

ENRIQUE GONZÁLEZ MACHO is president of the prestigious Spanish Film Academy, as well as a producer in his own right. As president, he oversees the country's Goya Awards – a glittering night that has helped make the international careers of Spanish-language performers, directors and movies alike, from Antonio Banderas and Penélope Cruz to Pedro Almodóvar and Argentina's Oscar-winning *The Secret in Their Eyes*. His list is international, with a hint of Spanish bias.

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First up, he picked the French production designer and art director **Alain Bainée**, who created the look on films as diverse as *Vicky Cristina Barcelona*, *The Machinist*, and *Fragile*. He trained as an architect, then moved into advertising as an art director and, finally, movies, thanks to Pedro Almodóvar, who hired him for *Kika*. "Insanity is part of the foundations of this work," he explains. "If not, it's impossible to dream."

His second pick is a young actress from Madrid: **Macarena García**. She studied psychology at university before choosing the world of acting – using her childhood skills as a gymnast and her teenage love of dance to work in musicals. A few years in soap operas won her a healthy fan base, but it was getting the lead in Pablo Berger's 2012 hit *Blancanieves (Snow White)* that has pushed her to real stardom. She played the daughter of a bullfighter who takes up her father's trade after her step-mother kicks her out. The role won her a Goya for Best New Actress, and she has been tipped as a rising star of European cinema at the San Sebastián Film Festival.

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Moving over to Paraguay, González Macho tipped the first-time feature directors **Juan Carlos Maneglia** and **Tana Schémbori**. The duo have always worked together – starting off on short films before moving into TV. Their 13-part telenovela *González vs. Bonetti* – originally broadcast on Paraguay's Channel 4 Telefuturo – topped the ratings on Hispanic channels in the USA and Canada. Their debut feature, *7 Boxes*, about a young porter in a huge city market coming into contact with the mob, has been described as "*The Fast and the Furious* with wheelbarrows".

Next, he moved to Mexico for the budding young talent, **Tessa Ía González Norvind**, daughter of the actress Nailea Norvind. Although just 18, she has already picked up local awards for her performance in Michel Franco's *After Lucia*, in which she played a schoolgirl trying to help her father come to terms with the death of his mother while she handles bullies at school. Franco drew on her life, and cast her friends in the film – a process Norvind found "harrowing, but rewarding".

Finally, he chose **Benjamín Ávila**, a screenwriter and director from Argentina. Ávila's work is often drawn from his bitter personal experience. His documentary *Nietos (Identidad y memorial)* – about the children of the 'disappeared' under the Argentinian junta of the late 1970s – led to his first feature, based on true events in his life. *Infancia Clandestina (Clandestine Childhood)*, which took prizes at both the San Sebastián and Havana film festivals, is set in 1979. It's about a family of activists who work to overthrow the dictatorship under assumed identities, and is seen through the eyes of their young son, Juan. "It is a film that I made for my brothers," he says, "and for the children of the 'disappeared' and those killed during the last dictatorship in Argentina."



Above:
Concept draft for *The Machinist*, 2004.

