



Presents

# The August Virgin

## (La Virgen de Agosto)

**A Film by Jonas Trueba**

**Directed by Jonas Trueba**  
**Written & Produced by Itsaso Arana & Jonas Trueba**  
**A Los Ilusos Films and BTeam Pictures Production**

**Country: Spain**  
**Language: Spanish with English subtitles**

**Karlovy Vary Film Festival Official Selection & FIPRESCI Winner**



**Karlovy Vary  
International Film Festival**

Release Date: Opens nationwide in the US & Canada on August 21<sup>st</sup>, 2020 in virtual cinema (exclusively on ROW8.com) and in-theatre runs (where available)

Running Time: 129 minutes, 1:1.85 5.1 Sound, Color

Rating: Unrated, some sexual situations and images

Website: [www.outsiderpictures.us/movie/the-august-virgin](http://www.outsiderpictures.us/movie/the-august-virgin)

Free live stream Q&As with director Jonás Trueba and star Itsaso Aran take place on Saturday 8/22 and 8/29 at 5 pm Eastern Standard Time, moderated by Emmy Award-winning filmmaker and film programmer Robert Rosenberg. Registration in advance on Zoom required here:

[https://us02web.zoom.us/webinar/register/WN\\_Mi\\_RRaxUTzm40\\_kkUDHk8Q](https://us02web.zoom.us/webinar/register/WN_Mi_RRaxUTzm40_kkUDHk8Q) .

**Publicity Contact:**

Kelly Hargraves  
Los Angeles & New York  
(323) 493-1548  
kellyhargraves@gmail.com

**Distributor Contact:**

Outsider Pictures  
Paul Hudson  
Santa Monica  
paul@outsiderpictures.us



Winner of multiple awards, including the FIPRESCI award from 63<sup>rd</sup> Karlovy Vary Film Festival, up-and-coming Spanish filmmaker Jonás Trueba's new film, **The August Virgin (La virgen de Agosto)**, is a perfect summer movie, an Éric Rohmer-esque love letter to Madrid and affairs of the heart. It opens across the country in virtual cinema on August 21, 2020.

## **SYNOPSIS**

Eva (played by the film's co-writer, the luminescent Itsaso Arana) is about to turn 33. Her decision to stay in Madrid in the sweltering month of August, when most of the city's inhabitants flee, is something of a leap of faith - she's in search of herself and her own life. The neighborhoods around her are bursting with traditional Saint's Days parties and celebrations, while she encounters a series of old friends and lovers, and meets some new ones. A former boyfriend who still pines for her, a young mother who Eva's lost touch with, a sexy Welsh guy with a thing for anti-fascist songs, a Reiki therapist who wants to align her female energies, and a new possible love interest, are just a few of the characters that fill her month of revelations, regrets and discoveries. **The August Virgin** is the journey of one woman, a dreamy, sensual summer story of delayed coming of age, dancing in the streets, and good conversation. With music from and an appearance by well-known Spanish singer Soleá Morente.

## THE CAST

**Itsaso Arana (Eva & Co-Writer)** – As an actress Itsaso has starred in feature films such as *La reconquista* (2016), which premiered in the Official Section of the San Sebastian Film Festival and was directed by Jonás Trueba, and *Las Altas Presiones* (2014) by Ángel Santos. In 2019 she starred in Daniel Sánchez Arévalo's *Diecisiete* for Netflix, the series *Vergüenza* and *Dime quién soy* for Movistar Plus. In 2004 Itsaso formed *La Tristura*, a group of scenic artists to producer, create, direct and act in her own productions. Their plays have been performed in internationally prestigious theaters and festivals in Spain, France, Germany, Finland, Poland and Brazil, among others.

**Vito Sanz (Agos)** – Vito Sanz made his debut in Jonás Trueba's film *The Wishful Thinkers* (2013). He acted in the films, *Miamor perdido* (2018) directed by Emilio Martínez-Lázaro, *Casi 40* (2018) directed by David Trueba, *Hacerse mayor y otros problemas* (2018) directed by Clara Martínez-Lázaro and many others such as *The laws of Thermodynamics* (2018), *Esa Sensación* (2016), *María (And Everybody Else)* (2016), *The Romantic Exiles* (2015) and in TV series such as *45 Revoluciones* (2019) and *Vergüenza* (2018).

