as flowers on the side of the road. As soon as we see them, we inevitably feel sad, evoking the drama hidden behind them, those lives that have been inexorably cut short.

Flowers on the roadside have become an iconic image. When you see them you know exactly what they mean, you know someone has died tragically, and that there's someone out there who remembers them. But who are those flowers left for? Are they for the deceased? For those passing by? Or perhaps they're for the very person who left them there?

Put differently, what is it that motivates people to need to leave flowers with a regularity and dedication that sometimes borders on obsessive? There are supposedly many reasons, but in our opinion, the one that stands out above the rest is the need to rebel against being forgotten. It's about showing (others and oneself) that we don't want to forget the loved one. As the saying goes, "a person only dies when they are forgotten".

That's why, when the wounds begin to heal and oblivion inevitably draws closer, there are those who can't escape feeling guilty because, in that act of forgetting, a kind of betrayal of the person who has left us is hidden. It's as if, in some way, we are abandoning them forever. This is why some resist forgetting, using all kind of mechanisms, such as recurring to rituals and celebrations to keep the flame of memory alive. One of these rituals can be the offering of flowers. That's why we say that, in some way, those flowers represent the fear of forgetting and, by extension, the fear of being forgotten.

But there are two sides to every story and, just like some need to fight against oblivion, others feel the opposite need: the need to forget as soon as possible, to bury any memory of the deceased all of a sudden, believing that the pain is buried along with it. However, we defend the theory that, just as we can't avoid forgetting, neither can we force it. In both cases, we are fighting against a phenomenon that follows its own course and rhythm. We can create mechanisms for fighting against it but, in the end, nature wins.

FILMMAKER BIOS

FLOWERS (*Loreak*) is the second film directed by the Garaño-Goenaga duo. Their previous film, *80 egunean (For 80 Days)*, participated in more than 100 international festivals, including Karlovy Vary International Film Festival, San Sebastian International Film Festival (winner, San Sebastian Film Commission Prize and the Sebastiane Award for best film with LGBT subject matter), Montreal World Film Festival and Cairo International Film Festival, winning over 30 prizes and becoming the most-awarded Basque film to date. Thanks to the successful career of their production company, Moriarti, they are considered the standard-bearers of new Basque filmmaking

JON GARAÑO (Donostia-San Sebastian, 1974)

Garaño studied journalism and marketing in the Basque University (EHE-UPV) and film in Sarobe and San Diego (USA). In 2001, he co-founded the production company Moriarti where he works as a director, producer and screenwriter. His short films have won awards in over 100 competitions and his documentaries have been broadcast in more than fifteen countries.

Filmography

2011 ***Urrezko Eraztuna*** (short)
2010 ***80 egunean (In 80 days)*** (short)
2010 ***Perurena*** (documentary)
2008 ***Asāmara*** (short documentary), co-directed with Raúl López
2008 ***On the line*** (short)
2008 ***FGM*** (short)
2006 ***Miramar St*** (short)
2005 ***The Dragon House*** (35 mm, 84 min.)
2003 ***Sahara Marathon*** (documentary), co-directed with Aitor Arregi
2001 ***Despedida*** (short)

JOSE MARI GOENAGA (Ordizia, Gipuzkoa, 1976)

After studying business in San Sebastian, Goenaga studied film in Sarobe. In 2001, he co-founded the production company Moriarti. Beyond the short films he has directed (among them multi award-winning *Tercero B*, *Sintonía* and *Lagun Mina*, which together have garnered over 150 prizes), he has co-written and co-directed the animated feature *Supertramps* (nominated for best animation at the Goya Awards in 2005), and the feature documentary *Lucio*, which premiered at the San Sebastian International Film Festival and was nominated for the Best Documentary Goya Award in 2007.

Filmography

2011 ***Lagun mina*** (short)
2010 ***80 egunean (In 80 days)*** (feature), co-directed with Jon Garaño
2007 ***Lucio*** (feature documentary), co-directed with Aitor Arregi
- Nominated for Best Documentary Goya in 2007
2005 ***Sintonía*** (short)
2004 ***Supertramps*** (animated feature), co-directed with Iñigo Berasategui
- Goya nominated for Best Animated Film in 2005
2002 ***Tercero B*** (short)
2000 ***Compartiendo Glenda*** (short)

CREDITS

CAST

Ane	Nagore Aranburu
Lourdes	Itziar Ituño
Tere	Itziar Aizpuru
Beñat	Josean Bengoetxea
Ander	Egoitz Lasa
Jaione	Ane Gabarain
Txema	Jose Ramon Soroiz
Jexus	Jox Berasategi

CREW

Directors	Jon Garaño Jose Mari Goenaga
Screenplay	Aitor Arregi Jon Garaño Jose Mari Goenaga
Executive Producers	Fernando Larrondo Aitor Arregi
Producers	Mikel Astorkiza Xabier Berzosa Iñaki Gomez Elena Gozalo Iñigo Obeso
Music	Pascal Gaigne
Cinematography	Javier Agirre
Film Editing	Raul Lopez
Production Design and Art Direction	Mikel Serrano
Costume Design	Saioa Lara

ABOUT MUSIC BOX FILMS

Founded in 2007, Music Box Films is a leading North American distributor of acclaimed international, American independent and documentary features along with the best in international television. Recent releases include Pawel Pawlikowski's *IDA*, the 2015 Academy Award®-winner for Best Foreign Language Film and *MERU*, winner of the U.S. Documentary Audience Award at the 2015 Sundance Film Festival.

Upcoming releases include *CENSORED VOICES*, a documentary revealing never-before-heard audio recordings after Israel's 1967 Six Day War; and *THE CLUB*, Pablo Larraín's taut black comedy about exiled priests, winner of the Silver Bear Grand Jury Prize at the 2015 Berlin International Film Festival. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.