



FESTIVAL DE CANNES
CANNES PREMIERE
2023 OFFICIAL SELECTION

MANOLO SOLO
ANA TORRENT
JOSE CORONADO

CLOSE YOUR EYES

A FILM BY
VÍCTOR ERICE





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Tandem Films, Nautilus Films, Pecado Films
& La mirada del adiós A.I.E, in coproduction with Pampa Films
present

CLOSE YOUR EYES

A film by Víctor Erice

With

Manolo Solo, Jose Coronado, Ana Torrent

169 min - Spain - 2023 - Scope - 5.1

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SYNOPSIS

Set in contemporary Madrid, an aging filmmaker named Miguel Garay is called upon to recount his memories of working on his final and still unfinished film, "The Farewell Gaze." During its production, the lead actor and Miguel's close friend, Julio Arenas, disappeared without a trace, leaving in his wake a mystery that would haunt the lives of everyone associated with the film. Miguel never directed another project, instead living a quiet life as a writer by the coast. He remained reluctant to unravel the mystery surrounding Julio until approached by an investigative television program reviving the case decades later. With careful reflection, he reconnects with the film's crew, former lovers, and Julio's daughter, seeking closure for the disappearance and what it meant for all of their lives.

CAST

MANOLO SOLO	Miguel Garay
JOSÉ CORONADO	Julio Arenas / Gardel
ANA TORRENT	Ana Arenas
PETRA MARTÍNEZ	Sister Consuelo
MARÍA LEÓN	Belén Granados
MARIO PARDO	Max Roca
HELENA MIQUEL	Marta Soriano
ANTONIO DECHENT	Tico Mayoral

With the special collaboration of:

JOSÉ MARÍA POU	as	Ferrán Soler (Mr. Levy)
SOLEDAD VILLAMIL	as	Lola San Román
JUAN MARGALLO	as	Doctor Benavides

Presenting VENECIA FRANCO in the role of Qiao Shu



DIRECTOR'S NOTES

What film do I want to make and why? In an effort to be brief and precise, my answer is as follows: the one that naturally blossoms from the script I've written; and out of pure and simple necessity. However, I get the feeling that this answer won't be enough and so I'm going to try and explain something of what CLOSE YOUR EYES might entail, although I well understand that to do this, I will have to delve into the terrain of the conceptual. Nonetheless, I shall lay out my declaration of intentions, which are of course good, even though it is well known that the path to hell is often paved with good intentions.

My impression is that, beyond the details of its plot, the story the film wants to portray to the audience revolves around two, intimately connected themes: identity and memory. The memory of two friends, who, once upon a time, were an actor and a movie director. Over time, one has lost his memory completely, to the point that he doesn't know who he is, or who he was; the other is doing his best to forget, but despite hiding himself away, he finds that the past and its pain still haunt him. Memory, also contained in the archives of television, a medium that represents like no other the contemporary urge to turn the human experience into a tangible record.

