

A young woman with short brown hair stands in a snowy, mountainous landscape. She is wearing a thick, grey, textured coat with large buttons. The background shows snow-covered trees and a fence. The title 'THE DAUGHTER' is overlaid in large, white, serif capital letters.

THE DAUGHTER

A FILM BY
MANUEL MARTÍN CUENCA

FILM FACTORY

SYNOPSIS

Irene is a fifteen-year-old who lives in a center for juvenile offenders. She just got pregnant and is determined to turn her life around with the help of Javier, an educator at the center. Javier offers her to secretly come live with him and his wife Adela in the house they have in a remote and rugged spot in the mountains so she can hide and comfortably carry out her pregnancy. The only condition is that in exchange, she agrees to give them the baby she is carrying in her womb. This feeble pact will be put in jeopardy when Irene starts to feel like the life growing inside her belongs to her.

THE DAUGHTER



THE DAUGHTER

TECHNICAL INFO

Original title LA HIJA
Genre Thriller
Language Spanish
Country Spain
Year 2020
Status Post-production
Director Manuel Martín Cuenca
Screenplay Alejandro Hernández, Manuel Martín Cuenca
Cast Javier Gutiérrez, Patricia López Arnaiz, Irene Virgüez
Production companies Mod Producciones, La Loma Blanca P.C.

THE DAUGHTER



THE DAUGHTER

is a cleverly-constructed dramatic thriller by one of Spain's most intriguing auteurs, Manuel Martín Cuenca, whose **CANNIBAL** and **THE MOTIVE** (FIPRESCI Award at TIFF) proved critical darlings.

THE DAUGHTER

CAST

The story in **THE DAUGHTER** pivots around three characters: Javier, Adela and young Dana. The married couple Javier-Adela will be played by first-rate, award-winning actors Javier Gutiérrez and Patricia López Arnaiz who are adored by audiences, while we will search for an up-and-coming talent for the character Dana, a little known actress who will thus accentuate the naturalism of the proposed role.

PATRICIA LÓPEZ ARNAIZ

In recent years, Patricia has become an actress sure to turn heads. She's best known to the general public thanks to her character Teresa on the TVE series **LA OTRA MIRADA**, a performance for which she won the Ondas Television Award for Best Female Fiction Lead. Her recent work—with Alejandro Amenábar in **WHILE AT WAR**, Alberto Rodríguez in **THE PLAGUE** and Julio Medem in **THE TREE OF BLOOD**—position her as one of the most sought-after actresses by Spain's greatest directors. With the role of Adela, Patricia will establish herself as one of today's top actresses.

- 2019 **WHILE AT WAR** (Dir. Alejandro Amenábar)
- 2018 **THE TREE OF BLOOD** (Dir. Julio Medem)
- 2017 **THE INVISIBLE GUARDIAN** (Dir. Fernando González Molina)
- 2015 **AN AUTUMN WITHOUT BERLIN** (Dir. Lara Izaguirre)
- 2014 **LASA ETA ZABALA** (Dir. Pablo Malo)
- 2013 **WOUNDED** (Dir. Fernando Franco)
- 2013 **AMAREN ESKUAK** (Dir. Mireia Gabilondo)
- 2010 **80 DAYS** (Dir. Jon Garaño, José María Goenaga)

JAVIER GUTIÉRREZ

Javier is today's it actor. **CHAMPIONS**, **THE MOTIVE**, the series **I'M ALIVE** on TVE and **VERGÜENZA** on Movistar+... are just some examples of his most recent hits. Winner of two Goyas® and with over 40 awards to his name, Javier is one of the most talented and beloved actors in Spain.