**ALAIN
BAINÉE**

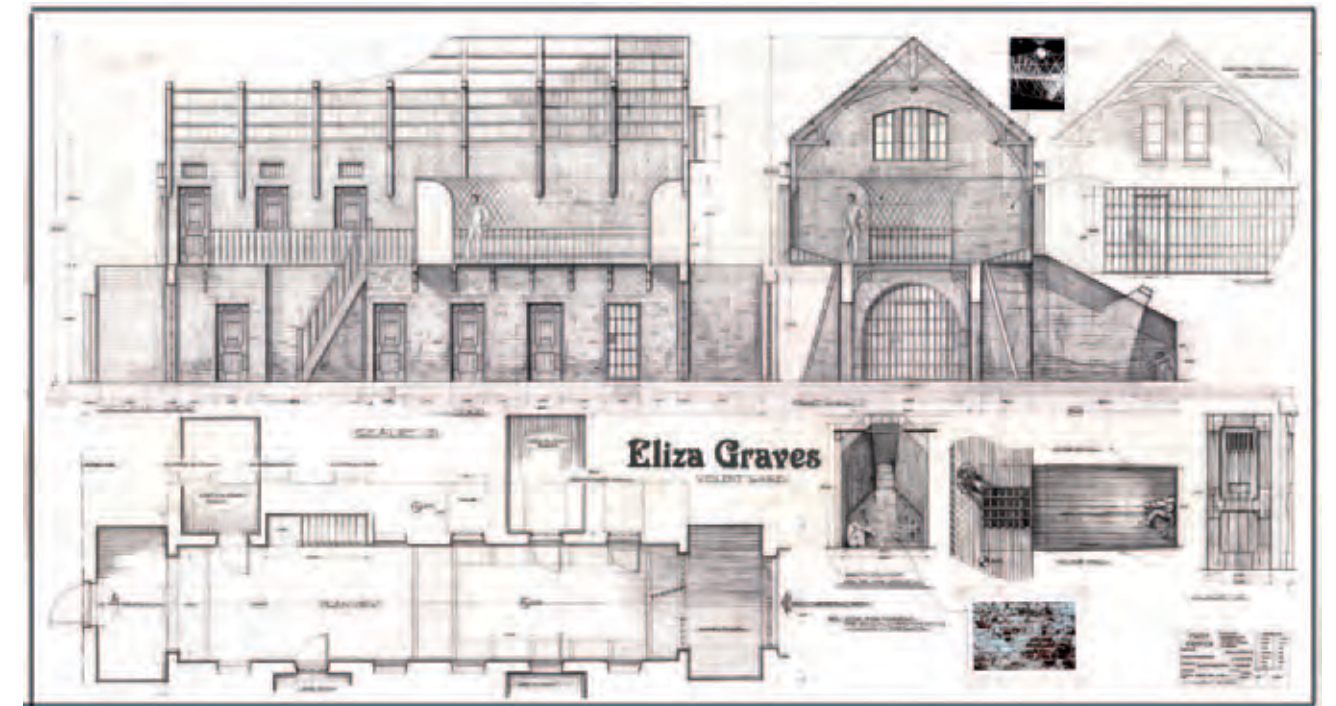
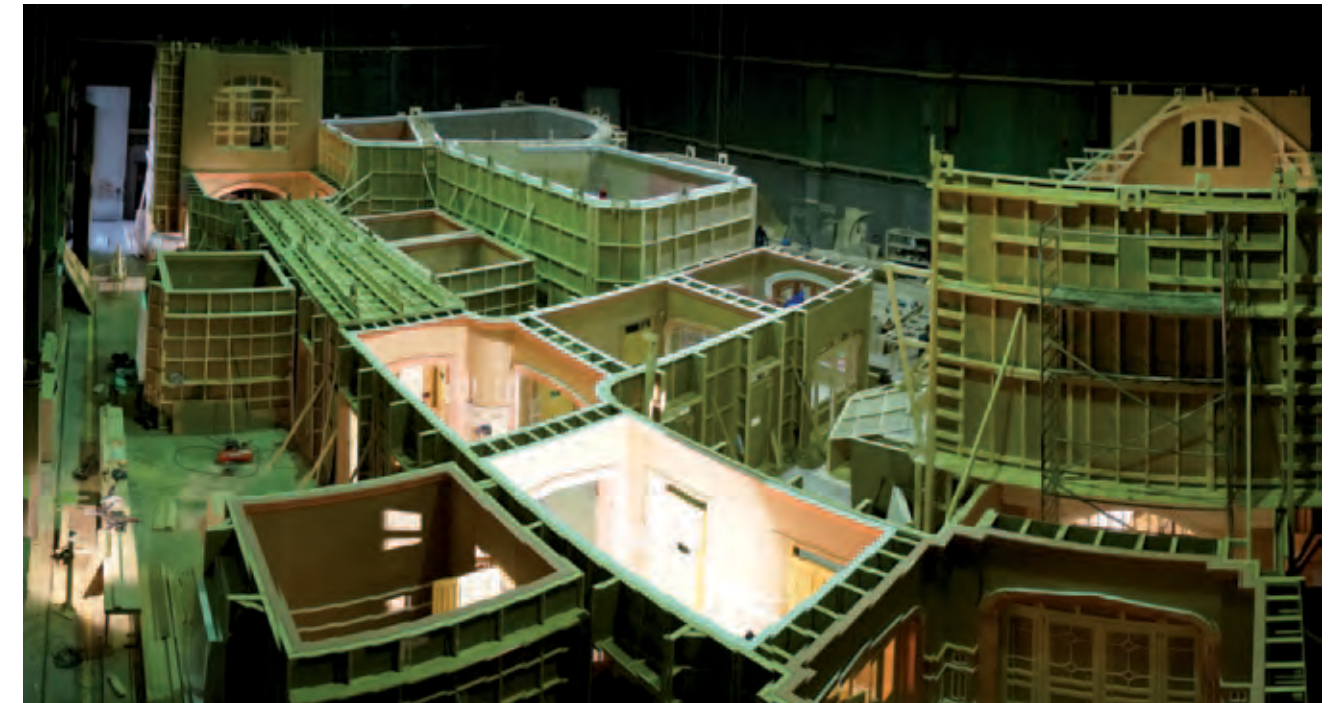
"Bainée's work is spreading beyond Europe and around the world. His creativity, versatility and originality are making him one of the leading art directors of international cinema." EGM



