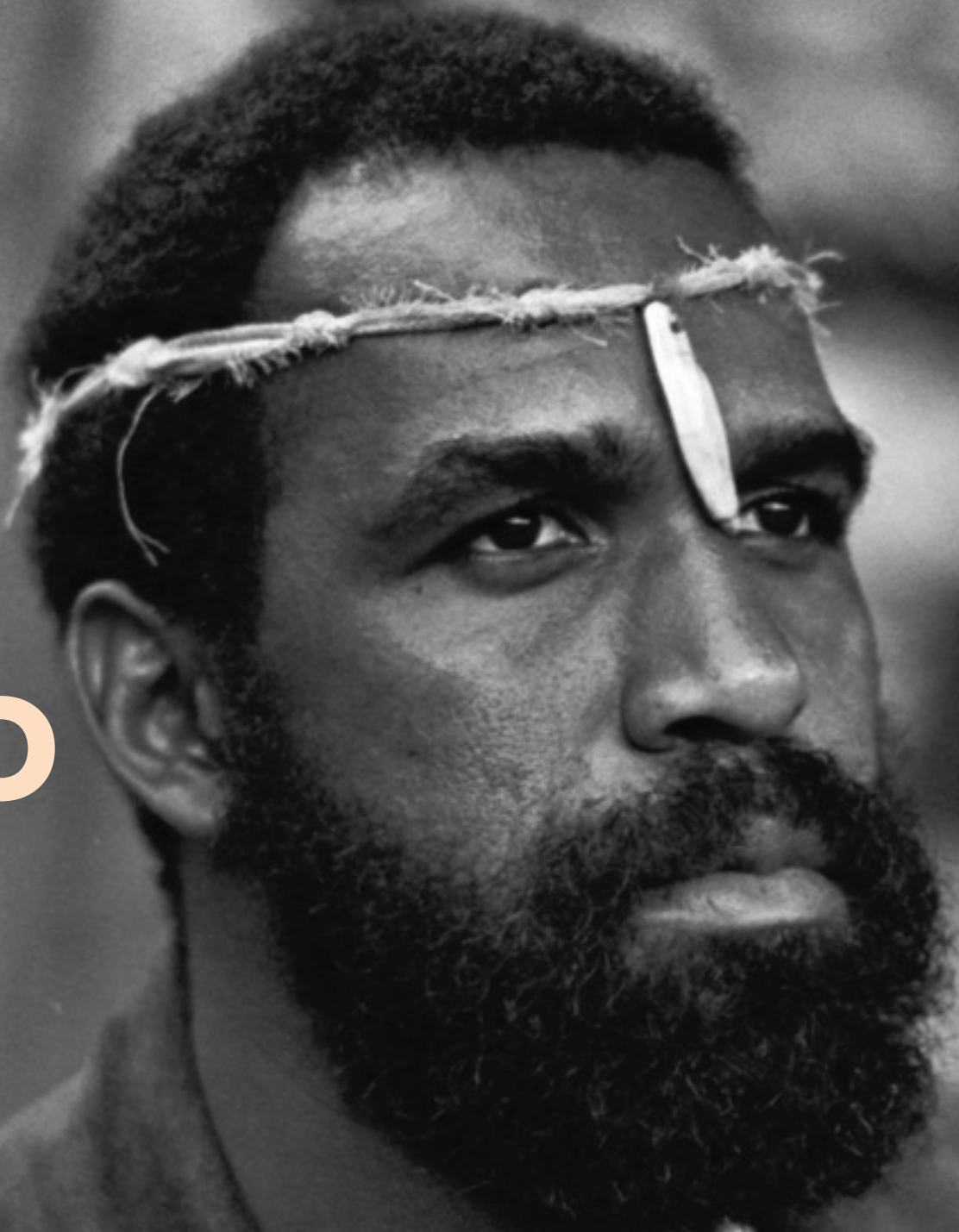




OFFICIAL SELECTION
INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2021

LIBORIO

A FILM BY NINO MARTÍNEZ SOSA



SYNOPSIS

In early 20th century, Liborio, a peasant, disappears in a hurricane and returns as a prophet. He says he's been given a mission: to bring the good and take away the evil, curing the sick and teaching by example. People begin to congregate by his side and they move to the mountains to have total freedom and develop the dream of an independent community. Everything changes when the invading US Marines wants to disarm and disband the community. Liborio wants to avoid a confrontation but knows that they can't run forever.







DIRECTOR'S STATEMENT

THE CINEMATIC RITUAL

Liborio is a cinematic ritual that invokes and exposes the figure of a man who transcended time and became a myth. A requiem that generates images and sounds that act by its strength to impress and mirror the viewer. A cinema that serves as an instrument of change to create an empathic attitude in society.

THE HISTORY AND THE STORIES

It's based on the true story of Olivorio Mateo, a Dominican peasant who in the early twentieth century put together a religious community in the Dominican-Haitian border and ends up assassinated by the US occupation forces. It is said that he never died and similar movements surged in the region over time. The figure of this man is still an object of worship in the Dominican South and many can describe how they encounter Liborio in real life, in dreams, or through possession.

