

# EL GUARDIÁN *de la* MEMORIA

(THE GUARDIAN OF MEMORY)

A FILM BY MARCELA ARTEAGA



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# EL GUARDIÁN *de la* MEMORIA

(THE GUARDIAN OF MEMORY)

GEFILTE FILMS / ESTIMULO GABRIEL GARCÍA MARQUEZ /  
EFICINE /CHICKEN & EGG PIC. / AL FONDO DEL CALLEJÓN /  
ESTUDIOS CHURUBUSCO AZTECA

WRITTEN AND DIRECTED

**Marcela Arteaga**

PRODUCER

**Fabián Hofman**

EXECUTIVE PRODUCER

**Pravda Arredondo**

CINEMATOGRAPHY

**Axel Pedraza**

ART DIRECTOR

**André Krassoievitch, Paula Caso, Iván Krassoievitch**

EDITOR

**Javier Campos**

SOUND

**Rodrigo Merolla, Pablo Tamez, Liliana Villaseñor**

SOUND DESIGN

**Lena Esquenazi, Pablo Fernández**

ORIGINAL SCORE

**Álvaro Ruiz Mayagoitia**

FISCAL SPONSOR

**Women Make Movies**

SHOT IN

**El Paso, Texas and surroundings.**

**Ciudad Juárez, Chihuahua and surroundings.**

**DCP / Color / 93 min. / MEXICO 2019**

AWARDS

- Estímulo Gabriel García Márquez (IMCINE) for Project development.
- Chicken and Egg Accelerator Lab Grant, 2017
- 4º IMPULSO MORELIA, Estudios Churubusco Azteca award for postproduction.

**WORLD PREMIERE**





# SYNOPSIS

While a systematic killing has been going on in Mexico, a genocide covered or perpetrated by Mexican government in collaboration with the American government, Carlos Spector, an immigration lawyer in El Paso, Texas, is fighting to obtain political asylum for Mexicans fleeing from violence.

A very cinematic film brings the audience behind the scenes of one of today's most discussed regions – the place where Trump aims to build his wall –. This is a story of Mexicans who have crossed the border... A story about the need of survivors and their lawyer to rebuild a broken country, to not end up with only the dead, to not lose their memories in order to survive in exile and so the tragedy is not repeated.





## MARCELA ARTEAGA

Writer and Director

She graduated from Centro de Capacitación Cinematográfica as Director. *Remembrance*, her Opera Prima, received support from the Rockefeller Foundation and the Award to the Best Film and the FIPRESCI Award at the Guadalajara IFF, México, the Jury's Special Award at the Guanajuato International Film Festival and at the Malaga International Film Festival, Spain. Nominated for Best Documentary Film at the Mexican Academy Awards.

*Remembrance* was screened at the official selection at important festivals such as Karlovy Vary International Film Festival, Festival des Films du Monde, Hot Docs Documentary Film Festival.

### FILMOGRAPHY

*La fábrica* (1988, 16mm, color, 8min.); *Alicia* (1989, 16mm, color, 8min.); *Un sándwich* (1990, Video, color, 6 min.); *Del otro del mar* (1995, 35 mm, color, 27 min.); *Recuerdos* (2003, 35mm, color/b&n, 86 min.)

## FABIÁN HOFMAN

Producer

Buenos Aires, Argentina 1960, he graduated as a photographer at the Neri Bloomfield School of Design, Haifa, Israel (1978-1982).

Since 1984 he has produced, direct and post produced more than 30 films, t.v. series and documentary films

### FILMOGRAPHY

*El Guardián de la Memoria* (2019, 93 min, Dir. Marcela Arteaga, Documentary, Producer); *Tortilla* (2018 Dir. Ofelia Medina, Feature fiction, Pre- production, Producer); *Vaquero del Mediodía*. (2018 Dir. Diego Osorno. Feature Documentary Film Post- production); *Consciencia* (2015 Dir. Sergio Peña. 90 mins. Feature Fiction, HD. Producer); *Te Extraño* (2010, Feature Film, 35mm, 96', Co-production Mex-Arg-Uru, Director and producer) (60 Berlinale Generation / WP 12 HFF New York, Best Director, Best Screenplay ex aequo / ARIEL LII AMACC, Nominated for Best Wardrobe, Best sound)



# DIRECTOR'S NOTE



The violence occurring in Mexico is not new but it has never been approached from the perspective of memory. I have always explored the subject of memory in my films, but this is not a story about the past this is a story of a tragedy that is happening NOW.

When speaking of tragedies, aesthetics are almost always overshadowed by the severity of the facts, but I believe that art cannot be separated from the human condition, which is why my search goes always on the same direction: How does one approaches an aesthetic search within the tragedy? Can art pay its debt to a suffering society?

I want to encourage the understanding of the unheard and the Mexican community because once they leave their towns they are treated as traitors in Mexico and in the USA they are treated as criminals. They exist no more.

But as an artist I can tell you, that every empty house, every personal belonging that has been left behind, is filled with their stories. So they might empty the towns, but they can't get rid of their voices.





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*de la* MEMORIA  
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CONTACT

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