



67<sup>th</sup> Internationale  
Filmfestspiele  
Berlin  
Panorama



# PENDULAR

directed by **Julia Murat**

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*Requiem*  
**67** Internationale  
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2017 - Brazil / Argentina / France - 105 minutes - Dolby 5.1 - DCP - 2.35



## Synopsis

A young couple settles down in a large abandoned industrial warehouse. An orange strip, glued to the floor, partitions the area in two equal portions: to the right, his sculpture atelier; to the left, her dance studio. Pendular takes place in this setting, where art, performances and intimacy mingle together; and where the characters slowly lose their capacity of distinguishing between their artistic projects, their past and their romantic relationship.

## DIRECTOR'S NOTES

### The Origin of the Film

The first inspiration for the film came from the performance Rest Energy, created by Marina Abramovic and her partner Ulay in 1980. Marina's works often involve severe tests of endurance while exploring human bonds and behavior. In Rest Energy they held a taut bow with an arrow pointing at Abramovic's heart, with only the weight of their bodies sustaining the tension. As she remembers: "Rest Energy was one of the most difficult pieces in my entire life as a performance artist, because in this piece I was not in charge. It was a performance about complete and total trust, where I could actually die". Pendular's leitmotiv is an enactment of the extreme levels of trust and vulnerability inherent in any deep relationship.

### The Script

When I called Matias Mariani to write the script with me we were still new to each other, it was just the beginning of our relationship, which has now lasted for six years and gave us two daughters. It took me a while to finally understand that Pendular had become a reflection on this encounter. Writing the script had always been aimed at understanding the motivations behind the act of giving ourselves to others, both emotionally and physically, as well as the hindrances to our surrender. The nosedive we took in this direction was very intense, both amorously and intellectually, and it colored the way we wrote and even the way we related to each. However, after reflecting on the script a couple of years, we realized that – precisely because we always focused on the relationship itself – we had unwittingly created characters that were only seen in the light of this bond and ones who possessed an inner life too opaque to generate a genuine connection with the audience. After this insight we took an effort of re-working the script with the actors. A work directed towards flushing out the characters' interior worlds and discovering the driving forces and hindrances behind their feelings and stimuli. Looks and gestures became essential in the construction of this relationship, as much as the actor's own baggage and life experiences.

Pendular is based on those things which are deliberately chosen not to be said in a relationship. Two characters who want to be together even with the constant feeling of reaching a dead end. In order to build this drama, we opted to create a script with elusive dialogues. We also decided to focus the narrative in only one setting: the studio/home, increasing the feeling of cul-de-sac.

