

# HABI la extranjera / HABI the foreigner

## SINOPSIS

"Habi, La Extranjera" es una historia sobre la búsqueda de la identidad y un imbricado camino hacia ese encuentro.

Analía, una chica de provincia de 20 años de edad, viaja a la ciudad de Buenos Aires con el fin de repartir unas artesanías. Mientras cumple su tarea, llega por error a un velorio musulmán. Desconcertada, aunque fascinada, participa del rito y recibe pertenencias de la difunta.

Sin terminar su trabajo, Analía dilata su regreso. La ciudad la hace sentir una extranjera y despierta en ella una sensación de libertad adormecida.

Guiada por el camino de su curiosidad y deseo, Analía comienza a frecuentar una Mezquita. Al azar elige el nombre, "Habiba Rafat" para sí, y bajo esta identidad vivirá nuevas experiencias.

Consigue trabajo en un supermercado árabe. Vive sola por primera vez. Acompañada de su amiga Yasmín llega a ser parte de la comunidad islámica y se enamora... pero...

¿Cuál es el límite de sentirse uno mismo bajo una identidad inventada?

## SYNOPSIS

"Habi, the Foreigner" is a story about the search for identity and a winding path towards that encounter. Analía is 20-year-old girl from a small town in Argentina who travels to the city of Buenos Aires to distribute some crafts. While doing so, she accidentally stumbles into a Muslim funeral. Disconcerted, though fascinated, she participates in the ritual and receives some of the deceased woman's belongings.

Her task unfinished, Analía postpones her return. The city makes her feel like a foreigner and awakens in her the sense of a dormant freedom.

Guided by her curiosity and desire, Analía begins to frequent a Mosque. By random chance she chooses the name "Habiba Rafat" and with that identity lives out new experiences.

She gets a job at an Arab supermarket. She lives alone for the first time. With her friend Yasmín, she becomes part of the Islamic community and falls in love... but ...

What is the limit to feeling oneself when one is living with an invented identity?

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**MARIA FLORENCIA ALVAREZ**

## BIOFILMOGRAFIA

Nació en 1977 en Buenos Aires donde vive actualmente.

Su cortometraje *Sobre La Tierra* (2003) tuvo su premier internacional en el International Film Festival Rotterdam y obtuvo 14 premios internacionales.

*Perro Negro* (2005) obtuvo la Primera Mención en el BAFICI y participó de la Competencia Oficial de 43º Festival Internacional de Cine de Gijón y Rencontres Cinémas d'Amérique Latine de Toulouse.

*Nena* (2010) compitió entre otros, en ZINEBI, 52º Festival Internacional de Cine Documental y Cortometraje de Bilbao, 22º Festival Internacional de Cortometrajes de São Paulo y 13º Belo Horizonte International Film Festival donde obtuvo los premios "Mejor Actriz" y "Mejor Cortometraje".

"*Habi, la extranjera*" es su primer largometraje.



## BIO/FILMOGRAPHY

MARIA FLORENCIA ALVAREZ was born in 1977 in Buenos Aires, Argentina, where she currently lives. Her short film *Upon the Earth* (2003) premiered internationally at the Film Festival Rotterdam, and has won 14 international awards.

*Black Dog* (2005) won an Honorable Mention at the B.A.F.I.C.I., and was included in the Official Competition of the 43<sup>rd</sup>. International Film Festival of Gijón, Spain, and the Rencontres Cinémas d'Amérique Latine of Toulouse, France.

*Girl* (2010) competed, among others, in the 52<sup>nd</sup>. ZINEBI, the International Documentary and Short Film Festival of Bilbao, Spain; the 22<sup>nd</sup>. International Short Film Festival of São Paulo, Brazil; the 13<sup>th</sup>. Belo Horizonte International Film Festival, also in Brazil, where it won the awards for "Best Actress" and "Best Short Film".

"*Habi, the Foreigner*" is María Florencia Alvarez' first feature-length film.

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Dónde reside la identidad? En qué medida el contexto donde nacimos y fuimos criados define quiénes somos? Por qué el anonimato, la inmersión en un mundo desconocido, despertó siempre en mí una sensación de libertad? La posibilidad de ser otro, de redescubrirme despojada de las expectativas de los demás y de las mías propias. Como si la ausencia de esas miradas sobre mi persona me brindaran la posibilidad de revelarme de manera más genuina. Son preguntas que me acompañan desde hace tiempo y cuya raíz intenté indagar con "Habi, la extranjera". Allí, es el velo islámico sobre el personaje de Analía el que le propone un paréntesis de anonimato y la posibilidad de explorarse sin un entorno que la defina.

Where does identity reside? To what degree does the context where we were born and raised define who we are? Why have anonymity and immersion in an unknown world always awakened me a sense of freedom? The possibility of being someone else, of rediscovering myself stripped of others' expectations and even of my own. As if the absence of those gazes directed at my person would offer the possibility of being revealed more genuinely. These questions have long accompanied me, and I sought to explore their roots with "Habi, the Foreigner". There, the Islamic veil covering the character Analía offers her a parenthesis of anonymity, the possibility of exploring herself without an external context defining who she is.



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## ELENCO/ CAST

Analía / Habi **Martina Juncadella**

Hassan **Martín Slipak**

Yasmin **Lucía Alfonsín**

Margarita **María Luisa Mendonça**

Horacio **Diego Velazquez**



## EQUIPO TÉCNICO/ CREW

Screenplay and Direction **María Florencia Alvarez**

Executive Production **Paula Zyngierman**  
**Matías Mosteirín**

Executive Production **María Carlota Bruno**  
**Mauricio Andrade Ramos**

Director of Photography **Julián Apezteguía**

Editor **Eliane D. Katz**

Sound **Catriel Vildosola**  
**Roberto Leite**

Art Direction **Graciela Galán**

Composer **Santiago Pedroncini**

Producers **Lita Stantic**  
**Hugo Sigman**  
**Walter Salles**

Production **Lita Stantic Producciones S.A.**  
**K&S Films**

Co-production **Videofilmes Produções Artísticas**

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### LITA STANTIC

She has an extensive experience in the film industry.

In 1978 she produced *La Isla* and *Los Miedos*, directed by Alejandro Doria and as of 1980 the films of María Luisa Bemberg: *Momentos*, *Señora de Nadie*, *Camila*, *Miss Mary* and *Yo, la peor de todas*.

In 1993 she directed and produced *Un muro de silencio*.

Since 1997 has promoted and spread the work of the new generation of the argentinés directors. She produced, among others, *Dársena Sur* (Pablo Reyero), *Mundo Grúa* (Pablo Trapero), *La Ciénaga* (Lucrecia Martel), *Bolivia*, *Un Oso Rojo* (Adrián Caetano), *Tan de repente* (Diego Lerman), *La Niña Santa* (Lucrecia Martel), *Hamaca Paraguaya* (Paz Encina), *Cordero de Dios* (Lucía Cedrón), *Café de los Maestros* (Miguel Kohan) and *Diletante* (Kris Niklison).

Her recent production *Habi, the Foreigner* (ópera prima by María Florencia Alvarez) will be presented internationally in Panorama Section of the Berlin Film Festival.

In tribute to her career, she received the following awards: the Prince Claus (Netherlands), Rezzónico (60<sup>th</sup> Locarno IFF), Astor de Oro (Mar del Plata IFF), Silver Mayahuel (Guadalajara IFF), Konex Platino Award (Argentina). A retrospective of her films was made in Paris, New York, Geneva and Friburgo.

In August 2012 she was named Outstanding Personality of Culture by the Legislature of the City of Buenos Aires.