



OFFICIAL SELECTION
INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2019

FABIANA

A film by BRUNNA LABOISSIÈRE

ARTEMÍSIA FILMS PRESENTS FABIANA — CAST FABIANA CAMILA FERREIRA & PRISCILA CARDOSO RESEARCH BRUNNA LABOISSIÈRE, ELOY SAN CARLO & FÁBIO ALCAMINO VISUAL ART GUILHERME MINOTI
COLOR GRADING MARINA FRANZOLIM MIX CAETANO COTRIM DE BLASIIS SOUND POST-PRODUCTION CINEMÁTICA AUDIOVISUAL SOUND DESIGN CAIO GOX PRODUCTION ASSISTANT FÁBIO ALCAMINO
POST-PRODUCTION COORDINATOR BRUNNA LABOISSIÈRE PRODUCTION BRUNNA LABOISSIÈRE & FERNANDO PEREIRA DOS SANTOS EXECUTIVE PRODUCTION BRUNNA LABOISSIÈRE, FERNANDA LOMBA &
FERNANDO PEREIRA DOS SANTOS ASSISTANT EDITOR BRUNNA LABOISSIÈRE EDITOR BRUNA CARVALHO ALMEIDA PHOTOGRAPHY, SCREENWRITING & DIRECTION BRUNNA LABOISSIÈRE

www.fabianafilme.com // @fabiana.filme



Funded through
Este projeto é selecionado
RUMOS
Itaú Cultural



Distribution
 olhar
DISTRIBUIÇÃO

Produced by
artemisia
filmes



Coproduced by
SENDERO
FILMES



Post-production support
CINEMÁTICA
AUDIOVISUAL



ancine
Brazilian Film
Agency



fsa
Fundo Setorial
do Audiovisual



BRDE
BRASIL
FUNDO SETORIAL
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DO AUDIOVISUAL

Sponsored by
MINISTÉRIO DA
CULTURA



BRASIL
2014

Synopsis

Fabiana, a trans woman, lives as a nomadic truck driver all over Brazil for more than thirty years. Now she is approaching retirement and should leave behind her adventures on the road.

Country

Brazil // Brazilian States: Goiás, Tocantins, Pará, Bahia, Pernambuco, Ceará, Rio Grande do Norte, Minas Gerais, Rio de Janeiro, São Paulo.

Genre

Documentary

Running
time

Year
2018

89 min



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Festivals

International Premiere in January 2019:

> International Film Festival Rotterdam, Bright Future Competition

Some Brazilian Festivals which the film has been screened in 2018:

> Olhar de Cinema - Audience Award

> Festival de Brasília do Cinema Brasileiro - Festival of Festivals Section

> São Paulo International Film Festival

> Panorama Festival - Best Film Award at Cachoeira Competition

> Mix Brasil Festival - Brazilian Panorama Section

> For Rainbow Festival - Best Documentary Award

Production and Partnerships

Produced by Artemisia Filmes and coproduced by Sendero Filmes, "Fabiana" was funded through Public Call Rumos 2015-2016, from Itaú Cultural and Public Call PRODAV 01/FSA. It will be released in Brazilian theaters in 2019 - distribution by Olhar Distribuidora -, and also in the CINEBRASILTV Channel. For international distribution, we have the partnership with the sales agent ZAG.



Reviews

"Without any pedagogy or journalistic didacticism, the narrative arch builds up organically as the relationship between both women [Fabiana and director] becomes stronger. Like in popular oral culture, Fabiana is a story based on encounter, chance and the process of listening and of exchange with the other. Drift-narrative, fragmented and fluid, structures itself lacunarily through an editing form that weaves like the thread of memory. Built through free association, Fabiana takes form in front of the spectator little by little. It is interesting to see that the film begins with Fabiana sleeping, as if the narrative worked under the logic of the protagonist's oneiric universe."

