



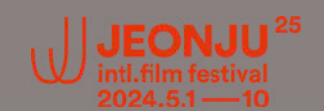
EL PRÍNCIPE DE NANAWA

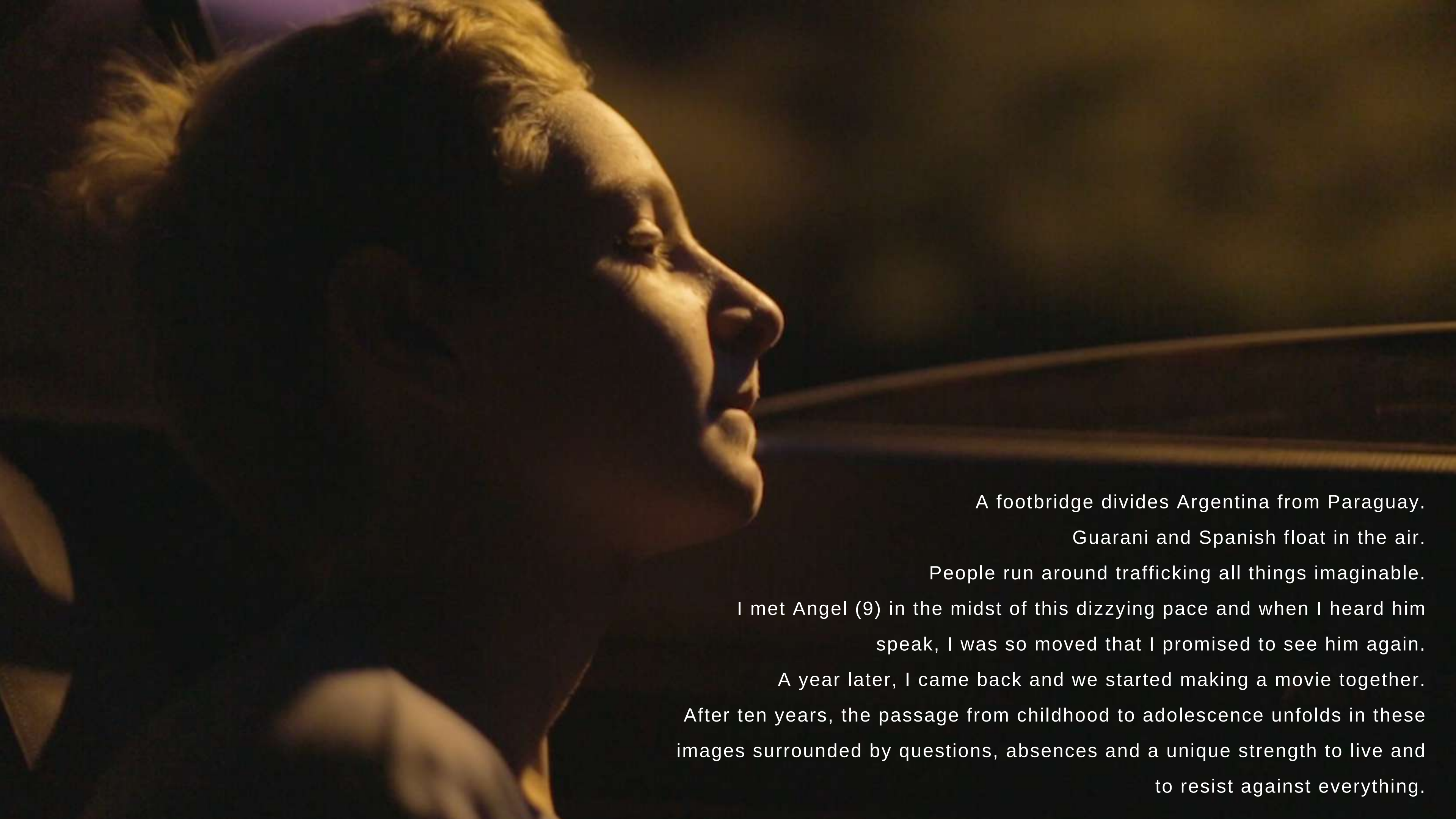
The prince of Nanawa

directed by Clarisa Navas


gentil

INVASIÓN CINE





A footbridge divides Argentina from Paraguay.
Guarani and Spanish float in the air.
People run around trafficking all things imaginable.
I met Angel (9) in the midst of this dizzying pace and when I heard him
speak, I was so moved that I promised to see him again.
A year later, I came back and we started making a movie together.
After ten years, the passage from childhood to adolescence unfolds in these
images surrounded by questions, absences and a unique strength to live and
to resist against everything.

A young girl with dark hair and a young boy with light brown hair are looking down together. The girl is on the left, wearing a purple top, and the boy is on the right, wearing a grey t-shirt. They are both looking down at something out of frame. The background is a soft, out-of-focus green wall.

