



A FILM BY LOIS PATIÑO

RED MOON TIDE

zeitum films

 AmanitaStudio

SYNOPSIS

**DIRECTOR'S
STATEMENT**

**DIRECTOR'S
BIOGRAPHY
& FILMOGRAPHY**

CAST / CREW / INFO

CONTACTS

Time seems to stand still in a village in the Galician coast. Everybody there is paralysed although we can still hear their voices: they talk about ghosts, about witches, about monsters. Three women show up, they are trying to find Rubio, a sailor that has recently disappeared in the sea.



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Red Moon Tide delves into the Galicia of the sea, encompassing it in its physical and imaginary dimensions, where reality and legend merge and where the sea and death intertwine with all their mythical, evocative power. We thus go deeper into the universe portrayed in my previous film, *Costa da Morte*.

In *Red Moon Tide*, the true story of Rubio de Camelle, a diver who rescued the bodies of more than forty shipwrecked people lost at sea, interweaves with the beings that inhabit the Galician fantastic imaginary. A mythical universe that follows in the wake of authors such as the painter Urbano Lugrís or the writer Álvaro Cunqueiro, who penned a sentence that had a strong influence on the film: 'The ocean is an animal that breathes twice a day.'

We move across a limbo in the film: between life and death, between the imaginary and the real. And it is that frontier aspect that I was interested in retrieving from the archetypal figures of the witch or the Holy Company. Figures that dwell between both universes: they communicate with the dead or guide to the space of death.

'Here, the dead don't leave: they stay with us', some people told us in the interviews we conducted to prepare the film. A prominent aspect of the Galician identity, as was thoroughly analysed by the anthropologist Lisón Tolosana in the 1960s, has been this strong coexistence between the living and the dead. Which was not always experienced with fear but, very often, with the feeling of what is already assumed as natural.

I feel that the idea of a beyond arises from two essential needs: to keep the dead person close to you (for them not to disappear) and to shape the uncertainty after death (for there to be something). Legends and beliefs emerge to fill those voids, those uncertain spaces generated by death. From this perspective of the genealogy of legends as narratives that seek to give an answer to the unexplainable, we have created here a story around two mysterious events: the cosmic phenomenon of the red moon and the disappearance of the bodies of shipwrecked people in this sea-cemetery.

A fundamental aspect on which I wanted to reflect is the process of mourning, which cannot be brought to a close as a result of the disappearance of the body, or which may be extended owing to the presence of the phantom. The importance of the existence of a farewell, one last communication with the dead person, to close circles. In *Red Moon Tide*, we witness a village's process of mourning for the disappearance of a local at sea.

In the village where our story unfolds, everybody is paralysed, lost deep in their own minds. Just as in Millet's painting *The Angelus*, which was an important reference for the film, the people are not artificially still but their immobility seems to result from a moment of devotion and meditation or even mourning. It is around this introspective stillness that we have articulated the language of the film. A narrative form that allows us to explore the malleable nature of time, moving from its flow in nature to a temporary suspension caused by introspection, or to the mythical (timeless) time of legends.

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+ **LOIS PATIÑO**
(VIGO, 1983)



Lois Patiño combined his studies in Psychology at the Complutense University of Madrid with cinema studies at the TAI School. He continued his cinema education at the New York Film Academy and the Pompeu Fabra University in Barcelona (Master in Creative Documentary). He attended courses in video creation at UdK Berlin and different workshops with artists and filmmakers such as Joan Jonas, James Benning, Pedro Costa, Víctor Erice, José Luis Guerín or Daniel Canogar.

His short film **Mountain in Shadow** won different awards at the Oberhausen International Short Film Festival (Germany), the Clermont-Ferrand International Short Film Festival (France), the Bucharest International Experimental Film Festival and others. At the Locarno International Film Festival he received the Prize for the Best Emerging Director for **Costa da Morte**. This feature film also obtained several awards at festivals such as the Jeonju International Film Festival (South Korea), FICUNAM (Mexico), the Festival dei Popoli (Italy), the Valdivia International Film Festival (Chile) and the Seville European Film Festival (Spain). His short film **Night without Distance** was featured at the Toronto International Film Festival, among others, and was awarded the Best Narrative Short at the San Francisco International Film Festival. His latest short film, **Fajr**, was premiered at the International Film Festival Rotterdam.

Red Moon Tide (Lúa Vermella), produced by Zeitun Films, is his second feature film to date.

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COAST OF DEATH
COSTA DA MORTE
2013 - 83'



MOUNTAIN IN SHADOW
MONTAÑA EN SOMBRA
2012, 14'

INTO VIBRATION
NA VIBRACIÓN
2012 - 12'



RED MOON TIDE
LÚA VERMELLA
2020 - 84'

FAJR
2017 - 12'

NIGHT WITHOUT DISTANCE
NOITE SEM DISTÂNCIA
2015 - 23'



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CAST

ANA MARRA

CARMEN MARTÍNEZ

PILAR RODLOS

RUBIO DE CAMELLE

CREW

Director, Scriptwriter
and Cinematographer LOIS PATIÑO

Editors PABLO GIL RITUERTO
ÓSCAR DE GISPERT
LOIS PATIÑO

Sound Designer JUAN CARLOS BLANCAS

Art Director JAIONE CAMBORDA

Coproducer IVÁN PATIÑO

Executive Producer FELIPE LAGE CORO

INFO

Language: Galician
Running time: 84 minutes

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