

TAL DÍA HIZO UN AÑO

FOR THE TIME BEING

a film by Salka Tiziana



ORIGINAL TITLE  
INTERNATIONAL TITLE

TAL DÍA HIZO UN AÑO  
FOR THE TIME BEING

INFO

D / ES / CH 2020 / 71 min. /  
DCP 2K / 1,66:1 / 5.1 Dolby Surround

LANGUAGE  
SUBTITLES

Spanish / German / English  
English / Spanish / French / German

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## *Synopsis*

Summer in Sierra Morena. The hill slopes are faded by the sun. Sand roads cross the land. Fences mark the borders of property. A dry water reservoir lays in the valley. Larissa (Melanie Straub) travels with her nine-year old twins Jon (Jon Bader) and Ole (Ole Bader) to the family finca to meet their father. Her mother-in-law Pilar (Pilar del Pino) prepares for the guests's arrival while her younger daughter Amalia (Amalia Amián del Pino) looks after the land. When the father of the twins does not arrive as planned, the estranged family members encounter each other in this foreign, yet familiar place.

## *Cast and Crew*

### CAST

Melanie Straub  
Jon Bader  
Ole Bader  
Amalia Amián del Pino  
Pilar del Pino

WRITER/DIRECTOR/EDITOR/PRODUCER  
CINEMATOGRAPHY/CO-PRODUCER  
CO-PRODUCER

Salka Tiziana  
Tom Otte  
Chantal Scheiner

SET MANAGER  
PRODUCTION ASSISTANT  
LIGHTDESIGN  
AERIAL PHOTOGRAPHY  
COSTUME/SET DESIGN  
SOUND RECORDING/SOUND DESIGN  
MUSIC  
SOUND MIX  
COLOR GRADING

Stella Flicker  
Leonardo Poeschel García-Courtoy  
Marvin Hesse  
Daniel Gerlich  
Marie-Charlotte Elbers  
Mario Schöning  
plastiq  
Felix Roggel  
Edmond Laccon

TITLE DESIGN

Studio other types

SPONSORED BY

Hochschule für bildende Künste,  
Hamburg  
Filmförderung Hamburg/  
Schleswig-Holstein

## *Contact*

PRODUCTION/SALES

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### *Director's Statement*

With *FOR THE TIME BEING* I followed my childhood memory to the Sierra Morena, the highlands in Andalusia. The film reflects the relation between the landscape and the people who inhabit, use and shape it. I follow observations that felt immediate and sensual to me as a child, but are now defined by my personal distance.

The film works with the things that were already there, like the climate and the consequent pace which one can work with or against, as well as the ubiquitous soundscape which one can only consciously withdraw from.

I asked myself how our experience of alienation from our surroundings is reflected in our closest relationships. And what ways the protagonists of this film could go on to become aware of this condition.













## Interview with Salka Tiziana

ANDREAS SCHEINER *How did you get the idea for the film?*

SALKA TIZIANA It began with a memory of the Sierra Morena where I had spent part of my childhood. The film was a way to return to this place and to express my personal approach and perception of it.

AS *What does this place mean to you?*

ST My grandparents were farmers from Córdoba. They owned land and a house near the place where we shot the film. My mother had spent her childhood there and later took me to visit. My parents first lived in Berlin and later in Barcelona, where I grew up. Hence, I was only a regular visitor to Córdoba. This situation has characterised my relationship with this place.

After my grandparents died their land was sold and I did not return to the Sierra Morena for almost ten years. When I did, I was at first overwhelmed by how much this place had preserved traces of the past: From its architecture to the use of the land. It is still predominantly owned by a few individuals, banks, corporations or the military, and mostly used for hunting or raising cattle. Everything appears outdated but behind this facade, these properties are technically up-to-date and under surveillance and control. There is no chance to walk on these lands without being noticed; even if the landscape itself is very inviting.

AS *FOR THE TIME BEING is your first feature length film. What were the challenges?*

ST We shot in August when there was an average temperature of 42 up to 46 celcius. There were days when, due to the heat, we could only be outside for a short time. Yet it was a conscious decision to shoot during summer. I knew from the beginning that this specific season and the impact the climate has on the landscape and daily life were decisive to the film.

The biggest challenge was certainly being responsible for the two boys, Jon and Ole. I started to work as a casting assistant for other directors when I was eighteen and I was familiar with working with children in front of camera, but I had not had such a responsibility before. We spent almost a month in Córdoba and two weeks with the children.

Another obstacle was the language: Only my brother who helped us out during the shoot knew Spanish. Pilar and Amalia who play the Spanish mother and daughter only know Spanish and a little English. It went back and forth on set — which on the other hand was familiar to me: I grew up bilingual and words were always mixed and matched in Spanish and German.

I also had great respect in working with Melanie Straub, who was the only professional actress among the cast. So far, I had only worked with amateurs and I was afraid that, Melanie, as a professional, would demand a certain method of directing her. I have never learned any specific techniques to direct actors. My approach is rather intuitive: I see a person. I have never tried to change this person in a way to make him or her more likeable in front of the camera. I think, Melanie instantly recognized this. After she read the script, I asked her if she

had any questions and she simply replied: I think it will all make sense once we get to this place.

