

A woman with dark hair pulled back, wearing a dark sleeveless top and a patterned skirt, stands in a field. The background shows a body of water, a small boat, and a tree under a dramatic, cloudy sky at dusk. The overall mood is contemplative and somber.

# CORAZÓN BAJO TIERRA

Heart deep down

directed by Maximiliano Schonfeld

## Heart beneath the soil

110 min / Fiction / Digital (2K)

### Locations

Victoria y Las cuevas, Entre Ríos, Argentina.

### Language

Spanish and Guaraní

### Director

Maximiliano Schonfeld

### Script

Maximiliano Schonfeld & Daiana Henderson

### Executive producers

Eugenia Campos Guevara & Valentina Flynn

### Production companies from Argentina

GENTIL CINE SRL & INTEMPERIE CINE

### Co Production

Sofía Paoli Thorne (PAR)

### Project status

Development

### Estimated budget

Usd 430.000

### Contact

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## SYNOPSIS

Mélodi returns to her province with the assignment of writing her second book. The first one, about unsolved homicides in the area, was a bestseller and she is still looking for a reassembly after so much exposure. But with a little problem: after that experience, her interest in murder cases ceased to make sense for her and since then, she has only been able to write a few poems, something that, as we all know, has no commercial value.

But a case awakens her interest: two young men who disappeared some time ago without a trace in the zone of the Paraná islands. The boat they used to carry tourists was found sailing alone downriver with all their belongings intact and with no signs that anyone else had boarded the boat.

The clues are erratic but different versions of the myth persist among the inhabitants of the coast. Some speak of a secret love story, and songs have even been composed about it. Others mention a legend that would explain, at least symbolically, the disappearance of *chamamé* singers that every now and then the river takes to the depths. There are also versions that link it to extraterrestrial abductions, due to the great influence that this type of phenomena has in the area. Others say that they are alive in the woods, although they do not explain why. Mélodi is intuitively guided throughout her investigation by signs, especially musical ones, together with Joaquín, a young driver with a passion for cars and speed.







## MAXIMILIANO SCHONFELD

Born in Crespo, Entre Ríos, in 1982. He studied Film and TV Production at the National University of Córdoba for three years. He then graduated from the Escuela Nacional de Experimentación y Realización Cinematográfica E.N.E.R.C., specializing in Production.

In 2012 he wrote and directed "GERMANIA", his first film produced by Pasto Cine with the support of INCAA, Hubert Bals Fund and the government of Entre Ríos. The film won the special jury award at the International Competition of Bafici 2013, best debut feature at the Hamburg Festival and participated in numerous festivals: Festival do Rio, La Habana FF, to name a few. He premiered in 2016 in the Panorama section of the Berlin Film Festival his film "LA HELADA NEGRA"; with the support of INCAA and the Doha Institute. With this project he was selected for the Jerusalem Lab and the Puentes workshops, he also won the ARTE award at the BAL and the INCAA Raymundo Gleyzer award. In 2016 he premiered in DocLisboa's International Competition "LA SIESTA DEL TIGRE", his first documentary presented in more than 20 festivals around the world and winner of numerous awards.

In 2021, his fiction film "JESÚS LOPEZ" co-written with Selva Almada and co-produced by France with the support of the CNC, premiered at the San Sebastian Festival and was awarded Best Film at the Biarritz Festival, among other festivals and awards.

In 2022, the documentary "LUMINUM" premieres at Visions Du Reel and then participates, among other festivals, in competitions at the Mar del Plata, IndieLisboa and Montreal festivals.

Maximiliano currently teaches at Enerc Nea and is developing his next project: Corazón bajo tierra.



## AUTHOR'S STATEMENT

"Corazón bajo tierra" is the first sentence of a poem by Arnaldo Calveyra, one of the fundamental poets of the province of Entre Ríos. Then he says: "the written word pretends to be erased", implying a struggle between what is written and what one wants to write, between the heart of things and the heart of the words that name them.

In poetry, the word says more than what they say, its meaning is expanded towards a perceptive opening. This film delves into the personal and social twists and turns of the creative process, the material conditions of its existence, its relationship with the environment, with the real and the different appearances of the real.

The story is told in two mirrored parts, where actors and sets are repeated and reformed in countless connections that form a complex constellation, a great web of "narrators" and "narrated".

The film is also a search for sonority along the banks of the Paraná River, from Paraguay, where chamamamé was born, to Entre Ríos, where it is intensely experienced. The musicality is not only in the instruments that are played but also in the songs of the payadores, in the way of speaking of the people of this area, in the features of native languages that shape its tonality, in the songs that are whispered to put a baby to sleep or in a dance under a bower. Also in the birds, in the water running between the stones and the insects spinning on a white light.







The chamamé merges with the life of the locals, with legends, with the home, rituals, loves and tragedies. Like that of Mariano and Juan, which, although it did not happen, is built on real life stories that help us understand the weight of death in the fishing communities, the truncated dreams, the voices that wander through the bush and the myths that move through the water until they reach other communities and the same question: what to do with life in the face of the inevitability of death.

We also believe it is essential that the film portrays the reality of young people in the Argentine coast: the lack of opportunities in the towns, the need to work in many jobs in order to survive and the constant search for a sign that will lead them to a better life without uprooting them from their culture. That is why we are interested in a cinema that not only portrays the current crisis but also works alongside the community, that listens to their sufferings and learns from their knowledge, for the construction of our collective identity.

