

Resisting from the beauty of the daily life as a way to be in the world

ONE FILM BY HELENA BENGOTXEA

PETRUS

NON-FICTION FEATURE FILM

93'-52' / COLOR 4K / 2024

FORMAT: DCP

ESTIMATED RELEASE DATE: 2025

SCRIPT AND DIRECTION: Helena Bengoetxea Guelbenzu

DOP: Rubén Marcilla López de Dicastillo

ORIGINAL SOUNDTRACK: Iñigo Pérez Artieda

EXECUTIVE PRODUCTION: María Guzmán Ligorit / Itziar García Zubiri / Haruru Filmak

PRODUCED BY

HARURU
filmak

WITH THE SUPPORT OF

Gobierno
de Navarra



Nafarroako
Gobernua



innova**cultural**



PM9
producers meet producers



SHORT SYNOPSIS

Joseba, a stone artist, sculpts exclusive pieces of art for the world of gastronomy with a success that has crossed borders. Immersed in an exclusive market where art and culture are only within the reach of a few, Joseba is determined to maintain the craft of artisanal stonecutters in an increasingly computerised world. Simeón, a retired teacher with a passion for rural Romanesque art, barely maintains the Petrus museum, a tiny and exciting cultural project in the middle of nowhere. Elsa, mayoress of the area, has made the survival of the Izagaondoa valley, in Navarre, her crusade, regardless of political parties. The paths of Joseba, Simeón and Elsa come together, path in which, each in their own way, they make everyday life a form of resistance.



LONG SYNOPSIS

Surrounded by mountain tracks and typical Basque farmhouses (*caseríos*), Joseba Lekuona has been working in his stonemason's workshop for more than 30 years, determined to continue living from traditional stone carving and not to follow other more conventional -and boring- paths, like almost all his classmates at the School of Stonemasonry in Pamplona, which has now disappeared. Joseba does not really know why he continues to be a stonecutter, and sometimes believes that the stones chose him.

Shut away most of the time in his workshop in Usurbil (Gipuzkoa) near San Sebastian, Joseba does not have much time to exchange impressions or receive visits, with the exception of the odd eccentric client who wants to observe how he works on site; this serves as inspiration for the "creative stoneworker", as he calls himself on his website. He has been experimenting and researching with stone for years, but would never have imagined that his philosophy on the gastronomic experience of eating in marble tableware could achieve such international projection and fame; he now sells collections to Michelin-star restaurants and exclusive boutiques in Basque Country. This has allowed him to enjoy a more relaxed lifestyle and work on the pieces that he really likes, although he sometimes misses the challenges he used to face in the past when he did not have a lot to lose.

This is how he joined forces with Simeón Hidalgo, determined to build a museum on the career of the master stonemason Petrus in the Navarrese valley of Izagaondoa, around the 12th-13th centuries. A scholar of Petrus since 2010, Simeón contacted Joseba Lekuona to see if he could help him with the cutting of some reproductions of Petrus' work, sculptures on display in his museum in the small village of Lizarraga de Izagaondoa. Now, 10 years after this peculiar relationship began, Simeón calls Joseba again to create new pieces by the mediaeval artist: one of the capitals of the front of the church of Santa Maria in Vesolla, an abandoned manor of which only a hermitage remains standing, restored in 2012, and which can only be accessed by a track not suitable for any vehicle.

Elsa Plano, mayor of Izagaondoa for the past 19 years, works with a vocation of service to an ever-shrinking community. Energetic and optimistic, Elsa is determined to keep alive the cultural heritage of her surroundings, researching and promoting the Romanesque route of Petrus as a way of putting Izagaondoa and its people on the map. But things have not been easy: at the age of 40, in addition to her health problems, the lack of attention to a tiny valley of only ten villages and the constant tensions with the institutions, there are her differences with the Petrus Museum, a space of which Simeon is the soul that maintains it but with whom she does not seem to understand either. Because for Elsa, the interpretation of the medieval master is not correct, and she categorically affirms that Petrus was a woman.

