



ALBERTINA CARRI

¡CAIGAN LAS ROSAS BLANCAS!

WHITE ROSES, FALL!

Director: Albertina Carri

Producers: Gentil & El Borde (ARG) - Punta Colorada (BR) - Doxa Producciones (ES)

Language: Spanish

Duration: 122 min.

Format: Digital color - DCP 2K - 5.1

Genre: Comedy - Road-movie - LGBTIQ

Executive producer: Eugenia Campos Guevara

Editor: Lautaro Colace

Sound: Mercedes Gaviria Jaramillo

DOP: Sol Lopatín y Wilssa Esser

Production design: Marina Raggio y Diogo Hayashi

World premiere: Big screen competition at Rotterdam Int. Film Festival

Project supported by: Ibermedia, INCAA, Ancine, ICAA, Biskaia, Arthouse, Venice Gap-Financing Market and Mecenazgo.





SYNOPSIS

Violeta is a young film director who once made an amateur lesbian porn film with a group of friends. Following the success of that project, she is now hired to direct a mainstream porn film. However, her ideas about gender systems—both cinematic and sexual—prevent her from completing the shoot, and she flees.

From the southern city of Buenos Aires, she sets off with her actresses toward the warmth of São Paulo, encountering new narrative forms along the way. The group of travelers evolves with the changing landscapes and their shifting moods until the Atlantic Ocean, surrounded by dense jungle, overwhelms all worldly extravagance.

They are welcomed by a voluptuous, uncharted territory. Cinema becomes a relic of another time, and life itself the only discovery.



ALBERTINA CARRI

Albertina Carri is a fundamental figure in contemporary Latin American cinema. Her work is characterized by its versatility in genres and materials, allowing her to enhance them through a dialogue between her own creative exploration and a concrete engagement with social concerns. She was born in Buenos Aires in 1973 and studied screenwriting at the Universidad del Cine (FUC).

Carri directed the films *No quiero volver a casa* (2000), *Los rubios* (2003), *Géminis* (2005), *La rabia* (2008), *Cuatreros* (2017), and *Las hijas del fuego* (2018), which were featured at festivals such as Cannes, Berlin, Toronto, San Sebastián, and Buenos Aires, among others.

Her work transforms in response to the development of her themes, resources, and mediums. She reimagines cinematic materials by delving into the power of sound and movement in audiovisual installations such as *Operación fracaso y el sonido recobrado* (Buenos Aires, 2015), *Animales puro* (Buenos Aires, 2016), and *Cine puro* (Berlin, 2022).

In the same vein, Carri incorporates writing into her body of work, spanning both poetry and prose. She has published *Los rubios: Cartografía de una película* (2007-2024), *Retratos ciegos* (April 2021), *Lo que aprendí de las bestias* (October 2021), and *Las posesas*, co-written with Esther Díaz (August 2022).

¡Caigan las rosas blancas! is her seventh feature film.

CAST



Carolina Alamino



Rocío Zuviría



Maru Marcet



Mijal Katzowickz



Luisa Gasava



Valeria Correa



Laura Paredes



Renata Carvalho

DIRECTOR'S NOTE

"We either invent or we err"

1828, Simón Rodríguez

"It takes great courage to be a butterfly in a world full of worms"

2005, Lohana Berkin, Transgender Activist

"They sink; for a moment, it seems they struggle until the overlapping layers of plants suffocate them. Then everything calms down, only herbs swaying in the wind remain. The triumph of vegetation is absolute."

2010, The Map and the Territory, Michel Houellebecq

"We either invent or we err" is a maxim put forth by the Venezuelan philosopher and educator Simón Rodríguez in 1828. He argued against imposing a Spanish academic model in Latin America, proposing instead the need to seek new pedagogical approaches aligned with the needs of this—our territory.

It is a decolonial invitation and, simultaneously, a political and philosophical proposition about a land already living under the dictatorship of reality. Over three hundred years of intense genocide not only left behind countless material victims—communities wiped out by plagues and theological and moral impositions through physical and symbolic violence—but also fertilized the narrative forms upon which the Latin story was built. Aesthetic tendencies in the cinematic field evolved from documentary to hermeneutic fiction, occasionally allowing for a fleeting escape toward fantasy.

Rodríguez's legacy, which could be rewritten as "we either invent or invent," was consumed by the urgencies of reality, driven by that systemic violence that persisted—persists, perhaps in more post-produced formats—with ellipses that are more or less erratic.

Could escaping into fantasy, sublimating the historical weight that burdens us as filmmakers, and transforming toward the unknown be a way to challenge that dictatorship imposed by trauma? Could this be the time to turn toward the playful, toward the errant nature of invention?

If I metamorphose into other narrative creatures and forms of storytelling, could it be a way to rescue the archive of the unspoken or the forgotten? Could the world be different if we embraced more sensitive forms and conditions?

I sense some possible answers to these questions in *White Roses, Fall!* Perhaps it is around those envisioned, imagined, fantasized, and desired scenarios that we construct this new journey.

With much of the team that worked on *The Daughters of Fire*, we now embark on a mysterious territory. Using cinematic genres as the frameworks for the metamorphosis to which our chrysalises are exposed, we ground ourselves in new inquiries. The characters' mutations compel the narrative to follow their metamorphosis with the cadence of any organic process—like grass devouring human debris, or a cocoon turning into a flower, or a worm feeding itself before wrapping in silk to become a completely different insect: a butterfly that doesn't know how to fly.

Until it does!

Albertina Carri - Buenos Aires, January 2025



A woman with short, vibrant pink hair is standing in a kitchen-like setting, wearing a black, shiny latex dress and high-heeled boots. She is looking down at another woman who is sitting in a chair, completely bound with thick, light-colored ropes. The woman being tied up has dark, curly hair and is wearing a patterned top. The background shows a kitchen counter with a coffee maker and a window with a grid pattern. The lighting is dramatic, with strong highlights and deep shadows.

PRESS MATERIALS

Trailer, Stills and clips: [Materiales promocionales](#)

Sales agent: [Splitscreen](#)

Contact: marcella@splitscreen.hr / lorena@splitscreen.hr

Contact producer: produccion.gentil@gmail.com

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