[Bárbara Bergamaschi / Revista Beira](#)

"Debutant director Brunna Laboissière delivers an outstanding piece amid the effervescent LGBTQI cinema scene, distancing itself from the usual narratives that focus on facing bigotry and/or the process of discovery and affirmation. Traveling across Brazil, riding on the passenger seat of Fabiana's truck, Brunna creates a portrait meant to go beyond well explored gender matters, without dealing with negative impressions from other people about her character in the foreground, presenting a much more sentimental than identity profile."

[Taiani Mendes / Adorocinema](#)

Other reviews:

[Fabiana na Estrada - Luis Zanin \(Portuguese\)](#)

[7º Olhar de Cinema | Fabiana | Mostra Competitiva / Cineterno \(Portuguese\)](#)

[Desistfilm/Peru \(Spanish\)](#)

"The filmmaker scopes a script of singular richness, which puts her material toe to toe, qualitywise, with its best contemporaries in that aspect. The editing work and the choices that come from it shape the script and guide our perception regarding that woman, gently unveiled in a unique way. Presented this way, it opens an even greater array of possibilities for the narrative, creating lacunas that won't be directly filled - which is one of the film's sources of charm."

[Francisco Carbone / Cineplayers](#)

"The complexity of the character is amplified by betting in filmed encounters, fruits of the persistent and affectionate proximity established between protagonist and filmmaker (and, consequentially, the camera). Even if a good part of the film takes place inside the cab of a truck, there's a big sense of freedom deriving from the stories being told and, above all, from the power of Fabiana's image, disallowing stereotypes and responding with inspiring delicacy to the challenges that life had in store for her."

[Curatorship - Olhar de Cinema International Film Festival](#)



Director's Statement

*"As you set out for Ithaka
hope the voyage is a long one,
full of adventure, full of discovery.
[...]
Keep Ithaka always in your mind.
Arriving there is what you are destined
for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the
island,
wealthy with all you have gained on the
way,
not expecting Ithaka to make you rich.
Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now."*

"Ithaka", by Konstantinos Kaváfis*

I found this poem years after my first hitchhiking trips, during the making of my first feature-film, the documentary-road movie *Fabiana*. It translates, at the same time, the experience of hitchhiking, the protagonist's life, and the process of making a road movie.

In 2006, I migrated from Goiânia to São Paulo, when I started with my hitchhiking trips, wanting to also know the roads that took me to my destinations. Each car or truck that stopped for me was a new universe of personal stories, which paired with the landscapes passing

by the window during the journey. With these stories, it would be possible to put together some sort of oral and sentimental cartography of the places we went through.

Many of those who stopped to offer me a ride were truck drivers, all men. In general, they give rides to be able to talk, to ward off solitude and to make time feel less sluggish. Nevertheless, in one of these times, when I hitched for a ride, in 2012, a woman, driving a big truck, stopped: it was her, Fabiana. We went from São Paulo to Brasília in a two-day haul. Along the way, she told me many of the stories she had lived on the road. With her thick accent from the interior of Goiás, she reminded me of the Goianian storytellers that prose about the simple things of the everyday life.

Born in Jataí, a small town in the southwest of Goiás, Fabiana started discovering herself as a woman while she was still a little girl. Because of her father's narrow-mindedness when it came to accept her as such, in her twenties, she moved to Goiânia, where she worked as a mechanic before becoming a truck driver. Some hours into our trip together she disclosed: "Can I tell you something? I actually like women!". Then she went to talk about her adventures on the road. It was in the world of trucks - the most unexpected, one would argue - that she asserted her gender and sexuality. Not from a stance of defense and resistance against prejudice but, mostly, of defiance.



