



A FILM BY CARLOS REYGADAS

OUR TIME

BY CARLOS REYGADAS





A FAMILY LIVES IN THE MEXICAN COUNTRYSIDE RAISING FIGHTING BULLS. ESTHER IS IN CHARGE OF RUNNING THE RANCH, WHILE HER HUSBAND JUAN, A WORLD-RENOWNED POET, RAISES AND SELECTS THE BEASTS. ALTHOUGH IN AN OPEN MARRIAGE, THEIR RELATIONSHIP BEGINS TO CRUMBLE WHEN ESTHER FALLS IN LOVE WITH AN AMERICAN HORSEBREAKER AND JUAN IS UNABLE CONTROL HIS JEALOUSY.

CARLOS REYGADAS IS AN ACCLAIMED MEXICAN FILM DIRECTOR, WRITER, AND PRODUCER. HIS FEATURE DEBUT, *JAPÓN*, WAS PRESENTED AT THE CANNES FILM FESTIVAL IN 2002, WHERE IT RECEIVED A SPECIAL MENTION FOR THE CAMERA D'OR. THE FILM WAS PRODUCED BY REYGADAS AND HIS LONGTIME PRODUCING PARTNER, JAIME ROMANDÍA; IN 2004, THE PAIR PRODUCED AMAT ESCALANTE'S FIRST FILM, *SANGRE*, AND HAVE SINCE COPRODUCED THE REST OF ESCALANTE'S WORK. IN 2005, REYGADAS PREMIERED HIS SECOND FILM, *BATTLE IN HEAVEN*, IN COMPETITION AT THE CANNES FILM FESTIVAL. HE WENT ON TO WIN THE JURY PRIZE FOR *SILENT LIGHT* (2007) AND BEST DIRECTOR FOR *POST TENEBRAS LUX* (2012) AT CANNES, AS WELL AS NUMEROUS OTHER AWARDS AROUND THE WORLD. *OUR TIME*, REYGADAS' FIFTH FEATURE FILM, PREMIERED IN COMPETITION AT THE 2018 VENICE FILM FESTIVAL AND WENT ON TO SCREEN AT THE TORONTO INTERNATIONAL FILM FESTIVAL, SAN SEBASTIÁN FILM FESTIVAL, AFI FEST, AND SÃO PAULO INTERNATIONAL FILM FESTIVAL, WHERE IT WON THE CRITICS PRIZE.





DIRECTOR'S FILMOGRAPHY

2018: OUR TIME (NUESTRO TIEMPO)

2012: POST TENEBRAS LUX

2007: SILENT LIGHT (STELLET LICHT)

2005: BATTLE IN HEAVEN (BATALLA EN EL CIELO)

2002: JAPÓN







MAIN CAST

NATALIA LÓPEZ: ESTHER

CARLOS REYGADAS: JUAN

PHIL BURGERS: PHIL

NATALIA LÓPEZ AS ESTHER

NATALIA LÓPEZ IS A MEXICAN EDITOR AND WRITER. SHE HAS BEEN AN ACTIVE EDITOR SINCE 2006, WORKING ALONGSIDE AMAT ESCALANTE, LISANDRO ALONSO, AND CARLOS REYGADAS. A TWO-TIME ARIEL AWARD NOMINEE, LÓPEZ IS BEST KNOWN FOR *HELI*, *SILENT LIGHT*, *JAUIJA*, AND *POST TENEBRAS LUX*.

PHIL BURGERS AS PHIL

PHIL BURGERS IS AN AMERICAN ACTOR AND WRITER, KNOWN FOR THE NETFLIX SKETCH SHOW *THE CHARACTERS*. FOLLOWING TRAINING AT ÉCOLE PHILIPPE GAULIER, HE FOUND GREAT SUCCESS WITH THE CHARACTER DR. BROWN, A PHYSICAL CHARACTER BASED IN AN ABSURD WORLD FOR WHICH HE WON THE TOP PRIZE AT THE PRESTIGIOUS EDINBURGH COMEDY AWARDS IN 2012.