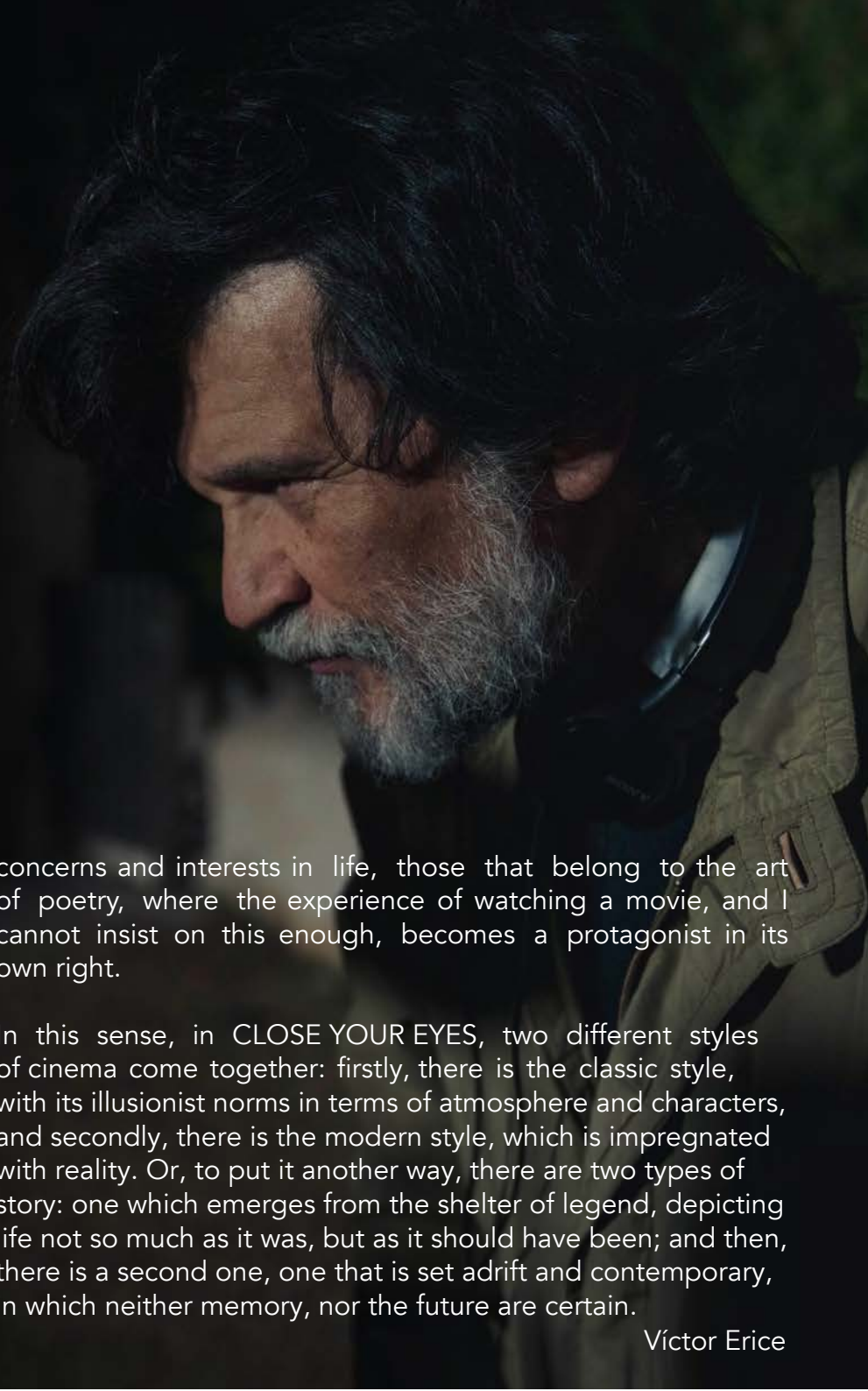
Memory, in short, of the cinematographer: copies safeguarded in tin coffins, far from the movie theaters that saw them come to life, ghosts of a unique story, socially usurped by the Audiovisual. Memory, now long, like the one of the person writing these lines.

The tale that incorporates all these traits comes half from lived experience and half from imagination. As I have worked on the scripts for all my films, it is only natural to assume that the themes they deal with have to do with my most intimate

concerns and interests in life, those that belong to the art of poetry, where the experience of watching a movie, and I cannot insist on this enough, becomes a protagonist in its own right.

In this sense, in CLOSE YOUR EYES, two different styles of cinema come together: firstly, there is the classic style, with its illusionist norms in terms of atmosphere and characters, and secondly, there is the modern style, which is impregnated with reality. Or, to put it another way, there are two types of story: one which emerges from the shelter of legend, depicting life not so much as it was, but as it should have been; and then, there is a second one, one that is set adrift and contemporary, in which neither memory, nor the future are certain.

Víctor Erice





CREW

Director Víctor Erice

Story Víctor Erice

Scriptwriters Víctor Erice y Michel Gaztambide

Executive Producer Cristina Zumárraga

Producers Cristina Zumárraga,
Pablo E. Bossi, Víctor Erice,
Jose Alba, Odile Antonio-Baez,
Agustín Bossi, Pol Bossi,
Maximiliano Lasansky

Director of Photography Valentín Álvarez AEC

Editor Ascen Marchena (AMAE)

