



Technical Information

Working Title: Filipiñana
Director: Rafael Manuel
Screenplay: Rafael Manuel
Nationality: Filipino
Genre: Tragicomedy
Shooting location: The Philippines
Duration: 90 min

Partner: Potocol
Producer: Jeremy Chua
jeremy@potocol.co

Director's Information

Born 1990 in Manila, Rafael Manuel is a Filipino filmmaker currently based in between London and Amsterdam. His latest short film, *Filipiñana*, has won many prizes all over the world including the Silver Bear Jury Prize at the 70th Berlinale. *Filipiñana* is also nominated for the Best British Short Film at the British Independent Film Awards 2020. Rafael is developing his debut feature film project – an evolution of his short of the same title – at the Cannes Cinéfondation La Residence.

Before taking up his MA in filmmaking at the London Film School, he worked as a copywriter for Saatchi & Saatchi and as a creative director for TBWA. His work in advertising has won numerous prizes at international advertising festivals such as the Cannes Lions, D&AD, London International, Spikes, and AdFest.

His foundations are in philosophy and visual communications which he studied at the Ateneo de Manila University. Along with Naomi Pacifique he is the co-founder of Idle Eyes Productions – a London-based artist collective in the audio-visual field.

Filipiñana

a film by Rafael Manuel



cinéfondation
LA RÉSIDENCE

Rafael Manuel

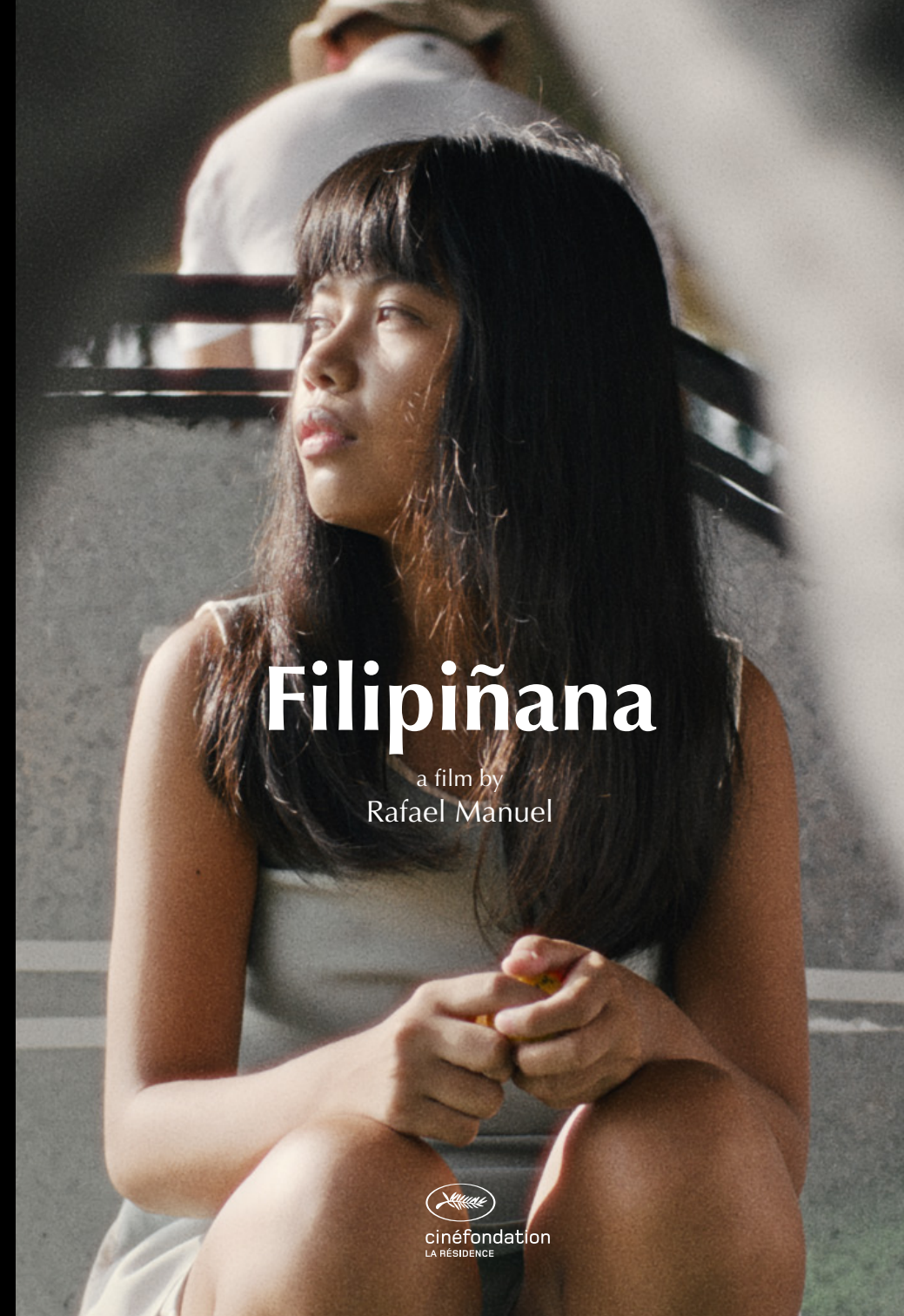
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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.