## THE FILMMAKERS

**Jonas Trueba (Director/Co-Writer)** – Trueba has written and directed several feature films including *Todas las canciones hablan de mí* (2010), nominated for a Goya award for Best New Director; *Los ilusos* (2013), which won awards and audience and critical praise during its international festival tour; *Los exiliados románticos* (2015) which won the Special Jury Award at the Málaga festival; and *La reconquista* (2016), an Official Selection at the San Sebastian Film Festival, and awarded the 2016 Ojo Crítico prize from Spanish Radio RNE. He is also the writer of the film *Miniaturas* (2011) and co-wrote the feature films *Más pena que Gloria* (2000) and *Vete de mí* (2005), both directed by Víctor García León, and *El baile de la Victoria* (2009), directed by his father Fernando Trueba and nominated for a Goya award for Best Adapted Screenplay.

Towards the end of 2016 he began *Quién lo impide (Our Way)*, a cinematographic introduction to different teenagers, shown in several different episodes, like a work in progress. He juggles his career in cinema with teaching and since 2013 he has been a member of the Cine en Curso team, an educational project about cinema, and with cinema, in schools and colleges.

Jonás Trueba comes from a renowned Spanish filmmaking family, including his Oscar-winning father, director Fernando Trueba, and his uncle David Trueba. *The August Virgin* is his first feature to be released theatrically in the U.S.

**Los Ilusos Films** - Los ilusos films S.L. is an independent production company founded by Javier Lafuente and Jonás Trueba. The company was formed following their experience producing *Los ilusos* (*The Wishful Thinkers*, 2013), a feature film which was filmed during the free time of a group of professionals and friends over a period of months, without any help or public funding, and distributed independently throughout Spain and the rest of the world. During its 12-day tour, *Los exiliados románticos* (*The Romantic Exiles*, 2015), made together with the same group of people (Marta Velasco -film editor-, Santiago Racaj -director of photography-, Miguel Ángel Rebollo -art director-, Laura Renau -costume designer-, along with other technicians and actors...) received several awards at the Spanish Film Festival in Malaga in 2015, the Jury Prize amongst others, and it was presented

in an unusual tour "Solo en cines de verano" (Only in Open-air Summer Cinemas), before commencing its tour of the conventional film festivals. *La reconquista* (*The Reconquest*, 2016) competed in the official section at the San Sebastián International Film Festival and received several awards in Spain and abroad. Towards the end of that year, the production company began the project titled *Quién lo impide* (*Our Way*), a cinematographic introduction to different teenagers, which is shown as a work in progress with no ending in sight. *La virgen de agosto* (*The August Virgin*) is Los ilusos Films new film, produced with the same values and following the same work philosophy, based on friendship and the pleasure of being together.

## **DIRECTOR'S STATEMENT – JONAS TRUEBA**

**Q: There's a scene in *The August Virgin* starring Francesco Carril, who stars in *The Reconquest* alongside Itsaso Arana. Is this film, in some respects, a product of your previous work?**

**Jonás Trueba:** The films we make are all interconnected: when you finish one, you're always left with a feeling of unfinished business, which sets you off on the next one. Every film I've made was born at the very moment the previous one died; they feed into one another. *The Reconquest* was a closed, circular film, whereas I designed this one as more of an open film, both in its structure and its form. There's no clear continuity between the two, but it is still us, filming about the same old thing.

**Q: The film is saturated with summer and, to top it off, it's set to premiere in Spain on 1 August, in a Las Vistillas' Garden summer screening in Madrid.**

**JT:** Every film has its own personality and, when we show it to the public, we have to try to do so in a way that's respectful of its character. In that respect, scheduling its launch for October would have been somewhat frustrating because watching it in August would enhance the viewers' experience. We wanted to put out a film that relates to what's going on with the audience while they're actually watching it. That way, when the film hits commercial cinemas on 15 August, it will feel like a more organic experience.