Original Score Federico Jusid

Sound Director Iván Marín

Sound Design Juan Ferro

Sound Mixer Candela Palencia

Production Manager María José Díez Alvarez

Art Director Curru Garabal

Costume Designer Helena Sanchis

Make-up & Hairdressing Director Beatushka Wojtowicz

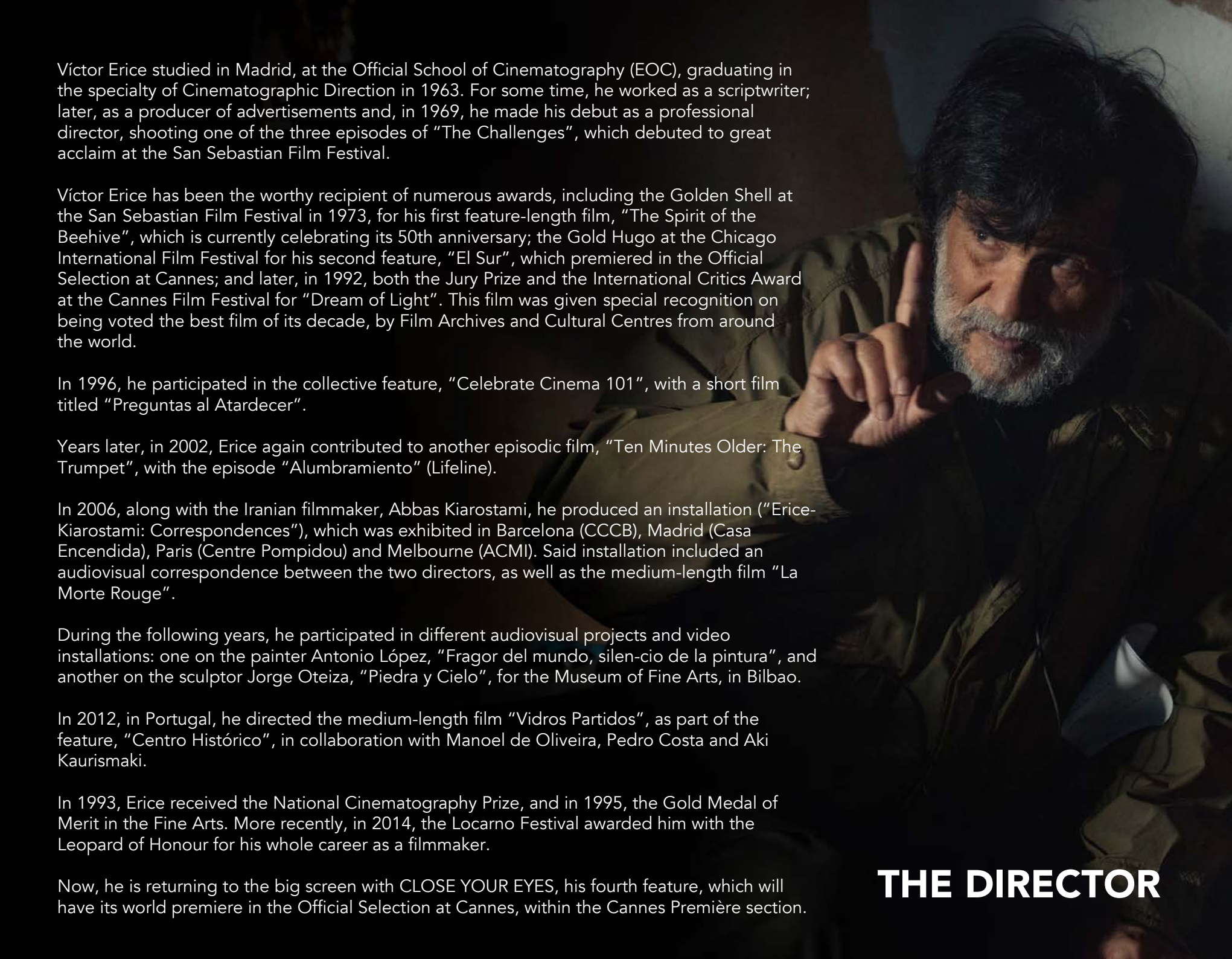
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Films

With the participation of
RTVE, MOVISTAR PLUS+, VODAFONE, CANAL SUR, EITB & TELEMADRID

With the support of
ICAA, Junta de Andalucía, INCAA, Comunidad de Madrid & Diputación de
Granada.

This film was shot in various locations in Granada, Almería, Madrid,
Alcalá de Henares, Segovia & Asturias.

@2023 – Spain / Argentina



Víctor Erice studied in Madrid, at the Official School of Cinematography (EOC), graduating in the specialty of Cinematographic Direction in 1963. For some time, he worked as a scriptwriter; later, as a producer of advertisements and, in 1969, he made his debut as a professional director, shooting one of the three episodes of "The Challenges", which debuted to great acclaim at the San Sebastian Film Festival.

