

a Cinema Guild release



Opens Sept 9 at IFC Center in New York  
Opens Sept 16 in Los Angeles, Chicago and select cities

2022 / 99 min / 1.85:1 / DCP / 5.1 / Color  
In Spanish with English subtitles

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[http://www.cinemaguild.com/theatrical/dosestaciones\\_press.html](http://www.cinemaguild.com/theatrical/dosestaciones_press.html)

## **SYNOPSIS**

Winner of a Special Jury Prize at the Sundance Film Festival, DOS ESTACIONES follows iron-willed businesswoman María García (Teresa Sánchez), the owner of Dos Estaciones, a once-majestic tequila factory now struggling to stay afloat. The factory is the final holdover from generations of Mexican-owned tequila plants in the highlands of Jalisco, the rest having folded to foreign corporations. Once one of the wealthiest people in town, María knows her current financial situation is untenable. When a persistent plague and an unexpected flood cause irreversible damage, she is forced to do everything she can to save her community's primary economy and source of pride.

## **ABOUT THE PRODUCTION**

DOS ESTACIONES is director Juan Pablo Gonzalez's fourth film following CABALLARANGO, LAS NUBES and THE SOLITUDE OF MEMORY. The film is set in Atotonilco, Jalisco, where Juan Pablo was born and raised. This is his most personal as it captures a dire situation borne out of post-NAFTA Mexico, where the economic landscape has been changing at an unprecedented pace.

The film constitutes a contemporary portrait of the Mexican region of Jalisco, which has been iconized through its landscape, craft, music, and its cultural and religious rituals. As a result, this region exists in the Mexican imaginary principally as a stereotype. It is generally linked to extreme conservatism, static cultural and social practices, unchallenged gender roles, and political, cultural, and historical unawareness.

The urgency of the film is simple: the last of the artisanal tequileros are going away. It's our belief that we can help shape appreciation for the exceptional qualities of artisanal tequila, so that people may question their mass consumed tequilas by outsiders, such as Kendall Jenner's tequila 818, Nick Jonas' Villa One, Dwayne Johnson's Teremana Tequila, and most recently Mark Wahlberg's Flecha Azul.

The central arc and character of our lead María played by Teresa Sánchez, is inspired by several female business owners in Atotonilco who have attained prominence in a broadly macho culture, alongside Juan Pablo's parents' own experience as tequila ranchers confronting major economic crises in México and today's looming and ongoing corporate take-over.

Our process in making this film mirrors our commitment to let the place speak to us and shape the atmosphere of DOS ESTACIONES. Atotonilco has gone through rapid changes in the past twenty years and being from here has allowed us to have a more intimate approach. This is one of the main reasons that we decided to open the narrative of our script to the nonprofessional actors in the film: Rafaela Fuentes, Tatín Vera, José Luis Flores, Juan Carrillo, Vero Bolaños, and Juan Eduardo Fuentes Estrada, all of whom are a part of director Juan Pablo's life in one way or another.

Almost the entire cast and crew is from the Jalisco area of Mexico, the lone exceptions being producers Jamie Gonçalves and Ilana Coleman, who have been producing Juan Pablo's films in the region since 2017.

## **INTERVIEW WITH JUAN PABLO GONZALEZ**

by Lydia Ogwang

**You're based in California at the moment, but with your films, you keep returning home to the Jalisco Highlands. Can you tell me about growing up there, what the people were like, and your sense of how they relate to one another?**

When I was growing up in Atotonilco, Jalisco, I wasn't thinking about what it meant to live there. But now that I've been traveling quite a bit, and now that I have a young daughter, it's often on my mind. When I grew up it was shifting from being a very rural town to a community that was more aware of urban spaces. And this was not only in my hometown, but in the country in general; there was a national project of pushing these small towns to modernize. It was also a time, in the late 80s and early 90s when these ideas of rural versus urban, or industrial versus non-industrial, weren't as pronounced. What was more important to everyone was being present and learning from each other, learning from the work of others. Children had a lot of independence, we were outside all of the time. Being in contact with nature was something we did daily, on our own. It was very special. I remember though, that every time I left Atotonilco to travel to a bigger city, others would speak of people from my hometown as backwards or ignorant, the typical rural stereotypes. As a child that was a challenge, because you're suddenly made aware that you are different.

**One gets the sense from your films that you're acutely aware of how the place is changing and its vulnerability to forces of globalization, commerce, and political economy. Can you discuss your approach to capturing this place on screen, and how you're making sense of that transition from what it was then to what it is now?**

That's definitely a question I've been trying to answer through my work. There's been a material and political change. I was a kid right before the signing of The North American Free Trade Agreement (NAFTA) [in 1994], and one could already feel something was changing. Local politics were becoming something different, so much more aligned with national politics and politicians, and new industries and technologies were being introduced. With globalization came a modernization of morality and education. Subsequently, a huge exodus of people in rural places into the cities and to the U.S., partially born out of rural farmers and workers who did not have the means to modernize. So for me, coming back to my hometown means remembering how things were when I was growing up, and identifying the remnants of that past in rivers, certain landscapes, and old roads, as well as experiencing all of the new things that are happening and have happened since I left. Not to romanticize it, but I'm aware of the complex social dynamics and sensual characteristics of the community as it was, and I see how it's radically altered since I left, and in navigating those shifts, I find myself connecting to the land where this story is unfolding.

