

(THE MAN OF THE FUTURE)

UNA PELÍCULA DE FELIPE RIOS

JOSÉ SOZA Y ANTONIA GIESEN

# EL HOMBRE DEL FUTURO



Karlovy Vary  
International Film Festival  
Official Selection – Competition



MICHELSEN, A SOLITARY AND ROOTLESS OLD TRUCK DRIVER, IS FORCED INTO RETIREMENT. HE SETS OUT ON HIS LAST TRIP ABOARD HIS TRUCK TOWARD VILLA O'HIGGINS, SO-CALLED THE END OF THE WORLD BY THE TRUCKERS OF SOUTHERN CHILE. ALONG THE WAY HE BEGINS TO LET GO OF EVERYTHING THAT, ALLEGEDLY, HIS LIFE HAD: MONEY, FAMILY, WORK, AND HEALTH. BUT WHAT SEEMS LIKE A TRAGEDY BECOMES A JOURNEY OF ILLUMINATION, FOR UPON FACING THE END OF THE ROAD HE MANAGES TO REDEEM HIMSELF FROM THE PAST MISTAKES AND FOR THE FIRST TIME RECONCILE WITH HIS DAUGHTER, ELENA.



**FEATURE**  
2019 / 96' / DCP  
**COLOR**  
CHILE - ARGENTINA

**DIRECTOR AND  
SCREENPLAY**  
Felipe Ríos

**CO-WRITER**  
Alejandro Fadel

**CINEMATOGRAPHY**  
Eduardo Bunster

**EDITING**  
Nicolas Goldbart  
Valeria Hernández

**PRODUCTION DESIGN**  
Amparo Baeza

**ORIGINAL MUSIC**  
Alejandro Kauderer

**CAST**  
José Soza (Michelsen)  
Antonia Giesen (Elena)  
María Alché (Maxi)  
Roberto Farias (Alamiro - Four fingers)

**PRODUCER**  
Giancarlo Nasi

**PRODUCTION COMPANY**  
Quijote Films  
Sagrado Films

**CO-PRODUCTION**  
Unión de los Ríos  
(Argentina)





**FELIPE RÍOS**  
DIRECTOR

Felipe Ríos, 1982. After studying film criticism, he graduated with a director's mention in Escuela de Cine de Chile. Directed the short films *The Man in the Suitcase* (2005) and *Das Golem* (2003). In 2018 he premiered the documentary series *Gabinete*, a journey through the Chilean contemporary art of the last forty years. This year, the video-art short film *The Emancipating Opera*, part of the work *Altered Views* by Voluspa Jarpa is released at the 58th International Art Exhibition, La Biennale di Venezia. *The Man of the Future* is his first fiction feature.

## **THE MAN OF THE FUTURE: FROM CHILEAN HIGHWAY TO THE SCREENS OF THE WORLD.**

The debut feature of the Chilean filmmaker, Felipe Ríos, *The Man of the Future*, which narrates the encounter of a father and his daughter in an emotional road movie through the Chilean Patagonia, is the first Chilean film that will compete for the Crystal Globe in the Karlovy Vary International Film Festival.

### **Felipe, what does *The Man of the Future* have to offer?**

It's the reunion between father and daughter, about how important and how hard it is to forgive. It's a very intimate film, that aims to connect with emotion, but also to wonder at the atmosphere of an unknown territory such as the Chilean Patagonia. To experience the feeling of traveling in a truck across the end of the world along with characters that wish to communicate but lack the tools to do so.

### **People always say Chile is a country of abandoned children. How did you get to that topic? And most of all, why truck drivers? Why the south?**

My stories always have to do with abandonment. I think that somehow, the relationship with my father always comes up, that trauma of a hurt child, of feeling left behind. That's how I got to truck drivers, they are never home, they're always moving constantly through the highway. In Aysén they're kind of heroes, they opened ways to cities that up until the 90's didn't have roads.

