



APENAS EL SOL

Una película de Arami Ullón



FORMER GRAFIK

CON MATEO SOBODE CHIQUENO Y APAI ROMAN DOSAPE CHIQUENO, TUNE PICANERAI, DOJAE TONA PICANERE, IBEUA CHIQUENO, CUTEIJNAI ETACORE, JUPIDE CANDIDA CHIQUENO, IGAUBI ANTONIO DOSAPE CHIQUENO, AMAJNANE PICANERAI Y COMUNIDADES AYOREO
 DIRECTOR DE FOTOGRAFÍA GABRIEL LOBOS INGENIERO DE SONIDO RETO STAMM, JACQUES KIEFFER SUPERVISOR DE SONIDO Y DISEÑO DE SONIDO TOBIAS KOCH MEZCLA DE SONIDO JACQUES KIEFFER
 DIRECCIÓN DE PRODUCCIÓN KAREN FRAENKEL EDICIÓN VALERIA RACIOPPI (SAE), REBECCA TRÖSCH DRAMATURGIA EN EDICIÓN VALERIA RACIOPPI (SAE)
 MÚSICA CANCIONES TRADICIONALES DEL PUEBLO AYOREO POSTPRODUCCIÓN BEAT LEHNHERR, PANIMAGE GRADING CAÍQUE DE SOUZA ARTE Y TÍTULOS PATRICK OSER, MARTIN WÜLSER
 DIRECCIÓN Y GUIÓN ARAMI ULLÓN PRODUCCIÓN PASCAL TRÄCHSLIN COPRODUCCIÓN ARAMI ULLÓN PRODUCTORES ASOCIADOS SEBASTIÁN MURO, ANDREW SALA
 UNA PRODUCCIÓN DE CINEWORX FILMPRODUKTION EN COPRODUCCIÓN CON ARAMI ULLÓN CINE EN ASOCIACIÓN CON NEVADA CINE
 WWW.APENASELSOL.COM

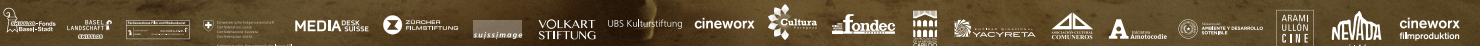


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LOGLINE

In an attempt to preserve their culture and reconstruct the memory of their lost home, Mateo Sobode Chiqueno traverses the Paraguayan Chaco recording the voices of other Ayoreo who, like him, were stripped from the forest and from their home.

SYNOPSIS

Facing the consequences of a violent uprooting, Mateo Sobode Chiqueno has been recording stories, songs, and testimonies of his Ayoreo people since the seventies. In an attempt to preserve fragments of a disappearing culture, Mateo walks across communities in the arid and desolate Paraguayan Chaco region, and registers on cassettes the experiences of other Ayoreo who, like him, were born in the vast forest, free and nomadic, without any contact with white civilization, until religious missionaries forced them to abandon their ancestral territory, their means of subsistence, their beliefs and their home.



FACTS

Original title	APENAS EL SOL
English title	NOTHING BUT THE SUN
Languages	AYOREO, SPANISH
Subtitles	EN, ES
Screening Format	DCP
Length	75 MINUTES
Website	WWW.APENASELSOL.COM

PROTAGONISTS & CREW

FEATURING

Mateo Sobode Chiqueno
Apai Roman Dosape Chiqueno
Tune Picanerai
Dojae Tona Picanere
Ibeua Chiqueno
Cuteijnai Etacore
Jupide Candida Chiqueno
Igaubi Antonio Dosape Chiqueno
Amajnane Picanerai
Comunidades Ayoreo del Chaco
Paraguay

CREW

Written and directed by	ARAMI ULLÓN
Producer	PASCAL TRÄCHSLIN
Co-Producer	ARAMI ULLÓN
Associate Producers	SEBASTIÁN MURO
	ANDREW SALA
Production	CINEWORX FILMPRODUKTION
Co-Production	ARAMI ULLÓN CINE
In association with	NEVADA CINE
Director of photography	GABRIEL LOBOS
Additional camera	NIKOLAI VON GRAEVENITZ
	OSCAR AYALA PACIELLO
Sound	RETO STAMM
	JACQUES KIEFFER
Additional sound	NICOLAS HALLET
Sound supervisor and sound design	TOBIAS KOCH
Sound mix	JACQUES KIEFFER
Editing	VALERIA RACIOPPI (SAE)
	REBECCA TRÖSCH
Dramaturgy in editing	VALERIA RACIOPPI (SAE)
Music	CANCIONES TRADICIONALES DEL PUEBLO AYOREO