CREDITS

Characters
Joseba Lekuona
Simeón Hidalgo
Elsa Plano

Gemma Morraja
Ramón Perisé
Joanes Mathiuet
Blanca Larrea Requejo
Adur Lekuona Chueca
Larraitx Sasiain Sesma
Garazi Lekuona Sasiain

Script & direction	Helena Bengoetxea Guelbenzu
Executive production	María Guzmán Ligorit Helena Bengoetxea Guelbenzu Itziar García Zubiri
Original Soundtrack	Íñigo Pérez Artieda Germán Carrascosa
DoP	Rubén Marcilla López de Dicastillo
Editing Sound editing & mixing Color & VFX Artist foley	María Calle Guerrero Daniela Fung Macchi Joaquim Torrens / CLAU Creative Amaya Soler
Production	María Guzmán Ligorit Helena Bengoetxea
Direct sound	Kristina Esteban Blanco Danel Ciaurriz Daniela Fung Macchi
2. Unit Assistant cameraman	Iñaki Alforja Sagone Aritz Gorostiaga Eskubi
Sound assistant Aerial shots	Juan Felipe Iván Fernández Iturrizar / Hidrone Northwards
Mixing studio Sound effects	Antaviana Films BlackSheep Estudio

Live music performers

Calina de la Mare
Al Macualay
Jaime Cristóbal
Germán Carrascosa
Íñigo Pérez Artieda

Music recording and mixing

Íñigo Pérez Artieda
Estudios Lunula

Recording assistant

Francisco J. Marcén

With the support of
Gobierno de Navarra

With the participation of
Producers meet Producers
Crea SGR

This film is part of the multidisciplinary project "Petrus", supported by
Innova cultural / La Caixa Foundation / CAN Foundation






LETTER OF INTENT

Rubén Marcilla, a partner in Haruru Filmak, was Joseba Lekuona's fellow stonemasonry student, perhaps the only person from that class who makes a living as an artisanal stoneworker. A few years ago, he moved to near by Gipuzkoa to dedicate himself to stonecutting in his "txoko" (cosy corner) in Urnieta surrounded by sheep, typical Basque farmhouses, green meadows and the odd motorway full of cars and trucks. That is how I got to know Joseba Lekuona and his history of collaboration with Simeón Hidalgo, how I learned about the existence of a museum project in Navarre -in a village that I could not even place on the map. to which the local population has contributed with passion but, at the same time, looks at with suspicion.

And so the idea for this film also arose, and I am especially fascinated by the contrast of the characters who, at the same time, connect from the resistance: Joseba in his efforts to maintain a trade from his way of understanding art, Simeon promoting a small museum that treasures part of the medieval culture in a place whose life is fading, like the carvings of Petrus, and Elsa, the mayor determined to keep alive an increasingly depopulated environment.

Modernity and past, luxury and depopulation, pieces cut almost industrially and others that are cultural heritage but whose forms are hardly recognizable due to the passage of time and neglect. The story of these very different people (or maybe not so much) shows us the paradox of the modern world in which the big cities dominate over an increasingly forgotten rural landscape, in which capitalism has converted art into an industry and genius into money. A story of resistance that urges us to get to know our cultural past, which is, in turn, a space (in this case rural) to make visible, a treasure we need to explore –in terms of fixing it in our memory– through our eyes and ears. And, above all, to achieve an emotion that our senses and our critical spirit can awake at the same time.

PRODUCER'S NOTES



The apparent simplicity of “Petrus” hides several complex and transcendental stories. It is not a spectacular story that dazzles us with facts. Quite the contrary: we make the journey little by little, in an eminently sensory proposal, savoring the passage of time in order to approach these issues. 800 years ago, the master Petrus wrote his name on the carved stone at a time when the gesture of signing the artistic work was an anomaly. Today, when we conceive modern art as the space of the individuality of artistic genius, the signature is the detail that conditions the economic value of the modern work. Joseba Lekuona, the stonemason protagonist of our story, still oscillates between the two extremes 800 years after Petrus. Is it possible to think of success and work as a stonemason in the 21st century?

Success. Rise and fall. In the village of Guerguitiaín, where the most genuine artistic work of Petrus is located, only the church remains standing. How did the village that built it disappear? To endure. Elements that are still there determined to stand upright among ruins and wheat fields. In the face of the gradual disappearance, the will of its inhabitants to continue living in a living valley despite the clear and inevitable process of depopulation in which they find themselves, less than 30 kilometers from Pamplona. How does one live in a place so accessible and at the same time so unknown?

MARÍA GUZMÁN LIGORIT

executive producer



A graduate in Humanities from the Universidad de Navarra with a specialisation in Cultural Management and a Master's degree in Cultural Management: Music, Theatre and Dance from the Universidad Complutense (Madrid). She has worked as a production and art direction assistant in short films and several videoclips, and as a cultural manager for public institutions and bodies. She has also worked as a producer in reference events such as the Seminci (Valladolid Film Festival), the San Sebastian International Film Festival (SSIFF), the Edinburgh International Film Festival and the Punto de Vista documentary film festival. She is currently the production manager of the documentary "Drogas. El documental", by Natxo Leuza.

