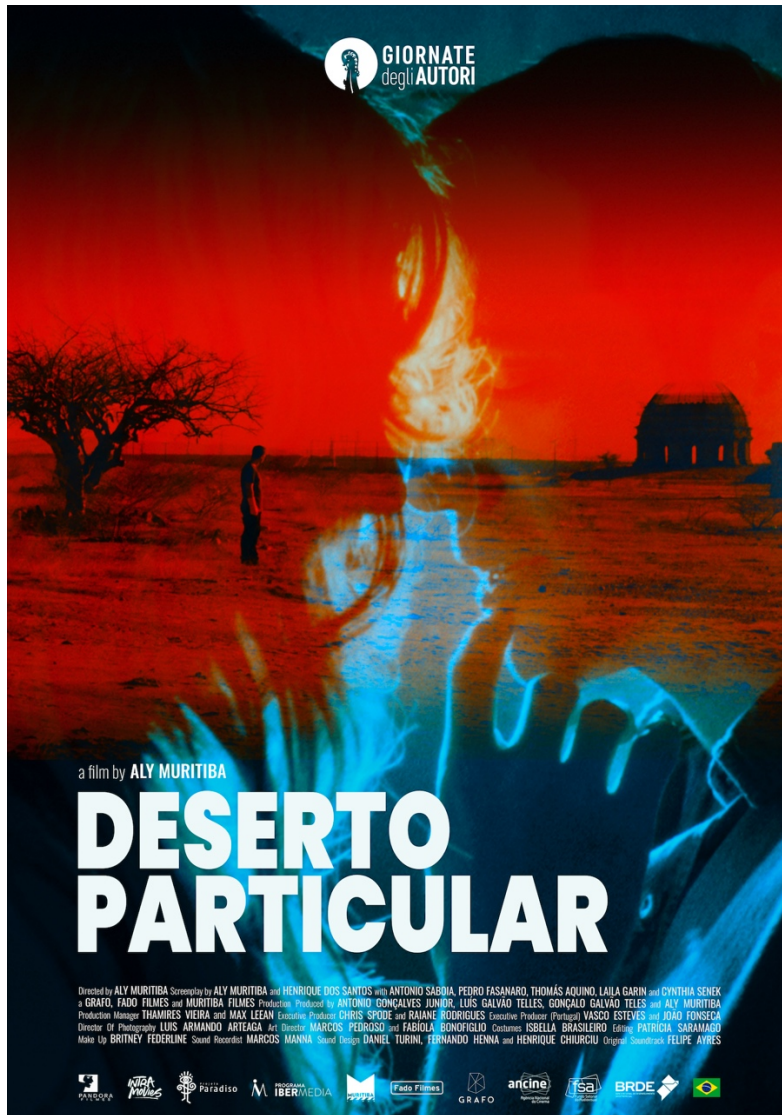


Grafo Audiovisual, in co-production with Fado Filmes present

# DESERTO PARTICULAR



a film by **Aly Muritiba**

120 min | Color | Drama | BRAZIL | 2021

2K | ASPECT RATIO | audio: PORTUGUESE 5.1 | subtitles: ENGLISH

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## CREDITS

DIRECTOR

Aly Muritiba

SCREENPLAY

Aly Muritiba

Henrique dos Santos

PRODUCED BY

Antonio Gonçalves Junior

Luís Galvão Teles

Gonçalo Galvão Teles

Aly Muritiba

WITH

Antonio Saboia - DANIEL

Pedro Fasanaro – ROBSON / SARA

Thomas Aquino – FERNANDO

Laila Garin – JULIANA

Zeza De Matos – TEREZA

Sandro Guerra – PASTOR AILTON

Luthero De Almeida – EVERALDO

Otávio Linhares – PENCHAI

Cynthia Senek – DÉBORA

DIRECTOR OF PHOTOGRAPHY

Luis Armando Arteaga

EDITING

Patricia Saramago

ART DIRECTOR

Marco Pedroso

Fabíola Bonofiglio

COSTUMES

Isbella Brasileiro

MAKE UP

Britney Federline

SOUND DIRECTOR

Daniel Turini

Fernando Henna

Henrique Chiurciu

SOUND MIXING

Vitor Moraes

ORIGINAL SOUNDTRACK

Felipe Ayres



## LOGLINE

A policeman on forced leave, travels the North of Brazil desperately in search of his internet love affair who's apparently gone missing.

## SYNOPSIS

40-year-old Daniel has been suspended from active police work and is under internal investigation for violence.

When Sara, his internet love affair, stops answering his texts he decides to drive north in search of her, starting on what is apparently a fool's errand.

He shows Sara's picture around, but nobody seems to recognize the woman. Until eventually a guy pops up saying he can put the two in touch under very specific conditions.





## ALY MURITIBA

With participations at Sundance (*Rust*, 2018), Venice (*Tarantula*, 2015) San Sebastian (*To My Beloved*, 2015 / *Rust*, 2018) and Cannes Critics' Week (*Quadrangle*, 2013), the films written and directed by Aly Muritiba have won more than 200 awards in festivals around the world. For Tv Channels and streaming platforms, Ali Muritiba directed: "*O Hipnotizador*" – S02 (HBO), "*Carcereiros*" S02 (Globo), "*Irmãos Freitas*" (Turner), "*Irmandade*" (Netflix) and "*O Caso Evandro*" (GloboPlay).