Production manager	KAREN FRAENKEL
Postproduction	BEAT LEHNHERR, PANIMAGE
Grading	CAÏQUE DE SOUZA
Postproduction coordinator	CHRISTOPH ARNI
Artwork and titles	PATRICK OSER
	MARTIN WÜLSER
Distribution (CH)	CINEWORX
Distribution (PY)	ARAMI ULLÓN CINE
World sales	XAVIER HENRY-RASHID, FILM REPUBLIC
International Press	MIRJAM WIEKENKAMP, NOISE FILM PR
Supported by	SWISSLOS-FONDS BASEL-STADT UND SWISSLOS-FONDS BASEL-LANDSCHAFT
	FACHAUSSCHUSS FILM UND MEDIENKUNST BS/BL
	BUNDESAMT FÜR KULTUR BAK
	ZÜRCHER FILMSTIFTUNG
	KULTURFONDS SUSSIMAGE
	MEDIA DESK SUISSE
	VOLKART STIFTUNG
	UBS KULTURSTIFTUNG
	CINEWORX
	SECRETARÍA NACIONAL DE CULTURA DEL PARAGUAY
	FONDEC – FONDO NACIONAL DE LA CULTURA Y LAS ARTES
	CENTRO CULTURAL DE LA REPÚBLICA “EL CABILDO”
	ENTIDAD BINACIONAL YACYRETÁ
	ASOCIACIÓN CULTURAL COMUNEROS
	INICIATIVA AMOTOCODIE
	MINISTERIO DEL AMBIENTE Y DESARROLLO SOSTENIBLE







MATEO'S STATEMENT

«I hope our government gets to know this film, about the life of the Ayoreo people and that it will also be known in other countries. I am Mateo Sobode Chiqueno.»

DIRECTOR'S NOTE

I left Paraguay almost 13 years ago. It's been 8 years since I've moved to Basel, Switzerland. Here, reading the press, I found an article about the existence of people living in the Paraguayan Chaco region, without any contact with civilization. According to the article, most of them have been systematically exiled since the 1960s, but there are still groups that live free and nomadic, without contact with the white world.

This revelation confronted me with the ignorance of the realities that constitute the Paraguay that I left behind. I started then, to research more.

By 1940 the Paraguayan state began to use the Guarani as a unifying symbol of the indigenous, loaded with a romantic and nationalist vision, with the aim of providing the Paraguayans with a unique common origin. What would happen then, would be the misrepresentation of reality, ignoring the profound differences between the nineteen original peoples that inhabit the Paraguayan territory, the different languages that they speak and the five different linguistic families to which they belong to. In short, the state reduced history to present Paraguay as a one-dimensional and homogeneous entity.

Beginning to understand the indigenous situation unleashed in me a series of questions about the meaning of identity and the sense of belonging, trying to see beyond what I have been told as official history.

This film aims to make visible a situation deliberately ignored by the authorities and the groups of power, and include it in the public debate.

By seeking a dignified and honest representation of the contacted Ayoreo (and through them, the imaginary of the isolated natives) we will encourage that people perceive them not only as victims of social exclusion, but as complete men and women, owners of words and acts of their own, and of unique knowledge. Starting from the premise that each culture that is exterminated brings with it the loss of a world of meaning: a language, an aesthetic, a medicine, a philosophy, an eroticism are lost; we lose, then, a way of seeing, feeling and explaining reality.

In addition, as an indirect consequence, we will be encouraging that the gaze -individual and hopefully collective - be directed towards the laws, already contemplated in national and international instances, that guarantee indigenous people access to their rights, but that in practice are ignored.

Now, I think we should not only ask what is the added value of this film for the Ayoreo (and by extension, all indigenous people anywhere in the world), but also what it offers to the viewer. In this sense, the suggestion of other realities, the exposure of the necessary diversity, the richness of the ancestral roots of the world, will awaken concerns on one hand, and on the other, it will provide tools to those in search of alternative senses to the homogenizing culture of our time.

I seek, not only to expose a situation, but also to provide nutritive elements and poetic forms -through the Ayoreo universe and the cinematographic record- that foster otherness within a deep respect to each culture.

Bibliography: Lia Colombino, Ticio Escobar and Miguel Angel Alarcón

THE AYOREO CASE / INFORMATION

**MORE INFORMATION ABOUT THE AYOREO CASE
CAN BE FOUND ON THESE LINKS:**

<https://www.iniciativa-amotocodie.org/wp-content/uploads/2019/08/The-case-of-the-ayoreo.pdf>

<https://www.iniciativa-amotocodie.org/wp-content/uploads/2020/08/informe-incendios-ENG.pdf>



DIRECTOR: ARAMI ULLÓN

Arami Ullón was born in Asunción, in 1978. She lives and works in Switzerland and Paraguay, sharing her time between both places. Her work is strongly focused on Paraguayan reality.