Original title: El principe de Nanawa /

Filming location: Nanawa, Paraguay & Clorinda, Argentina /

Language: Spanish and Guaraní /

Runtime: 200 min /

Genre: Non fiction /

Format: Digital (2K) /

Director: Clarisa Navas /

Executive Producer: Eugenia Campos Guevara (ARG)

Contact: produccion.gentil@gmail.com

Co Production: Sofía Paoli Thorne (PAR), Jerónimo Atehortúa (COL)

Main production company: GENTIL CINE SRL/ www.gentilcine.com

Current state of production: In postproduction.

Supported by: INCAA, IBERMEDIA, PROIMÁGENES, FONDEC, Fondo Nacional de las artes.

Project's path: Visions du réel Industry, MECAS Cine casi hecho, Jeonju cinema project 2024



CLARISA NAVAS

She was born in 1989 in Corrientes, Argentina. She has a degree in Audiovisual Arts from the Universidad Nacional de las Artes (UNA).

Writer and director, her second fiction film, *Las Mil y Una* (One in a Thousand), was premiered as the opening film of the 70th Berlinale Panorama (year 2020). This film was granted the Best Picture Award at the Jeonju IFF, a Special Jury Mention at the 2020 Toulouse Latin American Film Festival, Best film at Lima International film festival and the prize Sebastiane Latino to the best LGBTIQ film at San Sebastian FF. It was commercially released in more than 25 countries including its availability on NETFLIX USA and NETFLIX LATAM.

In 2017 Clarisa Navas' first fiction film, "*Hoy Partido a las 3*" (Today Match at 3), premiered at BAFICI's International Competition. The film has won numerous awards and has participated in over 60 film festivals around the world such as: Seminci, Biarritz, Inside Out Toronto, Helsinki, Lima Film Festival, Femcine, Antofadocs, Pink Screens Film Festival among others. It was commercially released in theatres in Argentina and Mexico.

She is a professor at the Escuela Nacional de Experimentación y Realización Cinematográfica (ENERC). She teaches Film Directing and supervises dissertation projects in the integral filmmaking programme at its NorthEastern regional campus.







DIRECTOR'S NOTE

Sometimes when you are young the world begins and ends in that place where you move, often that world becomes so tight that it makes you want to cry. But when the possibility of invention appears, the horizon opens up. An existence becomes more real by making something else exist.

This film is a weave of encounters and relationships between Ángel, his world and a couple of people who have survived the context that has always oppressed and threatened not to let them exist. It is a gesture to tear through impossibility and to claim that cinema is also about generating encounters.

Although for me it is more than a film, it is a life project that has united me with Ángel since that first encounter we had at the border when he was 9 years old. Almost ten years have passed since then, the promise of this film together has been our common bond for almost ten years now. Sometimes when I think about that fortuitous crossing, I feel that I would never have imagined everything that would come out of it, there are encounters that change your life. From the first moment I felt a great affinity with him, perhaps because I was from a nearby place (Corrientes, which is a province on the border with Paraguay) and also because I grew up in a marginalized neighbourhood. But perhaps what united me most with Ángel is having listened to his desires and dreams for things to change in the world. Childhoods are listened too little, or not taken seriously, that's something I suffered a lot as a child, and Ángel was very aware of that and had a lot to say and so the years went by.

The questions and problems of that first period mutated, and so did our relationship which become more complex. Although there are knots of existence, (such as the construction of identity, sexuality, love, the relationship with work, death and dreams) which appear constantly and which vary over the years from Ángel's perspective and also often confronting us (a very small team with my best friends who were involved in making this film and accompanying Ángel over time).

Nanawa is a very hot place, where there is no waste collection, there are no hospitals, and over the years there have been tremendous floods that have left his house under water, just as there are now droughts that lead to fires that devastate everything. Angel, who as a child dreamed that things would change, over time has only managed to survive in this increasingly complicated context, not only in terms of climate but also economically.

In the present, he works on the border as a “pasero” (a kind of smuggler) for all kind of products from daily needs, carrying things on his back from one country to another. But despite these circumstances and the fact that Ángel has been working since I met him, like all the children there, the film never falls into victimhood. I believe that in the face of all adverse circumstances starting with poverty, there is always a commitment to resistance, to escape, and to imagination. And this tonality is something that was shaped from the beginning, at the beginning I thought I was going to make a film about Ángel and the first gesture he made when I gave him a handycam was to film me, that's when I realised that the project was going to be about a bond and that any intention to have control on what would happen, had to be broken if I wanted to do something with Ángel and not about Ángel. That's how the shape and the logics of the footage is born out of a bonding mode, and in that sense it ventures into the unpremeditated, into the living.

Another connection I felt at the beginning when I saw Ángel playing alone in that market, is that he was too feminine to grow up there and that it was going to cost him a lot, I saw myself in my neighbourhood of Las Mil with all the bullying from the boys and girls. And although in the early years, there was a very queer aura in him, it narrowed and faded as the obligatory nature of how to be a man in this context became stronger. Desire became more normative, which also represented a very radical change for me. In my films, desire, sexuality, and shifts from the norm appear very prominently. Suddenly, this project led me to understand and relate to masculinity differently.