AS *Why did you choose 16mm for particular scenes?*

ST When cinematographer Tom Otte and I shot my first short film during our studies, it was a mandatory task to shoot on 16mm. After that, we continued working together and we always decided to keep the analogue form. When it became apparent that due to the high material costs, I would not be able to shoot on film as I had done in my previous short films, I had to think of new ways. So this raised new questions: I had an idea and faith about how the images would communicate through an analogue language, but no experience in working with a digital film camera. That's when I started to try out all these different formats. First, to include my thoughts and questions about how to depict that landscape in the process of making the film. I could not foresee how it would turn out. Later, during the editing, I realised how the different formats complemented each other in a very playful way. They also change the notion of space and the perception of time without following a preconception. The film makes several suggestions and invites the audience to read and classify them. This development was very interesting to me.

AS *You completely omit music in your film. Nevertheless there is a specific score throughout the film? Tell me more about this.*

ST To me, the place itself has a natural, ubiquitous and multilayered voice, which is sometimes more, sometimes less apparent. Our sound recordist and sound editor Mario Schöning had to put down his headphones

several times, because he could no longer bear the siren-like chirping of the cicadas over the microphone. Cicadas are one of the loudest creatures. Then there were these hot winds from the Sahara which sometimes raged up impetuously. Given these natural soundscapes, we decided from early on that we would use them to set musical accents throughout the film.

The collaboration with *plastiq* came about while I was editing. Their music is based on improvisation. They work with voices, beats, analogue effects and synthesizers. I liked the idea of working with sounds that appear to derive from a natural score, transform them into a music piece and release them to nature again.

AS *Place always takes an important role in your films. Why is this?*

ST I try to be aware of where I am and how I relate to the space I am in. Where are the limits of my understanding? What changes the moment someone or something new comes in? When you go to a place to film, there is already a lot to encounter. The place itself is sensible. The next step is to see how the actors interact with it, how the camera frames it and how, in the final step, the audience perceives it. This was also the premise for *FOR THE TIME BEING*. First there was this very specific space, then the characters, and then I tried to understand their interaction with it.

AS *How do you prepare for shooting?*

ST I have never directed a feature film before, therefore, I do not have something like a consistent approach, but I think two things were important for this film: It took almost three years to figure out how to approach the place and with whom I would finally do so. I first had the



idea in my second year as a film student and I wrote a draft out of an urgent need to “preserve” this place within a cinematic form. That said, I now feel that it is definitely not about preserving, as preservation forces into paralysis and would turn it into something unchangeable. It also took some time for me to understand and trust that I don’t need to have it all figured out before I start shooting. Questions are part of the film making process and develop along with the film. Having enough time alongside my studies was crucial. Then there is trust in the people who worked on this film with me. We were a small team and for the most part we have been working together for several years. There is a common language and a trust in our collaboration, which is not based on service but mutual interests. Going through all these years together was certainly the most important preparation for this film.

AS *Why did you become a director?*

ST To me filmmaking is a way of expressing what I cannot attain in words. FOR THE TIME BEING is not only my debut as a director, but also as a writer, producer and editor — and all these roles are part of finding my way of expression. However, this does not mean that I would not be glad to give up certain positions in the future. I have never properly studied to become a director in a singular sense and I have never seen myself detached from the other processes of filmmaking. What interests me most about directing is that, in collaboration with other people, you can go through all these different processes, changes and discoveries that involve making a film from beginning to end.

#### INTERVIEW

Andreas Scheiner is a Swiss film critic. Since 2004 he has contributed to various publications in Germany and Switzerland including nzz am Sonntag and DIE ZEIT.













## Biographies

### WRITER/DIRECTOR/EDITOR/PRODUCER

Salka Tiziana, born 1992, grew up in a Spanish-German family in Barcelona. She began studying History of Art and Social & Cultural Anthropology in Berlin and later studied film in Hamburg and Buenos Aires. *FOR THE TIME BEING* is her feature debut.

*www.salkatiziana.com*

### CINEMATOGRAPHY/CO-PRODUCER

Tom Otte, born 1991, graduated from the University of fine Arts in Hamburg in 2019, where he has been collaborating with Salka Tiziana since 2015. He is co-founder of the artist collective ISLA3000 and works as a freelance cinematographer. He is based in Hamburg and Berlin.

*www.tom-otte.com*

### CO-PRODUCER

Chantal Scheiner, born 1986, received a Master of Arts in Literary Studies from the Humboldt University Berlin. She has worked as a production assistant and production manager, before she co-founded Anchois Films in 2019. *FOR THE TIME BEING* is their first feature film. Chantal lives and works in Zurich and Berlin.

*www.anchois-films.com*

### SOUND RECORDING/SOUND DESIGN

Mario Schöning, born 1988, graduated from the Academy of Fine Arts in Hamburg in 2019. His sound design and music projects have been presented at various international festivals. He is currently living and working as a musician and sound designer in New York.

*www.ma-schoening.com*

### MUSIC

plastiq conspires with impulsiveness, for their music is improvised. Tracks evolve from playing with beats on tapes, synthesizers and voices. The room, audience and collaborationists inspire a happening unheard-of. plastiq are Raphaela Andrade, Lena Geue and Luka Lenzin — based in Hamburg.

*www.plastiq.one*