Víctor Erice has been the worthy recipient of numerous awards, including the Golden Shell at the San Sebastian Film Festival in 1973, for his first feature-length film, "The Spirit of the Beehive", which is currently celebrating its 50th anniversary; the Gold Hugo at the Chicago International Film Festival for his second feature, "El Sur", which premiered in the Official Selection at Cannes; and later, in 1992, both the Jury Prize and the International Critics Award at the Cannes Film Festival for "Dream of Light". This film was given special recognition on being voted the best film of its decade, by Film Archives and Cultural Centres from around the world.

In 1996, he participated in the collective feature, "Celebrate Cinema 101", with a short film titled "Preguntas al Atardecer".

Years later, in 2002, Erice again contributed to another episodic film, "Ten Minutes Older: The Trumpet", with the episode "Alumbramiento" (Lifeline).

In 2006, along with the Iranian filmmaker, Abbas Kiarostami, he produced an installation ("Erice-Kiarostami: Correspondences"), which was exhibited in Barcelona (CCCB), Madrid (Casa Encendida), Paris (Centre Pompidou) and Melbourne (ACMI). Said installation included an audiovisual correspondence between the two directors, as well as the medium-length film "La Morte Rouge".

During the following years, he participated in different audiovisual projects and video installations: one on the painter Antonio López, "Fragor del mundo, silencio de la pintura", and another on the sculptor Jorge Oteiza, "Piedra y Cielo", for the Museum of Fine Arts, in Bilbao.

In 2012, in Portugal, he directed the medium-length film "Vidros Partidos", as part of the feature, "Centro Histórico", in collaboration with Manoel de Oliveira, Pedro Costa and Aki Kaurismaki.

In 1993, Erice received the National Cinematography Prize, and in 1995, the Gold Medal of Merit in the Fine Arts. More recently, in 2014, the Locarno Festival awarded him with the Leopard of Honour for his whole career as a filmmaker.

Now, he is returning to the big screen with CLOSE YOUR EYES, his fourth feature, which will have its world premiere in the Official Selection at Cannes, within the Cannes Première section.

THE DIRECTOR

Víctor Erice - Festivals & Awards:

THE CHALLENGES

Silver shell, San Sebastian International Film Festival, 1969.

THE SPIRIT OF THE BEEHIVE

San Sebastian International Film Festival, 1973. Golden Shell: Best Film.

Cannes Film Festival, 1974. Official Selection. Critics Week.

Circle of Cinematographic Writers Award, Best Spanish Film, 1973.

Circle of Cinematographic Writers Award, Best Spanish Director, 1973.

Silver Hugo, Chicago Film Festival, 1973.

Best International Opera Prima, 1973, as voted for by "The Times" of London.

Best Art House Film, Turin Festival, 1974.

Selected by the Los Angeles, New York (Lincoln Center) and Mexico City film festivals.

EL SUR

Cannes Film Festival, 1983: Official Selection in Competition.

Gold Hugo, Chicago Film Festival, 1983.

Sant Jordi Award, 1983, for Best Film.

Silver Fotogramas, Best Spanish Film, 1983.

International Critics Award, Sao Paulo Festival, 1984

Circle of Cinematographic Writers Award, Best Spanish Film, 1984.

Circle of Cinematographic Writers Award, Best Spanish Director, 1984.

Bordeaux Festival of Iberian Cinema, Best Film, 1985

DREAM OF LIGHT

Cannes Film Festival, 1992. International Jury Prize.

Cannes Film Festival, 1992. International Critics Award (FIPRESCI)

Gold Hugo for Best Film, Chicago Festival, 1992.

Montevideo Festival, 1993. International Jury Prize.

London Film Festival, 1992. Selection. Out of competition.

Ondas Award, 1993, for Best Spanish Director.

Voted best film of the 1990s, according to a survey carried out by the Ontario Film Archives of film archives and museums around the world.

ALUMBRAMIENTO (Ten Minutes Older: The Trumpet).

Cannes Film Festival, 2002. Official Selection, out of competition.

VIDROS PARTIDOS

Rome International Festival, 2012. Official Selection, out of competition.

Valladolid International Film Festival, 2012. Out of competition.

The Locarno Film Festival, in its 2014 edition, awarded Víctor Erice the Golden Leopard, in celebration of his whole filmmaking career.