Filipiñana

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SYNOPSIS

Isabel is a tee-girl at the driving range of the Alabang Golf & Country Club. She spends the whole day teeing-up golf balls for golfers to hit as they swing their steel clubs just inches away from her face. Despite being new to the job, Isabel already often finds herself escaping the driving range and exploring the surrounding golf course which reminds her of the rural home she left behind. It is in the golf course that Isabel first encounters the country club president, Dr. Palanca, asleep in some bushes. They share a small moment that leaves an indelible mark on Isabel. When Isabel is given the opportunity to return a golf iron which Dr. Palanca has left behind, she gladly takes on the task. As the tee-girl ventures into the country club looking for Dr. Palanca, she finds herself immersed deeper and deeper into a cosmos that reflects the inherent structural violence of the Philippines.

STATEMENT OF INTENT

Filipiñana is a film about violence: the violence of the everyday. Through the film's content and form, I aim to break away from portraying obviously violent acts with clear victims and obvious perpetrators. One need not be raped or murdered in order to be subjected to violence. Instead, I'm interested in exploring the more subtle structural violence of institutions that populate our everyday. To my mind, this is a more dangerous kind of violence, as it is in the process of becoming gentrified and normalised. This is a violence that doesn't stir us into action and resistance but instead seduces and lures us into inaction and complicity – an inaction and complicity that finds its apotheosis in the world of the Alabang Golf & Country Club, where the members of the various strata that comprise the social milieu all have a hand to play in perpetuating this absurd, but equally as real, cosmos.

SYNOPSIS

Isabel est "tee-girl" au practice de l'Alabang Golf & Country Club. Elle passe toute la journée à préparer les balles pour que les golfeurs puissent les frapper en balançant leurs clubs en acier à quelques centimètres de son visage. Bien qu'elle soit nouvelle dans ce métier, Isabel s'échappe souvent du practice pour explorer le terrain de golf environnant qui lui rappelle la maison rurale qu'elle a laissée derrière elle. C'est sur le terrain de golf qu'Isabel rencontre pour la première fois le président du country club, le Dr Palanca, endormi dans des buissons. Ils partagent un petit moment qui laisse une marque indélébile sur Isabel. Lorsqu'Isabel a l'occasion de rapporter un fer de golf que le Dr Palanca a oublié, elle accepte volontiers cette tâche. Alors que la jeune fille s'aventure dans le country club à la recherche du Dr Palanca, elle se retrouve plongée de plus en plus profondément dans un monde qui reflète la violence structurelle inhérente aux Philippines.

NOTE D'INTENTION

Filipiñana est un film sur la violence: la violence du quotidien. À travers le contenu et la forme du film, je souhaite rompre avec la représentation d'actes manifestement violents sur des victimes et des auteurs évidents. Il n'est pas nécessaire d'être violé ou assassiné pour être soumis à la violence. Je souhaite plutôt explorer la violence structurelle plus subtile des institutions qui peuplent notre quotidien. À mon avis, il s'agit d'un type de violence plus dangereux, car il est en train de se gentrifier et de se normaliser. C'est une violence qui ne nous pousse pas à l'action et à la résistance, mais qui nous séduit et nous attire dans l'inaction et la complicité – une inaction et une complicité qui trouvent leur apothéose dans le monde de l'Alabang Golf & Country Club, où les membres des différentes strates qui composent le milieu social ont tous un rôle à jouer dans la perpétuation de ce monde absurde, mais tout aussi réel.