* C.P. Cavafy, *Collected Poems*. Translated by Edmund Keeley and Philip Sherrard. Edited by George Savidis. Revised Edition. Princeton University Press, 1992

I got off in Brasília, with her stories resonating in my mind, and the interest in making a documentary with her started to grow. Early on I understood it wouldn't be a documentary of interviews performed in isolated encounters. It would be more interesting to make a documentary coming from an immersion in Fabiana's reality. Like this, I would be able to delve deeper into her universe, letting that precious kind of time, which exists when we travel kilometers on end, allow the manifestation of that which was hidden and, through free association, could pop into memory.

We kept in touch over the phone and, in 2015, we met in a gas station in the outskirts of Goiânia, where she told me she was in the process of requesting her retirement papers. At that time, I knew a crucial moment was coming: her last trips, in which I had to be her companion, through the end of that part of her life, before she left the roads for good.

I started preparing myself for Fabiana's last great trip, which took 28 days, across 11,000 kilometers. As soon as we took the road, as I had come to expect, she started telling me other stories of her adventures. All in its own time, between a cup of coffee and a cigarette, with her eyes fixed in the horizon, silent, and, suddenly: "Oh, Brunna, I remembered something..." So, a new anecdote would begin. Sometimes, I would say something that, only many kilometers later would tap into her memory - more stories would. Also, I would encourage encounters with other people, or a stop at a specific place,

to find out what other unpredictable and priceless things would ensue.

The result was a documentary where the spectator gets to know Fabiana little by little, as she becomes more and more comfortable and narrates her stories, sometimes directly to me, sometimes talking to friends we find along the way. The elements of her past and present emerge gradually, giving out the pieces of a mosaic that could represent her life. This aspect, opposed to a biography intended to cover every gap in her life, is reinforced because Fabiana never tells her stories in full, always leaving something between the lines. Even when she discloses much to us, she nourishes pauses of silence, in which she ponders present or past matters, which makes her an even more enticing individual.

I believe the position I assumed contributed to build up some kind of confidence between us. A confidence that allowed Fabiana to also point out what she thought it was interesting to film, taking charge in what is represented in her own film. That, summed to the spontaneity with which she shares her stories, paved the way to discover and respect the way she wanted to be portrayed.

However, a little further along the way, a second passenger gets in the truck: Priscila, who came to deconstruct the image Fabiana tried to construe for herself in the first part of the journey, bringing more complexity and humanity to her universe. Feel invited to see the film for yourselves.



