

ZAFARI

A FILM BY **MARIANA RONDÓN**



Donostia Zinemaldia
Festival de San Sebastián
HORIZONTES LATINO



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ZAFARI

A hippopotamus is the central focus of the image, standing on a concrete ledge that borders a pool of water. The hippo's body is dark brown and appears wet, with its reflection clearly visible in the water below. In the background, there is a stone building with several dark, rectangular openings, possibly windows or doorways. The scene is set outdoors, with some greenery and a dirt path visible. The lighting is bright, suggesting a sunny day.

SYNOPSIS

In a small zoo, the arrival of the hippopotamus Zafari is celebrated by neighbors of opposing social classes. Ana, Edgar and their son Bruno watch all the action from the windows of their decadent high-class building. Amidst a chaos of food, water and electricity shortages, the family has to solve everyday problems and the lack of basic needs while trying to find a solution to escape. Ana scavenges for food in the abandoned apartments, but strange noises in the dark corridors frighten her more and more. In a world gone wild Zafari is the only one who still has enough to eat.

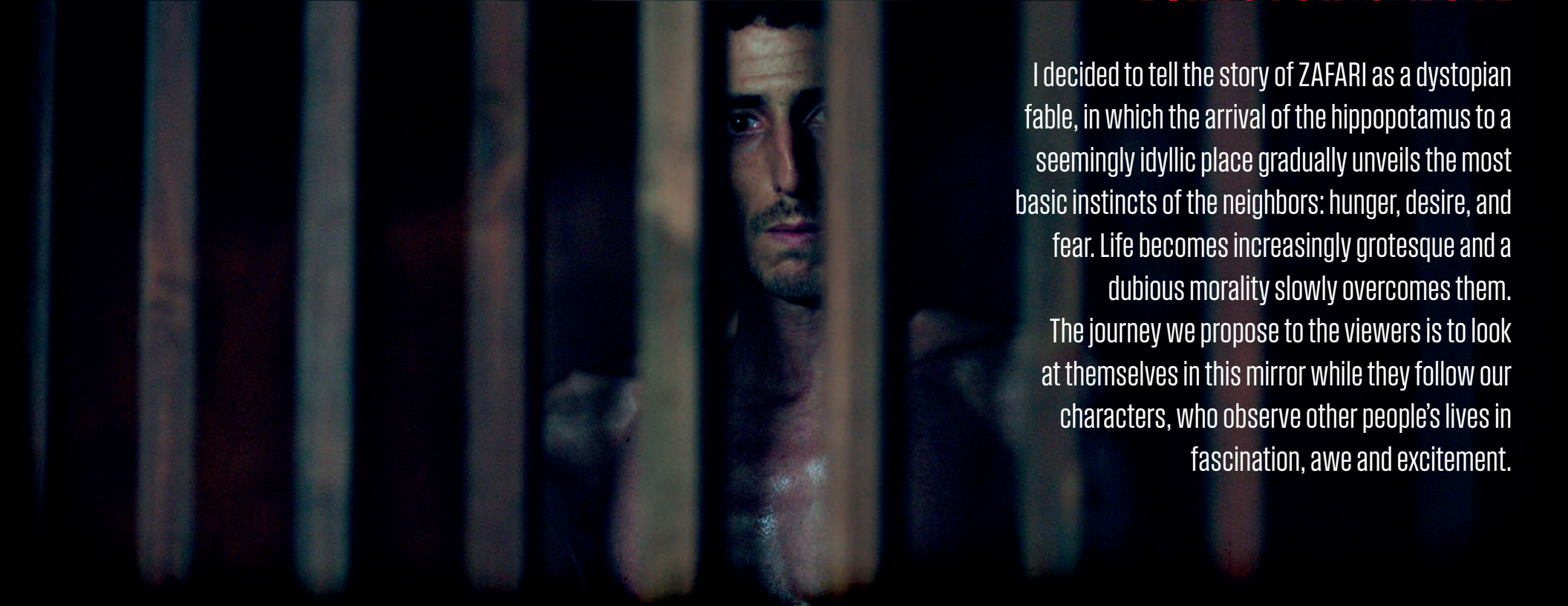
ZAFARI





ZAFARI

DIRECTOR'S NOTE



I decided to tell the story of ZAFARI as a dystopian fable, in which the arrival of the hippopotamus to a seemingly idyllic place gradually unveils the most basic instincts of the neighbors: hunger, desire, and fear. Life becomes increasingly grotesque and a dubious morality slowly overcomes them. The journey we propose to the viewers is to look at themselves in this mirror while they follow our characters, who observe other people's lives in fascination, awe and excitement.

ZAFARI

In Latin America the recurrence of terminal crises puts us, time and again, in borderline situations. My inspiration came from a 2015 press article about strange occurrences in a zoo in Caracas.

Faced with this, we ask ourselves how did we end up here. We leave the questions open, while the images roll.



ZAFARI



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A woman with dark hair is looking through a window at night. The scene is dimly lit with a strong blue light from the window and a red light from the interior. The woman's face is partially visible, looking directly at the camera.

MARIANA RONDÓN

Writer, director, producer and Visual Artist. Born in Barquisimeto, Venezuela. Her films have been distributed worldwide and received highly-reputed awards. *BAD HAIR* (2013) received the Golden Shell at San Sebastian, Bronze Alexander and FIPRESCI Prize at Thessaloniki; and Silver Astor at Mar del Plata, along with 47 other awards. *POSTCARDS FROM LENINGRAD* (2007) won Best Film "El Abrazo" at Biarritz, Best Director and FIPRESCI Prize and 15 international awards. She is currently co-directing with Marité Ugás *THE NIGHT OF SAN JUAN*, to be released in 2025.

Filmography: *Zafari* (2024), *Bad Hair* (2013), *Postcards from Leningrad* (2007), *At midnight and a half* (Ugás & Rondón 2000).

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PRODUCED BY **SUDACA FILMS, PALOMA NEGRA FILMS, KLAXON CULTURA AUDIOVISUAL, STILL MOVING, QUIJOTE FILMS**

IN COPRODUCTION WITH **SELENE FILMS, ARTEFACTOS FILMS**

STARRING **DANIELA RAMÍREZ, FRANCISCO DENIS, SAMANTHA CASTILLO, VAREK LA ROSA, CLARET QUEA, JUAN CARLOS COLOMBO, ALÍ RONDÓN, BETO BENITES**

DIRECTOR OF PHOTOGRAPHY **ALFREDO ALTAMIRANO** PRODUCTION DESIGN **DIANA QUIROZ** COSTUME **ESTEBAN "KAWA" ARZATÉ** MAKEUP **LAURA QUIJANDRÍA**

LINE PRODUCER **ELIANA ILLESCAS, YUNEIDYS LACHAPPELL CAMILO** SOUND RECORDIST **FRANKLIN HERNÁNDEZ, GRACIELA BARRAULT** CASTING **BETO BENITES**

FILM EDITOR **ISABELA MONTEIRO DE CASTRO** ORIGINAL MUSIC **PAUCHI SASAKI** SOUND DESIGN **LENA ESQUENAZI** PRODUCED BY **MARIANA RONDÓN, STERLYN RAMÍREZ, GIANCARLO NASI, JULIETTE LEPOUTRE, PIERRE MENAHEM, RAFAEL SAMPAIO, CRISTINA VELASCO L., JORGE HERNÁNDEZ ALDANA AND MARITÉ UGÁS**

SCREENPLAY BY **MARIANA RONDÓN & MARITÉ UGÁS** DIRECTED BY **MARIANA RONDÓN**



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