THE LIVING MYTH

Trying to grasp this fragile manifestation, we have involved the towns where traces of the movement are still alive and make their people participants in telling their own stories. To use cinema to validate collective memory, they have performed their rituals, sang their songs, and pray their prayers helping us to rescue this unique manifestation of the Caribbean cosmogony and highlight its history of cultural mixture and violence.



THE HOPE THAT NEVER DIES

My interest in the figure of Liborio began when I was able to see and share first-hand the community life and their inclusive way of understanding reality. Everything and everybody is welcome. They have nothing, but they share it. Against the beliefs that build walls to separate one from another, Liborism unites and finds its strength in this union. I was also amazed by its capacity to contain the idea of the triumph of the helpless. To synthesize the desire for a change of the losers of a conflict that has been fighting over centuries. This universal conflict that is related to the possession of the land and the control that the peasantry has over their own life, is fundamental to understand Liborism as it is: the hope that never dies. Therefore I begin this search for the identity that defines us, in a very special moment of our history. When the land begins to be measured to be sold, when the peasantry begins its diaspora from the countryside to the city and when the United States assumes its role as a hegemonic leader in the region. Starting from the question, what do these people believe? We come to the broader question, Who are they? Or rather, who are we?

THE OTHER

That's why we used as the main character the community and center our gaze in that peasant, that helpless, that in the film is named as "the other" and is constantly depicted with the shot from behind. The shot of the character without a face that takes us to the very idea of character as a reflection of the self, the shadow that ties us to the collective unconscious. Faced with the chaotic freedom that cinematographic language gives us to always seek narrative efficiency, we preferred to focus our gaze on a single character at a time and anchor our point of view to gain subjectivity and expressiveness. Simplify to resignify and at the same time revalue the elements of language.





THE LIQUID FACTOR

Liborism moves in a continuous present and adapts to any situation. That adaptability, that liquid quality that helps the community to survive and remain united, is why we have built a liquid film with its own time that develops just like myths, with great ellipses that condition its plot progress. It has a fragmented and episodic structure. Stories within stories. Pieces of subjectivity that follows the rhizomatic and disorderly form that we use in the Caribbean to speak, to build ideas, and to tell stories. A polyhedral portrait of the community in which all the pieces are needed to reach the final image.

THE CHEST

We believe that the myth is a chest where some pieces of the collective memory are kept as if they were jewels. A river in which history flows and mixed with the dreams and desires of those who lived it so that others can relive them whenever the need exists. That is why we have assembled this altarpiece of seven figures, lit a candle, and practiced this ritual, because we feel that Liborio is more and more necessary, and therefore, more and more alive.



NINO MARTINEZ SOSA - DIRECTOR

Dominican, 1976.

After studying film at Santo Domingo University, he wins the scholarship to specialize in editing at the EICTV of San Antonio de Los Baños in Cuba, where he became later the coordinator of the editing department. He then moves to Spain and begins a prolific career as an editor working in several awarded feature films and documentaries such as: *The Hours of the Day*, *Solitary Fragments*, *Dream and Silence* and *Me Too*, among others.

He founded in his home country the production company *Balsié Guanábana Macuto* that serves as a launchpad for his director's career and partner with Fernando Santos Díaz and *Guasábara Cine* to produce *Liborio*, his first feature film.

He has taught classes and gave lectures in many film schools and art centers such as the EICTV, ECAM, NIC, CICE, Chavon Art School, and the *Docnomads Erasmus Mundus* Joint master's degree. Since 2012 he's a voting member of the European Film Academy.



Director:

- *Vitro* (In development)
- *Liborio*. Fiction. 99'
- *Nena's Window*. Documentary. 40'

MAIN CAST

Vicente Santos - Liborio

Karina Valdez - Matilde/Número Uno

Ramón Emilio Candelario - Popa

Fidia Peralta - Altagracia

Anderson Mojica - Eleuterio

Jeffrey Holsman - Captain Williams

Gabriel Medina - Plinio

CREW

Director: Nino Martínez Sosa

Writers: Nino Martínez Sosa, Pablo Arellano

Producers: Fernando Santos Díaz, Nino Martínez Sosa

Co-Producer: Maite Rivera Carbonell

Executive Producer: Gabriel Tineo

Executive Producers: José Alberto Jiménez, Pablo

Mustonen, Omar Hasbun

Director of Photography: Óscar Durán

Sound Designer: Maite Rivera Carbonell

Sound Recordist: Margarita Aponte

Art Designer: Eumir Sánchez

Wardrobe: Palma Ruiz

Casting Director: Katyuska Licairac

Editing: Ángel Hernández Zoido, Nino Martínez Sosa

Line Producer: Amelia del Mar Hernández

TECHNICAL DETAILS

Language: Spanish with English subtitles

Length: 99 minutes

Screening format: DCP

Aspect ratio: 1.77

Sound: Dolby SR 5.1

Shooting Format: ARRI RAW

Year of Production: 2021









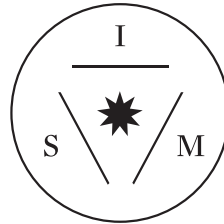






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Filmed in The
Dominican Republic

Shot in the Dominican Republic

Production Countries:

Dominican Republic / Puerto Rico / Qatar

PRODUCTION

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