Main crew

Cast

Fabiana Camila Ferreira
Priscila Cardoso

*Direction, Script,
Photography and sound recording*
Brunna Laboissière

Editor

Bruna Carvalho Almeida

Assistant Editor

Brunna Laboissière

Production Coordinator

Brunna Laboissière

Producers

Brunna Laboissière
Fernando Pereira dos Santos

Executive Producer

Brunna Laboissière
Fernanda Lomba
Fernando Pereira dos Santos

Assistant Producer

Fábio Alcamino

Screenplay and editing consultants

Lia Kulakauskas
Maria Clara Escobar

Trans Feminism Consultant

Helena Vieira

*Consultants from Ateliers Varan in a
Documentary Project Lab, 2015*

Adriana Komives
Catalina Villar
Daniele Incalcaterra

Consultant / Rough Cut Lab DocSP 2017

Claire Atherton

Sound Designer

Caio Gox

Sound Mixer

Caetano Cotrim

Color Grading

Marina Franzolim

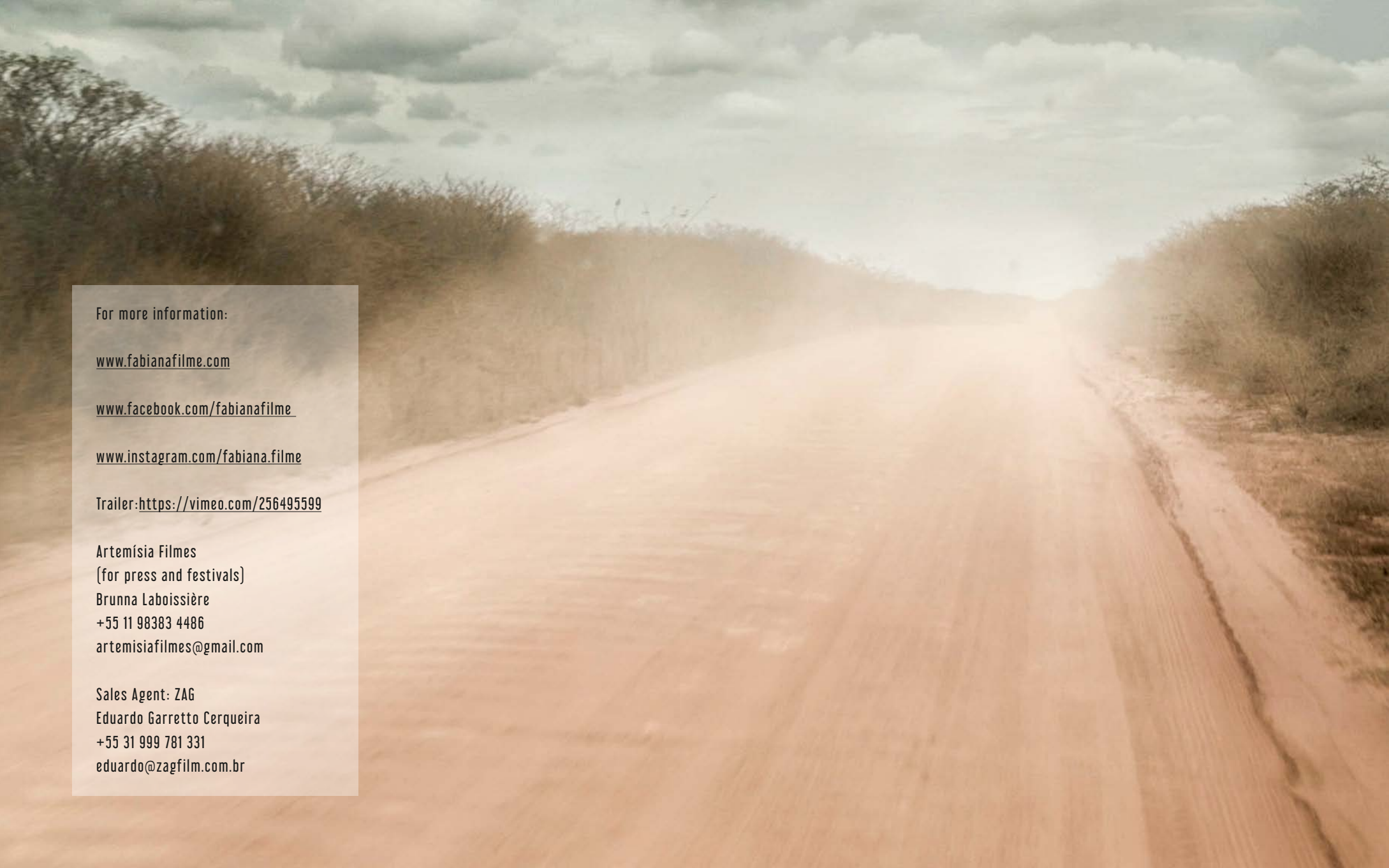
Visual Art

Guilherme Minoti
Brunna Laboissière

Director's Biography

Brunna Laboissière is a Brazilian director of documentaries. In 2018, she finished her first documentary feature film: "Fabiana", working as director, screenwriter and producer. She started her career in cinema working in short movies as a producer assistant and photographer. In 2016, she founded the producer company Artemisia Filmes focused on independent and author cinema. She graduated in Architecture and Urbanism from the University of São Paulo.





For more information:

www.fabianafilme.com

www.facebook.com/fabianafilme

www.instagram.com/fabiana.filme

Trailer: <https://vimeo.com/256495599>

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(for press and festivals)

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