Select filmography

- 2019 **SMALLFOOT** (Dubbing)
- 2018 **CHAMPIONS** (Dir. Javier Fesser)
- 2018 **MIRAGE** (Dir. Oriol Paulo)
- 2017 **THE MOTIVE** (Dir. Manuel Martín Cuenca)
- 2016 **ASSASSIN'S CREED** (Dir. Justin Kurzel)
- 2016 **GETAWAY PLAN** (Dir. Iñaki Dorronsoro)
- 2016 **1898: OUR LAST MEN IN THE PHILIPPINES** (Dir. Salvador Calvo)
- 2016 **THE OLIVE TREE** (Dir. Iciar Bollain)
- 2015 **TRUMAN** (Dir. Cesc Gay)
- 2015 **RETRIBUTION** (Dir. Dani de la Torre)
- 2014 **MARSHLAND** (Dir. Alberto Rodríguez)
- 2014 **BACK TO SWITZERLAND** (Dir. Carlos Iglesias)
- 2009 **ROAD TO SANTIAGO** (Dir. Roberto Santiago)
- 2007 **BLINKERS** (Dir. Álvaro Fernández Armero)
- 2006 **CROSSING BORDERS** (Dir. Carlos Iglesias)
- 2005 **THE LONGEST PENALTY SHOT** (Dir. Roberto Santiago)
- 2004 **FERPECT CRIME** (Dir. Álex de la Iglesia)
- 2002 **SOCCER DAYS** (Dir. David Serrano)
- 2002 **THE OTHER SIDE OF THE BED** (Dir. Emilio Martínez Lázaro)

THE DAUGHTER

DIRECTOR, PRODUCER AND SCREENWRITER

Manuel Martín Cuenca has become one of the greatest filmmakers in Spain. His features have played at the world's most prestigious festivals and won some of the film industry's most important prizes.

Actors the likes of Antonio de la Torre, Javier Gutiérrez and Nathalie Pozo have said that he is Spain's best actor's director.

His latest feature **THE MOTIVE** won the FIPRESCI critics

prize at the Toronto International Film Festival, making him the first Spanish director to ever win this award. The feature also won two Goya® awards, two Forqué awards, two Feroz awards and eight ASECAN awards.

Manuel is a member of ACE (Ateliers du Cinéma Européen), the European Film Academy and the Spanish Film Academy, and was president of the jury at the Seville Film Festival (2013) and the Malaga Film Festival (2016).

Select filmography

2019 **CRIMINAL** (writer, series for Netflix, release set for 2019)
2017 **THE MOTIVE** (narrative feature)
2013 **CANNIBAL** (narrative feature)
2013 **B SIDE** (experimental, documentary)
2010 **HALF OF OSCAR** (narrative feature)
2009 **LAST WITNESSES:**
CARRILLO, COMMUNIST (documentary feature)
2008 **THE TREASURE** (made-for-TV Movie)

2004 **HARD TIMES** (narrative feature)
2004 **MADRID 11M:**
WE WERE ALL ON THAT TRAIN (documentary feature)
2003 **THE WEAKNESS OF THE BOLSHEVIK** (narrative feature)
2002 **FOUR CARDINAL POINTS** (ep. "On the Way", documentary feature)
2001 **THE CUBAN GAME** (documentary feature)
2000 **NOBODY** (narrative short)
1999 **MEN WITHOUT WOMEN** (narrative short)
1990 **THE WHITE DAY** (narrative short)



THE DAUGHTER



THE DAUGHTER



DIRECTOR'S STATEMENT

I've always been interested in questioning myself about the limits of our morals. Rights, justice and ethics are just an agreement between humans that is born in order to tame our pain, which is the only real thing. Our suffering and that of others is the source of justice. Fighting it, avoiding it or preventing it is what we long to do. However, the greatest atrocities have also been committed in the name of suffering because we feel like our pain legitimizes almost anything.