Above:
Concept draft for *Blancanieves*, 2012.

**ALAIN
BAINÉE**

This page from top:
Construction set and set design for
Eliza Graves, 2013.



MACARENA GARCÍA

"García is an educated actress – her dramatic interpretations of song and dance have given her great fame in TV. With Snow White, we see her breaking through as a dramatic actress with a fine future." EGM



MACARENA GARCÍA





"Norvind is a young girl full of talent – although her mother's fame is mentioned whenever people write about her, she'll soon be famous in her own right." EGM

Opposite:
Movie poster for *After Lucía*, 2012.



TESSA
ÍA GONZÁLEZ
NORVIND

This page:
Stills from *After Lucía*, 2012.



TESSA
ÍA GONZÁLEZ
NORVIND

JUAN CARLOS
MANEGLIA
& TANA
SCHÉMBORI

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“They work beautifully together – the feminine and the masculine roles they take are not traditional, but it helps that they can work with both a female and a male eye.” EGM

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JUAN CARLOS
MANEGLIA
& TANA
SCHÉMBORI

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Opposite:

Movie poster for *7 Boxes*, 2012.



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This page:

Stills from *7 Boxes*, 2012.





Movie poster and stills from *Clandestine Childhood*, 2011.

Film

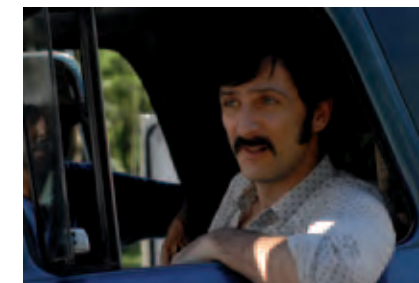
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BENJAMÍN ÁVILA

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“Ávila can see the romance, amusing characters and beauty that surround tragedy – and he handles history with a revolutionary delicacy.” EGM



BENJAMÍN ÁVILA

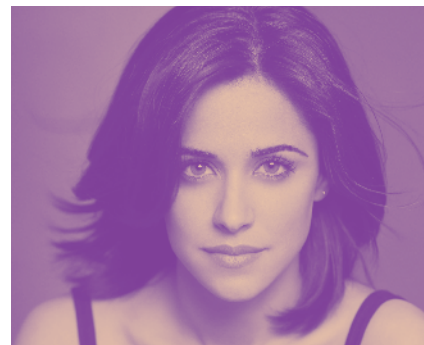


Alain Bailée

"The stylised, silent-film retelling of Snow White is a sensuous, gorgeous wonder, thanks to Bailée's imagination – Europe's rising star."

The Hollywood Reporter

Film 44



Macarena García

"It's clear to everyone that Macarena García, despite her youth and brief film CV, has a bright career ahead, and will continue to conquer the public's hearts."

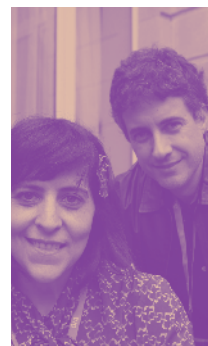
El País



Tessa Ía González Norvind

"Norvind gives a raw and beautiful performance – she illustrates an accurate and realistic portrayal of youth in an effortless yet deeply moving way."

ScreenDaily



Juan Carlos Maneglia & Tana Schémbori

"Maneglia and Schémbori's debut is smudgy yet breathtaking, and combined with a pumping score that mixes electronic music and local, traditional instruments, it delivers the goods. US distributors should get onto this potential crowd-pleaser asap."

Variety

Film 44



Benjamín Ávila

"Mr. Ávila, like a young Terrence Malick, creates an intimate, richly tactile and impressionistic picture of a once-upon-a-time in childhood, using close-ups of hands, mouths and eyes in scenes that feel more remembered than lived in."

The New York Times