## DIRECTOR'S NOTES

I have dedicated the recent years of my career in cinema to reflect on the masculine affection, the masculine way of being, being and loving in contemporary Brazilian society, an essentially conservative and patriarchal society. The question I asked myself in the past and right now is: How do we men love? How can we express what we feel without hurting each other? How to do that, if we are taught all the time that we must be strong, firm, cold? In my two previous films [*To My Beloved* (2015) and *Rust* (2018)] the mainstay of transformation through which the protagonists go are mourning and guilt; in *Deserto Particular* desire and love are the driving forces of transformation.

In the film we closely follow Daniel, a police officer away from work who is trying hard to take care of his sick father. You can see at once that Daniel is an introspective guy who rarely smiles, except when he talks to Sara, the woman he fell in love with, but with whom he hasn't met in person yet. Daniel lives in Curitiba, the country's coldest capital, a city inhabited mainly by descendants of Poles and Ukrainians, while Sara lives in Sobradinho, a small town 3,000 kilometers away. One day, Sara stops responding to Daniel's messages and disappears. Anguished, Daniel decides to cross the country looking for Sara.

*Deserto Particular* is a film of contrasts. When accompanying the journey of this policeman who leaves the most conservative and richest region of the country to the northeast of Brazil, a poor and progressive region, one perceives, in a very personal sphere, the particularities of Brazilian behavior and geography. While in the south the bodies are hidden by layers and layers of clothing, in the northeast the bodies are exposed to heat. If in the south there is silence and laconic dialogues, in the northeast people talk all the time. And not only do people speak, in the northeast, people touch each other while they speak. If the south is gray, the northeast explodes in vibrant colors. And this contrast, this encounter with the difference, with the other one, little by little, modifies Daniel.

*Deserto Particular* is, therefore, a movie of encounters. Since 2016, with the coup that removed the democratically elected president from power in Brazil, my generation, which was formed in the post-dictatorship, is experiencing the most dramatic moment of its existence. After the coup, the country sank in a spiral of hatred that culminated in the election of a fascist to the presidency. After the election of Jair Bolsonaro, all minorities, women, indigenous people, LGBTQI+ community, blacks, among others, began to be systematically persecuted and the country was divided between the conservative south and the progressive north / northeast. There were many times when we came to the brink of armed confrontation. And these times of hate motivated me when it came to deciding what my next film would be. I decided that I would make a film of encounter. In those hateful times, I decided to make a love movie.



## GRAFO Audiovisual - Brazil

### Antonio Gonçalves Junior - Producer

Films: *Deserto Particular* (2021, Venice Days), *Remains Of A Man (A mesma parte de um homem, 2021, Helena Ignez Award at Mostra de Tiradentes)*, *Jesus Kid* (2020), *Arid Zone (Zona Árida, 2019, Special Mention at Dok Leipzig)*, *Rust (Ferrugem, 2018, Sundance)*, *To My Beloved (Para minha amada morta, 2015, Silver Zenith Montreal, San Sebastian)*, *C(Us)Todians (A Gente, 2013, OSHUA-ONU Award at Dok Leipzig)*, *Circular* (2011).

Shorts: *Only Yesterday (Ainda Ontem, 2017, Clermont Ferrand)*, *The Parking Lot (O Estacionamento, 2016, FestRio Best short film)*, *Tarântula* (2015, Venice Orizzonti), *Quadrangle (Pátio, 2013, Cannes Critics' Week)*, *The Factory (A Fábrica, 2011, Oscar shortlist, Special Mention at Clermont Ferrand)*.

Co-productions with Portugal: *Avó Dezenove e o Segredo do Soviético* (2019), and *Nunca Nada Aconteceu* (2021).

## PRODUCER'S NOTES

From a partnership that was born at the beginning of film school, Aly and I have maintained our professional relationship for 14 years. I sign the production of all short and feature films directed by Aly so far.

This distant relationship favors us in our productions, and we constantly seek to rethink and reorganize the way we work together to always be better and more in tune with each film.

The idea of *Deserto Particular* came to us through Henrique dos Santos, a talented young screenwriter. It was really a passion at first sight, because since the first treatments, the script already had a great humanist and cinematographic force.

The partnership between Henrique and Aly was established for the joint writing of the script, and then we started to work together to mature and create the creative and technical elements of the project.

We were included in the latest public edict by Ancine, shortly before the destruction of cultural and cinema projects caused by the current Brazilian government. Even with many difficulties and barriers imposed to release the resources we had already won for the making of the film, we managed to win the battle imposed by Ancine, and carrying some scars, we managed to gather a great team and make the film in the best possible way.

The film *Deserto Particular* is born from an encounter between two very different worlds. The first part of the film, in which we follow the character Daniel, takes place in the same city where Aly and I met and made our films, Curitiba, a cold and blue place; and the second part, when we meet Sara, takes place from where Aly came from, in the countryside of Bahia, a sunny and warm place. A climate that I also identify with, as I also came from a hot countryside town.

This film advances and deepens the aesthetic search of Aly's entire filmography. *Deserto Particular* brings love in times of hate.