Ullón has been working in the audio-visual field since 1995. She was part of the production team of films such as «El toque del oboe» (Claudio MacDowell – Paraguay – Brazil, 1997) and «Miami Vice» (Michael Mann – USA, 2006). Ullón is also producer of «18 Cigarillos y medio» (Marcelo Tolces – Paraguay – Mexico – Spain, 2011).

She directed two short films: «Ausencia de un nombre propio» (Paraguay, 1998) and «Beckon» (Paraguay, 2000).

Her first feature documentary, «El Tiempo Nublado» (Switzerland – Paraguay, 2014), was selected in more than 70 international festivals, including some of the most important ones, such as the Locarno Film Festival (Switzerland), the Karlovy Vary Film Festival (Czech Republic), and the Festival Internacional del Nuevo Cine de la Habana (Cuba). It was also selected in the very distinguished documentary festivals, of Visions du Réel (Switzerland) and Rencontres Internationales du Documentaire de Montréal (Canada).

This documentary, which portrays the relationship between the filmmaker and her elderly mother – who suffers from epilepsy and Parkinson's – had its international premiere in 2014 at the documentary film festival Visions du Réel (Switzerland), where it won the Regards Neufs Award for Best First Film. The film was also awarded the SIGNIS Prize and Le Prix du Lycéen Documentaire in Cinélatino – Rencontres de Toulouse (2015), it received the Basler Filmpreis for Best Film (2015) and was chosen Best Documentary at the Human Rights Film Festival of Uruguay «Tenemos que ver» (2016).

This documentary was the first Paraguayan entry to the Oscars (2016).

Her second feature documentary «Apenas el Sol» (Nothing but the Sun), an exploration of the meaning of identity and sense of belonging through the brutal uprooting experience of the Ayoreo people of the Paraguayan Chaco, will celebrate its World Premiere at IDFA (Netherlands), one of the most prestigious documentary festivals in the world. The film has been selected to participate in the Best Feature Film competition and it will also be the opening film for the 2020 IDFA edition.



FILMOGRAPHY

2020 APENAS EL SOL (Documentary / Paraguay–Switzerland)

2014 EL TIEMPO NUBLADO (Documentary / Paraguay–Switzerland)

2011 18 CIGARRILLOS Y MEDIO (As Producer / Fiction / Paraguay–España–Mexico)

1998 AUSENCIA DE UN NOMBRE PROPIO (Shortfilm / Paraguay)



PRODUCER: PASCAL TRÄCHSLIN

Born 1968 in Basel. Studies in Journalism and Science of Communication at the University of Fribourg and studies in Philosophy, Art History and Sociology at the University of Basel.

1994 first steps in the film business as board member of Switzerland's oldest film club LE BON FILM und the local cinema Stadtkino Basel. Followed by work as a film journalist. Between 1998 and 2003 Head of Distribution for Fama Film AG Zürich: Responsible for acquisition and release of films. In December 2003 co-founder of the distribution company Cineworx GmbH. In December 2004 co-founder of the filmproduction compay Cineworx Filmproduktion GmbH.

FILMOGRAPHY (SELECTION)

- | | |
|------|--|
| 2020 | APENAS EL SOL (Dir. Arami Ullón / Documentary / Paraguay–Switzerland) |
| 2020 | GAME OVER (Dir. Sören Senn / Documentary / Switzerland) |
| 2019 | WHO ARE WE? (Dir. Edgar Hagen / Documentary / Switzerland) |
| 2019 | MIRIAM GOLDSCHMIDT – INVENTING THE IN-BETWEEN
(Dir. Christof Schaefer, Janos Tedeschi / Documentary / Switzerland–France) |
| 2018 | IL MANGIATORE DI PIETRE (Dir. Nicola Bellucci / Fiction / Switzerland–Italy) |
| 2017 | WEG VOM FENSTER (Dir. Sören Senn / Documentary / Switzerland) |
| 2014 | DER GROSSE PLAN (Dir. Sören Senn / Documentary / Switzerland) |
| 2014 | EL TIEMPO NUBLADO (Documentary / Paraguay–Switzerland) |
| 2013 | DER KRÖSUS VON LUZERN (Dir. Sören Senn / Documentary / Switzerland) |
| 2010 | CHARLYS COMEBACK (Dir. Sören Senn / Fiction / Switzerland) |
| 2010 | AT THE GALLOWS (Dir. Pascal Bergamin / Fiction / Switzerland) |
| 2008 | CANZUN ALPINA (Dir. Sören Senn / Fiction / Switzerland) |
| 2007 | MADONNEN (Dir. Maria Speth / Fiction / Belgium–Germany–Switzerland) |
| 2006 | ZEIT DES ABSCHIEDS (Dir. Mehdi Sahebi / Documentary / Switzerland) |

CONTACT

PRODUCTION COMPANY

Cineworx Filmproduktion
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DISTRIBUTOR (CH)

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INTERNATIONAL PRESS

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