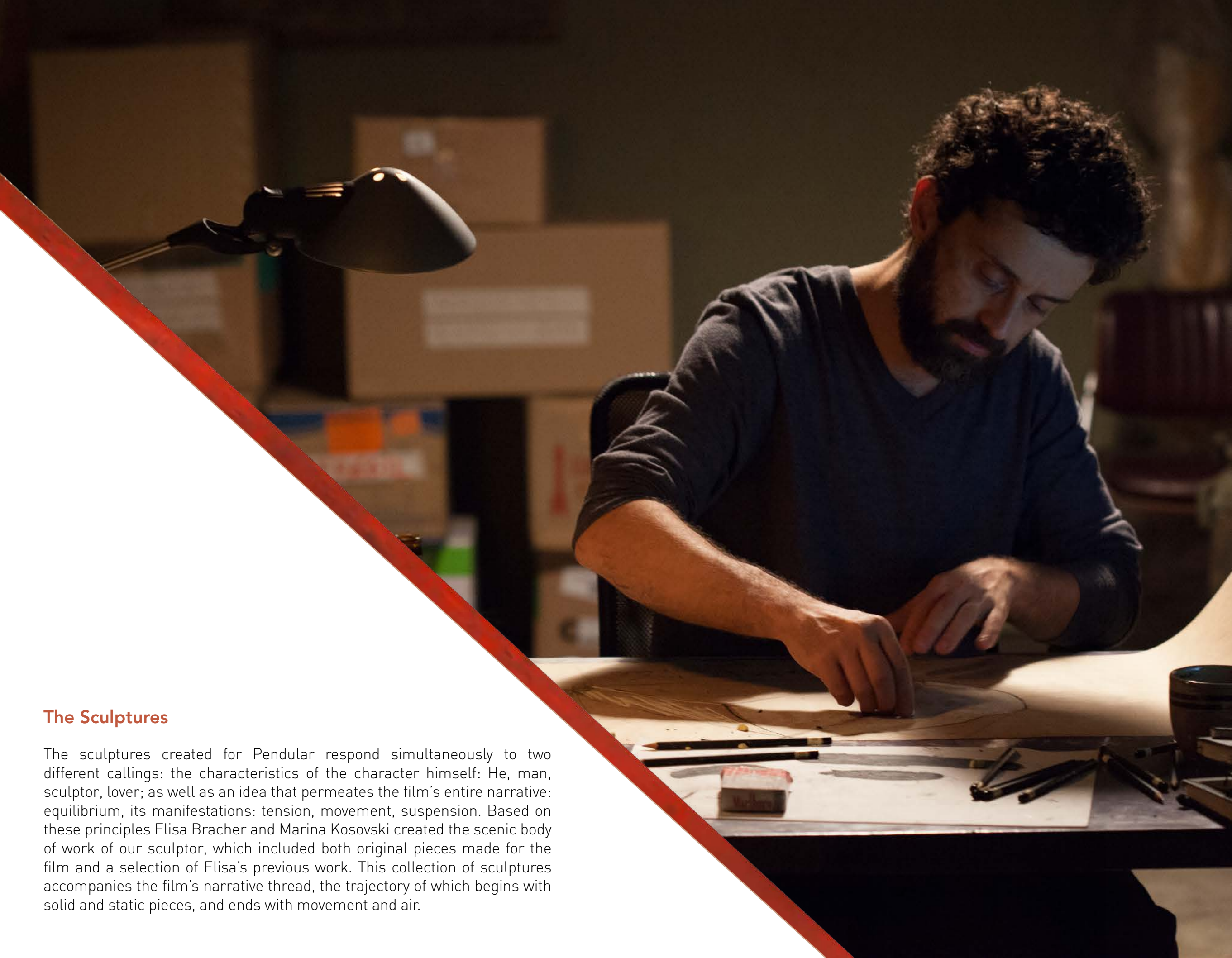


The narrative begins simply and gains complexity through the combination of cinematic, sculptural and dance languages. The film's biggest challenge arises from this encounter: Pendular is a feature-length film, but it is also a sculpture exhibition and a dance performance.

The combination of different languages is a mark of my artistic trajectory. In Historias (aka Found Memories) the photographs created for the film were part of an exhibition at Parque Lage Cultural Center. Pendular further explores this combination: the experience proposed by the film could only be achieved if the three languages were created together.

The equilibrium motif can be found in all of the film's aspects: the equilibrium of a romantic relationship, the equilibrium of heavy materials (as seen in the wood and iron sculptures) or light materials (as seen in the inflatable objects), and the equilibrium of the body.





## The Sculptures

The sculptures created for *Pendular* respond simultaneously to two different callings: the characteristics of the character himself: He, man, sculptor, lover; as well as an idea that permeates the film's entire narrative: equilibrium, its manifestations: tension, movement, suspension. Based on these principles Elisa Bracher and Marina Kosovski created the scenic body of work of our sculptor, which included both original pieces made for the film and a selection of Elisa's previous work. This collection of sculptures accompanies the film's narrative thread, the trajectory of which begins with solid and static pieces, and ends with movement and air.



## The Choreography

The choreography is inspired by the transition between common everyday gestures and dance movements. In *The Band Wagon* by Vincent Minnelli, Fred Astaire and Cyd Charisse are walking together side by side when Fred makes a small everyday movement that, if the film wasn't a musical, would pass completely unnoticed. But in this film, this transition gains a new status: it functions as a subtle bridge towards dance. The dance movement is therefore born from an everyday occurrence, as a gait that slowly transforms into music and dance. In *Pendular*, the musical performances were made to be slowly introduced: one day She is reading a book and begins to play with the bench on which she is sitting. This almost childish game gains form and before we notice it turns into dance. Due to this strong connection between gesture and dance found in everyday events, all the work created by the actors during rehearsals was carefully incorporated into the scenes and choreographies.

## Production Companies

Esquina Produções, Rio  
Bubbles Project, Rio  
Syndromes Films, Rio  
Cepa Audiovisual, Buenos Aires  
Still Moving, Paris



## Director's Biography

Julia Murat was born in Rio de Janeiro in 1979. She graduated from the Rio de Janeiro Federal University in graphic design and at the Darcy Ribeiro Film School as a screenwriter. Julia has made short-films, experimental videos and video installations. She also has a long time experience working as an editor, assistant director, and camera assistant. *Dia dos pais*, her feature length documentary film premiered at Cinéma du réel in 2008. *HISTÓRIAS que só existem quando lembradas* (STORIES Only Exist When Remembered), her first feature length fiction film, premiered at Venice in 2011, was selected at San Sebastian, Toronto, Rotterdam, New Directors New Films, and won 39 international prizes, including Best Film at Abu Dhabi, Sofia and Lima. *Pendular* is her second feature film.

## Filmography (as director)

**Pendular**, 2016, feature film

**Histórias que só existem quando lembradas**, 2011, feature film

**Dia dos Pais**, 2008, feature documentary

## Crew

Director	Julia Murat
Screenplay	Julia Murat, Matias Mariani
Producers	Julia Murat, Tatiana Leite
Co-Producers	Andrés Longares, Felicitas Raffo Julia Solomonoff, Juliette Lepoutre Pierre Menahem
Associate Producers	Taiga Filmes, Primo Filmes
DOP	Soledad Rodrigues
Editors	Lia Kulaukauskas, Marina Meliande
Music	Lucas Marcier, Fabiano Krieger
Sound Design	Daniel Turini, Fernando Henna
Sound	Catriel Vildosola
Sound Mix	Daniel Turini, Jean Guy Veran
Production Design	Ana Paula Cardoso
Costumes	Preta Marques
Casting	Maria Clara Escobar
Production Manager	Taina Prado
Choreography	Flavia Meireles
Sculptures	Elisa Bracher, Marina Kosovski

## Cast

Raquel Karro	She
Rodrigo Bolzan	He
Neto Machado	Gal
Marcio Vito	Rui
Felipe Rocha	Donato
Renato Linhares	Leco
Larissa Siqueira	Luisa
Carlos Eduardo Santos	Edu
Valeria Berreta	Dolores
Martina Revollo	Martina







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