IT ISN'T DIFFICULT TO DEFINE WHAT UNILATERAL LOVE IS; FOR EXAMPLE, THAT WHICH ONE PROFESSES FOR FORESTS OR ANIMALS, WHAT ONE FEELS FOR A PLACE OR A FRIEND, THAT WHICH WE FEEL FOR OUR CHILDREN OR PERHAPS, EVEN THAT WHICH MAY BE FELT FOR ONE'S PARENTS. BUT WHEN WE SPEAK OF LOVE BETWEEN A COUPLE ALL APPROACHES SEEM MUCH MORE COMPLEX. ALTHOUGH NOT OFTEN, WE TEND TO ASK SENSITIVE QUESTIONS: HOW DO WE DISTINGUISH LOVE FROM POSSESSION? FIDELITY FROM LOYALTY? DO WE NEED SEXUAL EXCLUSIVITY? CAN LOVE LAST FOREVER? OR IS THAT WHICH UNITES A COUPLE TO THE END SOMETHING MORE LIKE HABIT? LESS COMMON, HOWEVER, SYNTHESISING THE QUESTIONS ABOVE, ARISES ANOTHER QUESTION WHICH IS: WHEN WE LOVE OUR SPOUSE, DO WE ALWAYS WANT THEIR WELLBEING ABOVE ALL ELSE? OR ONLY TO THE EXTENT THAT THIS DOES NOT AFFECT OURS? IN SHORT: IS LOVE RELATIVE?

IN A WORLD THAT IS COMING TO A CLOSE, THAT OF FIGHTING BULLS, SURROUNDED BY LOVE AND FAMILY HARMONY, THE COUPLE IN THIS FILM CONFRONTS THESE ISSUES IN A RADICAL MANNER: BY FACING THE IMMINENT DESTRUCTION CAUSED BY AN EXTRAMARITAL DESIRE. JUAN WANTS TO LIVE HIS LOVE IN THE MOST ABSOLUTE SENSE AND EXPECTS THE SAME IN RETURN.

ESTHER APPEARS TO BE A REVITALISING CATALYST. DAMAGE CAN BE PART OF LOVE, BUT CAN A COUPLE SURVIVE SUCH A SITUATION WITHOUT SUFFERING AN IRREPARABLE FRACTURE?

THE FILM INVOLVES THE PRESENCE AND LIFE OF THE FIGHTING BULLS: THEIR INSTINCTIVE PASSING OF TIME. THE BULLS ARE A REFERENCE, NOT NECESSARILY ALLEGORICAL, OF THE LIFE OF HUMANS: RATIONAL AND ANIMALS, GOVERNED BY THEIR VALUES BUT ALSO SUBJECT TO THEIR INSTINCTS. THE AIM IS NOT TO DESCRIBE LOVE OR DEATH BUT TO FEEL SOMETHING SIMILAR TO THE EXPERIENCE OF CEASING TO BE LOVED OR HAVING THE IMPRESSION OF IT.

WE SHOT LANDSCAPES, ANIMALS AND PEOPLE FROM TLAXCALA. TIME IS TOLD THROUGH THE CHANGING OF THE SEASONS; THOUGHTS WITH MORE DIALOGUE THAN I'VE EMPLOYED IN PREVIOUS FILMS; THE EMOTIONS WITH THE SENSATIONS OF THE CHARACTERS.

-CARLOS REYGADAS-

ORIGINAL TITLE: NUESTRO TIEMPO
YEAR: 2018
COUNTRIES: MEXICO, FRANCE,
GERMANY, DENMARK, SWEDEN
DURATION: 177 min
GENRE: FICTION
LANGUAGE: SPANISH, ENGLISH
2K - DCP - 2.39:1 - DOLBY 7.1

DIRECTING:
CARLOS REYGADAS

PRODUCERS:
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REYGADAS

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INSTITUTO MEXICANO
DE CINEMATOGRAFÍA
(IMCINE)

FONDO PARA LA
PRODUCCIÓN
CINEMATOGRÁFICA
DE CALIDAD

ZDF / ARTE

PRESENTED BY
NODREAM AND
MANTARRAYA

IN CO-PRODUCTION WITH
THE MATCH FACTORY, SNOWGLOBE,
LUXBOX, MER FILM, FILM I VÄST,
DETALLE FILMS, BORD CADRE FILMS

IN ASSOCIATION WITH
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SØRFOND, MARTHA SOSA,
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