**DIGITAL PRESS KIT**

**NONA. IF THEY SOAK ME, I’LL BURN THEM**

**ORIGINAL TITLE:** Nona. Si me mojan, yo los quemo.

ENGLISH TITLE: Nona. If they soak me, I’ll burn them.

CATEGORY: Feature fiction

COUNTRY OF PRODUCTION: Chile, Brazil, France, South Korea

YEAR OF PRODUCTION: 2018

LANGUAGE: Spanish,

SUBTITLES: English

FRAMES PER SECOND: 24fps

COLOR: Color

PRINT FORMAT: DCP Flat (1.85:1)

SOUND: 5.1 Channel

**SYNOPSIS**

Nona (66), an atypical homemaker, lives in self-exile in a coastal town, in a mysterious forest where strange fires attributed to the Devil take place. When the wind and The Pacific seem possessed, her neighbors and she witness a large forest fire that starts to destroy millions of hectares of woods in southern Chile. The sky fills with smoke, the town gets frightened with every fire alarm and chaos seems to run riot.

**DIRECTOR’S STATEMENT**

Nona comes from the intimate relationship I have with Josefina Ramirez, an extraordinary woman who turns out to be my grandmother. I wrote NONA with the desire of depicting a woman like I would depict a generation that was scarred by numerous struggles in this country, which lies stuck between the cordillera and the ocean. The script grounds itself in real life events, but also imaginary ones, re-created ones, from Josefinas life, and they are motley and intriguing. In my first movie, Naomi Campbel, which was a documentary portrait of a transsexual woman, fiction occurred discreetly. In Nona, fiction outpowers the real world, even though every single element is derived from Josefinas life. I wanted Nonas character to have depth. I wanted the viewer to discover Nona like I knew her; a grandma, an extravert housewife who occasionally lied, a fickle woman, but all of that that was far from the pyromaniac femme fatale I later discovered. I wanted the viewer to be able to live in Nonas intimacy, without judgment: for Nonas beauty also dwells in that complexity, that ambivalence of her character. It is astonishing to picture this old lady with a Molotov cocktail in her hand. From today's perspective, I look at the scars that my country's history has left on people, how it created seemingly quiet characters but deeply broken, and sometimes violent. This is a reflection from the present as my generation lives it; like Nonas life, which seems quiet and tidy, Chiles situation seems quiet and prosperous. However, Nonas life bears the marks of a violent past, of which she cant let go. Same goes for Chile today. In my eyes, Nona represents this Chilean population who walks methodically towards social and economic progress, with that in inflammable wound in their hearts. For Nona, this original wound is a pyromaniac drive. For her, it's not a death drive, quite the opposite. There is a desire for betterment and regeneration in her. She is fascinated by workers doing their job, by the beauty of their bodies, of their moving muscles. Nona likes rebuilding as if for her, Chile had missed an opportunity of rebuilding itself. She plays a part in that dream... and it all starts with a match. Josefina is both a contrasted character, halfway between a fiery spirit and a quiet housewife. With an eye patch and yellow gloves, Nona busies herself, weeds her garden, hangs the washing in, tidies everything. Nona evolves in this tedious world, but also stands above it thanks to her baroque character. Nona is full of life, and fundamentally optimistic. She drinks, but it's not that she wants to forget. She loves several men, but it's not that she wants to lose herself. She lies to them in order to protect them. Nona thinks that life can be invented – with room for lies. The relationships she has with the geezers of the village show her as a seducer, a liar and an agitator. There may be a good reason for her best friend to be a transsexual woman: she is someone who chose to build herself, to be comfortable with whom she is, to listen to herself. Beyond this ambivalence and the allegory she makes up for, Nona is, before anything else, a funny and colorful character. The original dialogs in Spanish make use of different language registers and build Nona as a comical character, as she uses puns, wit and her foul mouth.

**BIOGRAPHY**

**ESP:**

Nació en Chile en 1988. Estudió cine y realizó varios cortometrajes, además de video performances. Como directora y guionista, estrenó *Naomi Campbel* (FICValdivia y CPH:DOX, 2013) y *Casa Roshell* (Berlinale, 2017), ambas premiadas y participantes en múltiples festivales de cine. En 2016 fundó y creó Transfrontera, un encuentro entre Chile, Perú y Bolivia en torno al cine y la política, del que ha participado Ignacio Agüero, entre otros. Próximamente estrenará su tercera película, *Nona, si me mojan, yo los quemo*.

**ENG:**

Camila José Donoso was born in Chile in 1988. She studied film and directed several shorts and video performances. As a director and screenwriter, she made *Naomi Campbel* (FICValdivia and CPH:DOX, 2013) and *Casa Roshell* (Berlinale, 2017), both of which were screened and awarded at many film festivals. In 2016, she founded and created Transfrontera, an encounter between Chile, Peru and Bolivia centering around film and politics, attended by such people as Ignacio Agüero, among others. She will soon release her third film, *Nona, si me mojan, yo los quemo*.

**FILMOGRAPHY**

Previous work of the director:

**Naomi Campbel** (2013) co-directed with Nicolás Videla

<https://vimeo.com/123626578>

pass: naomicampbel2018

**Casa Roshell** (2017)

<https://vimeo.com/187361786>

pass: clubroshell

**AUTHORS AND CREDITS**

DIRECTOR: Camila José Donoso

SCREENWRITER: Camila José Donoso

PRODUCER: Rocío Romero

CO-PRODUCERS: Tatiana Leite, Alexa Rivero

PRODUCTION COUNTRIES: Chile, Brasil, Francia, South Korea.

CINEMATOGRAPHER: Matías Illanes

ART DIRECTOR: Nicolás Oyarce

EDITOR: Karen Akerman (BR), Camila José Donoso

SOUND: Sebastián Arjona, Emilio Torres

MAIN CAST: Josefina Ramírez, Eduardo Moscovis Gigi Reyes, Paula Dinamarca.

**PRODUCTION AND DISTRIBUTION**

PRODUCTION COMPANIES: Mimbre Producciones (Chile), Bubbles Project (Brazil), Altamar Films (France).

WORLD SALES: Mimbre Producciones (Chile)

FESTIVALS: Pascale Ramonda (France)