This film is about the pain of not being able to be parents and about the pain of having your daughter taken away from you. The film is a confrontation between a mature couple, Adela and Javier, whose greatest wish is to become parents again and repair the damage they suffered from the loss of their son, and young Dana whose wish is to find her place in the world after having lived a marginalized life full of hardships. Dana is an orphan and a foreigner, someone who's never been lucky and who struggles to get what we all want: love. This film is designed as a dramatic thriller with huge doses of suspense and tension. It addresses the question of motherhood in an extreme situation—an abduction—and contains a highly topical moral dilemma: How far does our right to be parents go?... In each new era, society questions its old rights and broadens its

moral base: Is abortion legitimate? Is parenthood legitimate between people of the same sex? Is having children via surrogacy legitimate?... Inside every human being is a voice that pushes one forward and says that anything possible is legitimate. But that same voice is what can also lead us to the moral abyss. Adela and Javier, blinded by their pain, are willing to commit an atrocity to achieve something apparently noble.

This film is very physical in the strictest sense of the term. Its portrayal of bodies, of light, of the landscape... the passage of time inscribed in the seasons. The film will be shot entirely in Jaén, a very little known province for the general public, but one of enormous beauty, that has something virgin and primitive about it. It will be shot in the mountains of the Cazorla, Segura and Las Villas ranges over three seasons of the year—spring, autumn and winter—which coincide with the three dramatic acts in the story and the development of the pregnancy of one of the lead characters, young Dana. The idea is to cinematographically portray the passage of time embodied in the dramatic tension of the story: spring as a space for hope, autumn as a place of crisis and change, and winter as the site of death. A death, like the winter season itself, that contains the seed of rebirth.

The tone of a dramatic thriller also has something of a moral fable to it, in the style of a voyage of discovery. The heroine, Dana is able to face and defeat the greatest monstrosity, coming out triumphant alongside her daughter. She and her child are both THE DAUGHTER, the ones who are born and join life.

This film allows me to tackle the question of motherhood, posing my own questions to myself about the subject, my own moral dilemmas. Where are the limits of some and of others, of our right to parenthood? Each one of the characters in this film will have his or her own answers and is unwilling to accept the one imposed by others, just like it would happen to us if we were to experience a situation similar to that of the protagonists. Adela and Javier believe they have a right to be parents, no matter the cost. Like them, Dana possesses her natural right to be a mother, for which she will decide to fight to the end, saving her daughter and saving herself.

But I have to admit that what is most impactful about this story is its primitive and forceful nature. It speaks of the human being as one capable of the most sublime and the most terrible at the same time, of our capacity to give life and to take it away, of death and birth. It is one of those stories that make filmmaking worth it.

Manuel Martín Cuenca

THE DAUGHTER

WRITER

Alejandro Hernández is one of the most prolific screenwriters in Spain, with over twenty films to his name.

His most recent titles were the feature film *THE MOTIVE*, a winner of numerous awards that also obtained 9 Goya® nominations, *WHILE AT WAR*, directed by Alejandro Amenabar, *LOS BUENOS DEMONIOS*, the screenplay with which he won a Silver Biznaga for Best Screenplay at the 2018 Malaga Film Festival and the acclaimed Movistar+ series *EL DÍA DE MAÑANA*.

Winner of the Goya® for Best Adapted Screenplay for *ALL THE WOMEN* in 2013 (the year he was also nominated for *CANNIBAL*), he also received Malaga Film Festival's Silver Biznaga for Best Screenplay, the Film Writers Circle Award for Best Adapted Screenplay, and nominations for the Goya® and Feroz awards for Best Screenplay for *CANNIBAL*.

Alejandro combines writing with teaching. He is a screenwriting professor at Madrid's Universidad Carlos III, at ECAM (Madrid Film School) and the Prague Film School.



THE DAUGHTER

LOCATIONS

Locations are always very present in Manuel Martín Cuenca's films. The scenery and the landscapes where the action takes place help to shape and understand the characters and, of course, to tell the story.

For this reason, the choice of the filming location was one of the first steps in the development of *THE DAUGHTER*, along with the choice of the main actors. In this case, an Andalusian province less known than Granada or Seville was chosen, places where Martín Cuenca had previously shot. But it is one full of charm: Jaen. For the director, it is important that the whole story take place in the same environment, so both the interiors and exteriors will be in Jaen. The juvenile center and the interiors of Javier and Adela's house are some of the spaces where the story will unfold, but the exteriors and landscapes will have a special role to play. The film will be shot over three seasons—spring, autumn and winter—further reflecting the beauty and the changes in the landscape.