**Q: The Segovia Viaduct, which rises above via Segovia and serves as the urban backdrop to *The August Virgin*, also appeared in your previous film and on the poster of your first work, *Every Song is About Me***

**JT:** Yes, I'm lucky to live close to this area and the viaduct. As well as being a structure that's emblematic of Madrid, I like it because it was in this area that the city was born; the river flowed by and the city was divided into two parts, as it still is today. These streets are shrouded in mystery and I like walking around in the same city spaces, because they're never the same; we filmed the viaduct from different angles, in a range of films, but never at the same time of year or in the same light. Studying the same spaces and places in time is the very essence of filmmaking and its associations with recording, stocktaking.

**Q: The brilliant film poster, with its title and the handful of saints who appear on it, make me wonder whether *The August Virgin* is trying to lay claim to some kind of religious aura...**

**JT:** I'm also surprised by those associations, but they came about quite naturally. Even though I'm not a believer, the film did seem to pick up some of these aspects which were very typical of the days the film depicts: there is something mystical about it, because that's how it is in August, but also something feminine – a more open-minded way of understanding and living in the world. Also, many filmmakers – whether they're believers or

not – think that film is also a question of faith: of whether you believe in what's taking place on the screen.

**Q: The main character of *The August Virgin*, so pure, innocent and kind, reminded me of the protagonist of a recent Italian film, *Happy as Lazzaro*, by Alice Rohrwacher**

**JT:** I've never been told that, but it's true that there is something in common. It's very difficult to talk about someone kind, and in that sense, they are similar. With *Itsaso* we talked about making a movie about a character who is white, who is good and even tries to help others. And it was difficult, because evil is much more cinematic.

**Q: In a story with so many biblical and religious resonances, the protagonist is called Eva. Is it a coincidence or is it something premeditated?**

**JT:** Like the titles, the names of the characters are very important to me. And it's not always easy to find them! We played about with her name for a long time, because she had to have a name that suited her, that would stick well to her body: her name is Eva and she meets two girls named Maria. *Itsaso* says that the name Eva is a great way to define her purity.

**Q: Is this a film about cynicism? This concept is discussed, at least on a couple of occasions.**

**JT:** If I've avoided anything in my movies, it's cynicism, which, in a way, is the cancer of many things. Eva runs away from prejudices and opens up to a series of characters with whom, at the beginning, she would never have considered having a relationship.

**Q: At one point in *The August Virgin*, they push Eva into the water. It is as if, suddenly, they removed a breastplate, and others decided for her. Up until that point, Eva was the one in control of situations.**

**JT:** Yes, the river scene is essential, and it's also at the center of a story that is divided into 15 days. And there, on the river, Eva's voice emerges, which is not exactly a voiceover. The water comes to release it, it's a kind of forced baptism for Eva.

**Q: The sequence of the stars is not only beautiful, but it's the most "Rohmerian" of all. Is the shadow of director *Éric Rohmer*, the "Rohmerian" label, still accompanying you?**

**JT:** I'm ok with that, and I hope that, when I die, they'll say about me: "A young man has died or, better yet, an old Spanish director very influenced by *Éric Rohmer*." In fact, with *Itsaso* we watched "*The green ray*" (1986), by Rohmer again, a film with which we wanted to talk in a direct way, as some painters have done with pictures of others throughout history. They have repainted them to reinterpret them. In cinema, there have been much better and much smarter directors than you, and you have to try to learn from them. Starting out from them to, obviously, reach your own destination.

**Q: And, do you also enter into dialogue with your earlier movies?**

**JT:** Yes, but, rather than talking to myself, which is more boring, what I like are the variations on the same thing or topic. Even to return to the same streets or spaces, but then never film the same as before: you put the camera somewhere else, and the place is no longer the same. Every time I understand cinema in a way, if you want, more basic, more primitive, more like the Lumière brothers. What did they do? Turned the camera on, and observed what people were doing. I set up the tripod, put the characters in front of it and try to get them not to move from there.