### **So there is a bit of admiration as well...**

I'm just fascinated by the archetype of the gaucho, that man that spends months working alone and when he goes back to his family he is an authority, he doesn't even need to talk about where he has been. But today, that role is being questioned: the abandonment of the father is a universal issue, and that's why the character of Elena is so important, because she confronts it, she looks for the father that left her to understand her past and her present.





## Does that have to do with the title?

Yes, both Elena and Michelsen want to settle a debt, to move on. I think the movie tells us about how that rage must become something new, how it's necessary to canalize the pain. He is a fallen hero, all his chauvinistic ego, of a "player" of the pampas who has several women, is disappearing with his old age. The world is changing and that character is now seen as sad, a tough guy without the tools to communicate. Michelsen represents a generation in crisis, with the collapse of these values, the father figure, masculinity... Antonia comes to shake this view of life.

## The film is like a mirror, while Michelsen is with Maxi, his daughter Elena is with Alamiro. Two trucks, two journeys.

Yes, it's a parallel, but to me it is also a way to keep them together. Despite them being on two different journeys, it is also a sign that they will eventually meet. With the co-writer Alejandro Fadel, we focused on each of their trips separately, that's the engine of the film, that growth before the reencounter.

Maxi invites Michelsen to listen to the woods, for example, while Alamiro becomes a friend-in-the-road for Elena. I love the possibility of someone entering your life and having them transform you so deeply. It may sound strange, but to me that's closely linked to the trucks' cabin, like a mix of interior and exterior. It takes you through amazing places, but, despite that, truckers rarely stop to look at the landscape. If you think about it, it can also be a claustrophobic life.

## How was the process of filming in a place as secluded as the Patagonia?

I was really interested in being able to portray the feeling of travel, and I wanted the crew and actors to feel that. We filmed a lot inside moving trucks across rough routes in isolated places, dangerous roads and extreme weather. You could say it's a bad choice for a debut feature, but I'm very interested in the experience of shooting, being able to build strong bonds with the actors, being in contact with nature and understanding that we are not in control. In this movie it is reflected that nature has its own timing.

## Your experience comes from publicity and visual arts. How was the road that led to making the movie?

I started working in publicity since I was a kid, and it was an excellent lesson on a technical level, about discipline and decision making. But it is also an area that damages you emotionally, you barely relate to the content and that eats you up with time. That's why visual arts was a space to counteract, it was a space of freedom in every aspect. Moving on to filmmaking was a step on that healing process, it had been a long time since I had done a short film and I had forgotten about the amount of energy one must put into the making of a movie, I actually questioned myself several times. Why am I doing this? Why is it important? Plus, I was dealing with my own emotional issues, my childhood traumas. It was a process of personal growth.

## And what would you tell yourself? Why was it important to make this movie?

I think most of us have aches, things we carry with ourselves. And if film can push us to face those traumas, those childhood wounds, or simply give us small glimpses of light, then it's worth to keep doing and watching films. A small glimpse of light.



## QUIJOTE FILMS

Giancarlo Nasi  
nasi giancarlo@gmail.com  
Fernando Bascuñán  
fernandobas@gmail.com

## SALES AGENT MPM PREMIUM

Festivals & Sales: Natsuki Lambert  
natsuki@mpmfilm.com  
Head of Sales: Jean-Charles Mille  
jcm@premium-films.com

## PRESS CHILE

Plaza Espectáculos  
Andrea Carvajal  
andrea@plazaespectaculos.cl

## INTERNATIONAL PRESS

Alibi Communications  
Brigitta Portier  
brigittaportier@alibicomunications.be

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"EL HOMBRE DEL FUTURO" JOSÉ SOZA, ANTONIA GIESEN, MARIA ALCHE & ROBERTO FARIAS CINEMATOGRAPHY EDUARDO BUNSTER PRODUCTION DESIGN AMPARO BAEZA COSTUME DESIGNER FRANCISCA TORRES  
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