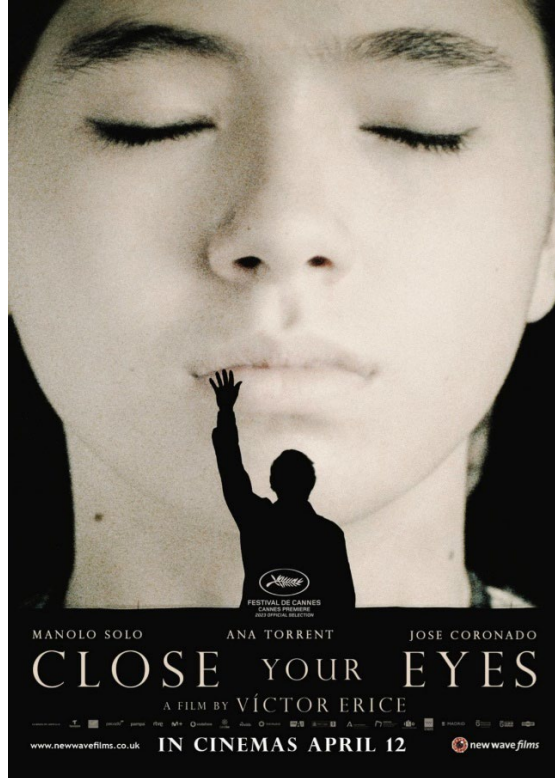


Close Your Eyes

Cerrar Los Ojos

A film by Víctor Erice



169 mins / Spain/Argentina 2023 / Spanish with English subtitles

Cannes Film Festival 2023 – Cannes Premiere

Opening date April 12th 2024

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SYNOPSIS

A famous Spanish actor, Julio Arenas, disappears while filming a movie. Although his body is never found, the police conclude that he died in an accident at a cliff by the sea. Many years later, the mystery is brought to light once more by a TV programme which asks for the help of Miguel Garay, Julio's friend and the director of the unfinished film. Returning to Madrid, Miguel is brought back to his past.

Download photo set [here](#)

Photos of Víctor Erice [here](#)

Further information on our website [here:](#)

Cast

Manolo Solo
José Coronado
Ana Torrent
Petra Martínez
María León
Mario Pardo
Helena Miquel
Antonio Dechent

Miguel Garay
Julio Arenas / Gardel
Ana Arenas
Sister Consuelo
Belén
Max Roca
Marta Soriano
Tico Mayoral

With the special collaboration of:

José María Pou as
Soledad Villamil as
Juan Margallo as

Ferrán Soler (Mr.Levy)
Lola San Román
Doctor Benavides

Introducing Venice Franco in the role of

Qiao Shu

Crew

Director	Víctor Erice
Story	Víctor Erice
Script	Víctor Erice, 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 Mixing	Candela Palencia
Production Director	María José Díez Alvarez
Art Director	Curru Garabal
Costume Designer	Helena Sanchis
Makeup and Hairdressing Director	Beatushka Wojtowicz
A production by	Tandem Films, Nautilus Films, Pecado Films, La mirada del adiós A.I.E
In coproduction with	Pampa Films
With the participation of	RTVE, MOVISTAR PLUS+, VODAFONE, CANAL SUR, EiTB and TELEMADRID
With the support of	ICAA, Junta de Andalucía, INCAA, Comunidad de Madrid and Diputación de Granada

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

2023 Spain / Argentina
Scope / Dolby Digital 5.1 / 169 mins

VÍCTOR ERICE:

Víctor Erice studied in Madrid, at the Official School of Cinematography (EOC), graduating in Direction in 1963. For a time, he worked as a scriptwriter; later, as a director of advertising films and in 1969 he made his debut as a professional director filming one of the three episodes of *The Challenges* (Los Desafíos) which was presented at the San Sebastián Film Festival.