**Q: In the press pass of *The August Virgin*, a couple of journalists spent time consulting their mobile phones. What's your feeling on that? Is it simply a sign of the times? Attention deficit? Cultural misery?**

**JT:** Itsaso would add that it is "spiritual misery." When I do film workshops, I propose to my students that, during those three hours, they completely forget their cell phones. And I even do it. It's about looking into each other's eyes, chatting and watching movie clips. And sometimes they look at me as if I were crazy!

**Q: Or a psycho...**

**JT:** What's more, right now, going to a movie theater is more revolutionary than ever. Going to the movies and turning off the phone for two hours is an act of resistance, of concentration, of faith in what you have gone to see

**Q: By the way, what kind of cinema do you discuss with your students? What interests and motivates them?**

**JT:** Most times, when you talk to them about a Yasujiro Ozu movie, it turns out that they have never seen an Ozu movie. Or they don't know who Bresson is, or they haven't seen anything by Buñuel. And you're talking about all of them to back up your explanations. It impacts me, of course, but I take it well, because I answer: "*Well, you're lucky, because his movies are there and you can see them whenever you want.*" The cinema that interests me is the one that has been made by people who have something exceptional, extraordinary, like Rossellini, Truffaut, Rohmer, Renoir, Hitchcock, Ford and Murnau. These were people who were curious about the world and had unique personalities. Apart from being good technically, they had a special way of being and relating to the world. Now there are too many people who want to make movies just for the sake of making a movie, but they're not interested in the world.

**Q: Could we speak, then, of humanism in your cinema?**

Yes, hopefully. Filmmakers that interest me are the ones that make you want to leave home, to fall in love, to meet people, to read. Directors who encourage you to do things. I think of my films as a possibility that I have to share the things I love with the public.

## **AWARDS**

Karlovy Vary International Film Fest · FIPRESCI Award · Special Jury Mention  
Cinespaña. Toulouse Spanish Film Festival · Best Actress · Best Screenplay  
MedFilm Festival · Special University Jury Mention  
Auteur Film Festival, Belgrade · Special Jury Mention  
Mons Film Festival · Prix du Scénario

## **SELECT ADDITIONAL FESTIVAL SCREENINGS**

Calgary International Film Fest  
San Sebastian International Film Festival  
Chicago International Film Festival  
Montreal International Festival of New Cinema  
La Roche-Sur-Yon International Film Festival  
CINEMED. Mediterranean Film Festival

SEMINCI. Valladolid International Film Festival  
 Films week. University of Lima  
 Cork Film Festival  
 Mar del Plata International Film Festival  
 Zagreb Film Fest  
 Thessaloniki International Film Festival  
 Latin Beat Film Festival  
 IFFI International Film Festival of India  
 Havana Festival of New Latin American Cinema  
 AFI European Film Showcase  
 International Film Festival of Kerala  
 Festival do Rio de Janeiro  
 Les Arcs Film Festival  
 Göteborg Film Festival  
 Glasgow Film Festival  
 Luxembourg City Film Festival  
 Espanoramas, Spanish Cinema Showcase

## **FULL CREDITS**

### *Crew:*

Director	Jonas Trueba
Production	Javier Lafuente
Writers	Jonas Trueba and Itsaso Arana
Editor	Marta Velasco & Diana G Jimena
Cinematography	Santiago Racaj
Art Director	Miguel Angel Rebollo
Costume Design	Laura Renau & Luciana Asis
Sound	Amanda Villavieja & Xavi Carrera
Sound Mixing	Eduardo Castro
Music	Solea Morente
Make-up & Hair	Daryana Orbeagozo

### *Cast:*

Itsaso Arana...	Eva
Vito Sanz...	Agos
Isabelle Stoffel...	Olk
Joe Manjon...	Joe
Maria Herrador...	Maria
Luis Alberto Heras...	Luis
Mikele Urroz...	Sofia
Simon Pritchard...	Simon
Sigfrid Monleon...	Appartment Owner
Francesco Carril...	Francesco
Lucia Perlado...	Lucia
Solea Morente...	Solea Morente