ITZIAR GARCÍA ZUBIRI

executive producer



Creative producer, active since 2003, of different formats and styles. From fiction and documentary films, TV programmes and series, to audiovisuals for museums and film and music festivals. For 12 years he has directed the production of projects for "Arena Comunicación". Producing works, such as "Cholitas", "Pura Vida" or "Muros", which have led him to shoot in nearly 30 countries, getting involved from their development to their international multi-window distribution.

As an independent professional, he combines the development and production of Documentary and Fiction, with the training and mentoring of institutions and professionals.

HELENA BENGOTXEA GUEL BENZU

script & director



A filmmaker and journalist, with a Master's degree in Feminism Studies (Universitat de Barcelona - DUODA) and a Master's in Audiovisual Communication (EHE-UPV and EITB). She is a member of the first graduating class of the Master's Course in Creative Documentary Filmmaking at EICTV (Cuba). She has created audiovisual projects with NGOs, museums, several groups and social entities on themes such as feminism, historical memory and development cooperation/education, among others. Some of these works have been selected in different international festivals. She has worked on a range of trans-media projects and audiovisual laboratories at Centre La Bonne in Barcelona since 2005. She also works as a creative producer on several of her production company Haruru Filmak's projects.

HARURU FILMAK is a **cooperative production company** based in Pamplona (Navarre, Spain) that was founded by Rubén Marcilla, a filmmaker with years of experience in the audiovisual sector, and Helena Bengoetxea, journalist, director and producer. The production company is a partner of NAPAR (audiovisual production from Navarre), which belongs to the PIAF production company network, in Spain.

With a committed and eminently **social vision**, HARURU FILMAK performs work and services for associations, groups and cultural spaces, but hi's customer base is varied and includes public entities, companies, individuals, associations and NGOs such as UNICEF, Pamplona City Council, Institute of Memory of Navarre, Ethnographic Museum of the Kingdom of Pamplona, Government of Navarre, etc.

Although most of its work focuses on its own **documentary projects and multidisciplinary proposals**, as well as promoting the production of films led by women filmmakers. Its film projects are supported by the Government of Navarre, the Basque Government, Department of Nouvelle Aquitaine (France), Euroregion NAEN, La Caixa Foundation and CAN Foundation, PAC (Association of Audiovisual Companies of Catalonia), EITB, Kanaldude TV, and Centre Nationale de la Cinematographie (CNC), among others.



Only the neighbourhood saves itself RUBÉN MARCILLA (19' / 2020)

During the months of confinement in the spring of 2020, collectives and neighbourhoods in the Casco Viejo of Pamplona (Navarra) organised themselves to respond to the needs of the situation, and built solidarity networks to help in the most everyday situations, care and even moments of leisure. Let it not be forgotten.

Bizitza birsortzen (Recreating life) HELENA BENGOTXEA (31' / 2018)



What was life like in a small valley in Navarre 80 years ago? The inhabitants of Olloibar take part in this recreation. In front of the cameras, they recreate the daily life of the early years of the 20th century, always from the perspective of women.

Matryoshkas, girls of war Helena Bengoetxea (74' / 2022) HARURU FILMAK - SINCRO - PIRAMYDE (Spain-France)

DISTRIBUTION



Nortarzünak (The Characters) Elsa Oliarj-Inès (100' / 2025) HARURU FILMAK - LIMBUS FILMAK SOLENT - PALETTE TERRE (Spain-France)

POSTPRODUCTION



Seven Burials María Calle Guerrero (90' / 2027) HARURU FILMAK - CINEMAMUNDO (España-Colombia)

DEVELOPMENT



Humble Dreams Isa Sáez Pérez (15' / 2026)

PRE-PRODUCTION



TARGET

Our potential audience is focused on an audience of medium / high cultural level, with not only artistic but also social concerns, with interest in current issues, as is the case with the issue of depopulation in the rural world. In short, an adult audience with a certain level of education and consumer (sporadically or habitually) of cultural products.

WHAT ARE WE LOOKING FOR IN OUR FILM?

Our priority is to find a distributor (or distributors) with the appropriate sensibility for this type of authorial works, for its diffusion in the festival circuit and/or theatrical release, and at the same time we are looking for the diffusion in VOD and TV (a 52 min. version will be elaborated for this purpose). We believe that our film also has international potential, especially in Europe, because of the themes it deals with (art, depopulation, ways of life, etc.) and because it was shot in France.



Locations:

IZAGAONDOA, UNCITI, ABAURREA (NAVARRA)
URNIETA, DONOSTIA (GIPUZKOA)
BIARRITZ (BASQUE COUNTRY)
PARADELA (LUGO, GALICIA)
CLUNY ABBEY (FRANCE)

Trailer:

<https://vimeo.com/431644993>

CONTACTS

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