THE DAUGHTER

THE PRODUCTION COMPANIES

MOD PRODUCCIONES

This film and television production company created in 2007 by Fernando Bovaira, who in his vast professional career has been at the helm of some of the biggest hits in Spanish cinema: *THE OTHERS*, *THE SEA INSIDE* (Winner of the 2005 Oscar® for Best Foreign Language Film) by Alejandro Amenábar, *MORTADELO & FILEMON: THE BIG ADVENTURE* by Javier Fesser, *SEX AND LUCIA* by Julio Medem, and *BUTTERFLY'S TONGUE* by José Luis Cuerda, among others.

Under this aegis of box office quality and connection, in 2009, Mod produces Alejandro Amenábar's *AGORA*, presented at the Cannes Film Festival and the highest grossing film at the box office with over 21 million euros and nearly 3.5 million moviegoers. Mod continues expanding its filmography with *BIUTIFUL* by Alejandro G. Iñárritu (awarded Best Male Lead at Cannes and nominated for a Best Foreign Language Film Oscar®), *CANNIBAL* by Manuel Martín Cuenca, a European co-production project that got the attention of international festivals, *FAMILY UNITED* and *COUSINHOOD*, both from Daniel Sánchez Arévalo, *GHOST GRADUATION* by Javier Ruiz Caldera, *FOR THE GOOD OF OTHERS* and *ZIP & ZAP AND THE MARBLE GANG*, both from Oskar Santos, and *THE END*, the directing debut of Jorge Torregróssa.

In 2015, Alejandro Amenábar's *REGRESSION* is released, bringing in over nine million euros at the box office and surpassing one million viewers in Spain. In 2016, *ZIP & ZAP AND THE CAPTAIN'S ISLAND* arrives on the big screen, the second installment in the adventures of that pair of little troublemakers, directed by Oskar Santos, as well as the comedy *HEROES WANTED*, Joaquín Mazón's directing debut and one of the highest grossing films at the box office that year, once again exceeding one million viewers in theaters in Spain. More recently, Mod produced *THE TRIBE*, directed by Fernando Colomo and starring Paco León and Carmen Machi, surpassing 6 million euros in box office revenues, just like the most recent premiere of *I CAN QUIT WHENEVER I WANT*, the comedy directed by Carlos Theron that surpassed 11 million at the box office. In September 2019, Mod premieres *WHILE AT WAR*, Alejandro Amenábar's latest film that, after playing in Toronto and San Sebastian on the international festival circuit, is seen in theaters by almost 2 million viewers and brings home 17 Goya® Award nominations.

LA LOMA BLANCA P.C.

La Loma Blanca PC is an independent production company established in 2004 in Almería. Since then, it has produced four narrative feature films (*THE MOTIVE*, *CANNIBAL*, *HALF OF OSCAR* and *HARD TIMES*), two documentary features (*THE CUBAN GAME* and *B SIDE*), a made-for-TV movie (*THE TREASURE*) and several short films, and has become one of Andalusia's most prestigious production houses both nationally and internationally.

More current productions include the feature films *THE MOTIVE* (2017) and *CANNIBAL* (2013), two of the most awarded and acclaimed films in recent years. It also produced the experimental documentary *B SIDE* (2013), which premiered at the José Guerrero Center in Granada and was seen last year in *SACO* (Contemporary Audiovisual Week of Oviedo), and the short film *THE TILE* (2016) that traveled to various festivals, including the international film festivals of Almería and Huesca.



FILM FACTORY

Lincoln 11, 2º 4ª 08006 Barcelona (Spain) +34 933 684 608 info@filmfactory.es

www.FilmFactoryEntertainment.com