His debut feature, *The Spirit of the Beehive*, won the Golden Shell at the San Sebastián International Film Festival in 1973. His second feature film, *El Sur*, was presented in the Official Selection at Cannes in 1983. In 1992 he returned to Cannes competition with *The Quince Tree Sun* (*El Sol del Membrillo*), which was awarded the Jury Prize and the FIPRESCI award.

In 1996 he participated in the collective feature film *Celebrate Cinema 101* with a short film "Questions at Sunset". Some years later, in 2002, Erice contributed again to another portmanteau film *Ten Minutes Older: The Trumpet*, with the episode "Lifeline" (Alumbramiento).

In 2006, together with the Iranian filmmaker Abbas Kiarostami, he made an installation, *Erice-Kiarostami: Correspondences* that was exhibited in Barcelona (CCCB), Madrid (Casa Encendida), Paris (Centre Pompidou) and Melbourne. (ACMI). The installation included an audiovisual correspondence between the two directors, and the medium-length film *La Morte Rouge*.



During the following years, he participated in different audio-visual projects and video installations: about the painter Antonio López; *Fragor del Mundo*, *Silencio de la Pintura*, and about the sculptor Jorge Oteiza; *Piedra y Cielo*, for the Bilbao Fine Arts Museum.

In 2012, in Portugal, he made the medium-length film *Vidros Partidos*, which is part of a film celebrating the town of Guimarães, *Centro Histórico*, together with Manoel de Oliveira, Pedro Costa and Aki Kaurismäki.

In 1993, Erice received the National Cinematography Award, and in 1995 the Gold Medal for merit in Fine Arts. More recently, in 2014, the Locarno Festival distinguished him with the Leopard of Honour dedicated to his entire career as a filmmaker.

Now he has returned with *Close Your Eyes*, his fourth feature film after a 30 year gap, which had its world premiere in Official Selection at Cannes, in the Cannes Premiere section.

Víctor Erice will be celebrated in a BFI Southbank season of his work in April to coincide with the release of *Close Your Eyes*.

FILMOGRAPHY:

Features:

1973 THE SPIRIT OF THE BEEHIVE (El Espíritu de la Colmena)
San Sebastian International Film Festival – Golden Shell Award

1983 THE SOUTH (El Sur)
Cannes Film Festival Competition
Chicago International Film Festival – Gold Hugo Award

1992 THE QUINCE TREE SUN (El Sol del Membrillo)
Cannes Film Festival – Jury Prize, FIPRESCI Prize

2023 CLOSE YOUR EYES (Cerrar los Ojos)
Cannes Film Festival

TV Series and Shorts:

1969 THE CHALLENGES (Los Desafíos) Drama series

2002 LIFELINE (Alumbramiento), short within *Ten Minutes Older: The Trumpet*

2006 LA MORTE ROUGE, short made for *Erice-Kiarostami: Correspondences*

2011 ANA, THREE MINUTES, short within *3.11 Sense of Home*

2012 BROKEN WINDOWS (Vidros Partidos), short within *Historic Centre (Centro Histórico)*



DIRECTOR'S STATEMENT

What movie do I want to make and why? Trying to be brief and precise, I answer: the one that emerges from the script that I have written; and out of pure and simple necessity. But since I feel that saying this will not suffice, I am going to try to explain some of what 'Close Your Eyes' contains. 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 fiction that the film is going to propose to the viewer revolves around two closely related themes: identity and memory. The memory of two friends, who once long ago were an actor and a film 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 trying to forget, and despite having taken refuge in a remote corner, he finds that the past and its pain still haunt him.

Memory, also, contained in the vaults of television, a medium that represents, like no other, the contemporary drive to convert human experience into an archive.

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



The story that incorporates 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 this sense, in *Close Your Eyes* two different styles are put into relation: that of classic cinema, with its illusionist canon, 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 adrift and contemporary, in which neither memory nor the future are certain.

Víctor Erice