**Why did you decide to focus on a tequila factory, and how does this particular story speak to these shifts you're describing?**

For more than one hundred years different members of my family have been involved with tequila. The factory photographed in the film is run by my immediate family. Just during the last century, tequila transformed from an artisanal craft to a global industry involving some of the largest corporations existing today. And this is within the context of mostly rural communities. However, I'm not interested in the business itself, but rather the impact it's had on a community. What drew me to María is that, on a human level, I see her as someone who became trapped as a result of globalization. And what I find especially compelling is that María comes from this place. She is not a transplant from Mexico City, Guadalajara, or the U.S.; she is someone whose bloodline has been rooted here for centuries. She comes from a family that went from being farmers, to artisans, to traders, and eventually became big business people. Not in the contemporary meaning of that

term—her family did not aspire to be a global corporation—but they had real ambitions to sell their product around the country and eventually the U.S.. They had dreams that this process of industrialization was going to take them and this community to a place of abundance, and that they would become an economic pillar for the community, that everyone would have more because they have more. But the reality is that in this perverse corporate world, they cannot compete. María represents the people who, for a couple of decades, found vast abundance, and operated with a loyalty to their communities, but who were then devoured for their inability to compete. This film is about her existential conundrum, the impossible conflict she finds herself in; giving up and selling or continuing to fight.

**Your lead actor Teresa Sánchez, who plays María, is incredible at expressing this quiet power and depth. How did you meet, and how did your collaboration work?**

Teresa is a professional actor and a very special person who has appeared in many Mexican films, although this is her first time playing the lead role in a feature. I was a fan of her supporting performances and reached out in 2016 when I was making a fiction short called “La espera.” She ended up playing the main character in that project. But even before that, around 2014, I had been conceptualizing DOS ESTACIONES and I couldn’t figure out who the main character of the film was. But when I met Teresa, I felt like I found the character. Then I started writing the film with my wife Ana Isabel Fernández and Ilana Coleman. In the summer of 2017, our team met with Teresa in Jalisco to film some things with her. I described the character to Teresa without anything written down, and she just played the role. It was during this trip that Teresa met Rafaela, who was then and continues to be the factory’s actual administrator, and they formed a very deep connection. We decided then that they would be in the film together, and they continued to develop their relationship over text and calls. It was an important part of the process for Teresa. Our writing unfolded in a similarly organic way. We would shoot and write, and shoot and write, and so many of the images you see throughout the film come from 2017, 2018, and 2019 shoots. Then in 2020, we had a more intense five week production to cover dramatic elements from the script.

**There’s a brilliant constellation of characters that make up the rich community surrounding María, such as Tatín and Rafaela. Can you talk about your casting process? Did all the actors know one another going into the final production?**

For my process, it’s more important to spend time with the people I’m working with than to actually shoot with them. The making of the film involves sharing moments and impressions and ideas long before embarking on production. I met Tatín Vera while shooting my documentary Caballerango, also in Atotonilco. She was doing the make-up for a character’s wedding, and while that scene did not end up in the film, she and I immediately bonded. Every time I would go home, I would visit Tatín, and we would often talk about collaborating. Bringing her into the conversation with Teresa and Rafaela was essential to conceptualizing this film. I don’t create characters and stories out of thin air. While we had to create a script in order to secure funding, we reduced everything to an outline for production. The actors never read that script but knew the structure, the locations, and the general direction, but the dialogue was written together during the rehearsals. The actors would bring their own ideas to the table, and we worked with our acting coach Diana Sedano to integrate their ideas and help them embody their decisions, so they could become their fictional selves.

**In the film, we get a small sense of the many expressions of queer identity and queer relationships that are part of the fabric of María’s community. Can you talk about this aspect of the film, and how you and your actors approached the telling of these stories?**

The culture in the region and the tequila industry itself have traditionally been linked with conventional ideas of manhood and masculinity. We worked with Teresa, Tatín, and Rafaela to

create characters that would challenge this notion. In the case of Tatín, for example, we all decided—together with Tatín—that the film would work to build a character that portrayed her as she is in her community. Tatín is a hairdresser, she is openly transgender, and she has constructed a life in this community that involves her mother, father, brother, and sister. And they, minus her father who passed away, were all involved in the film. This is also her actual salon, and the real casino she goes to with her mom on weekends. It was necessary for us to get away from stereotypical depictions and show her living her life as she actually does. For María's character it was a slightly different approach because she is fully fictional, although based on real people I know. We knew Teresa would be the absolute best performer for our main character: women are deeply involved in the tequila industry, and have had prominent roles in its history that, in many cases, have been sequestered and appropriated by the men around them. So, we knew that Teresa would play María and that María would be female, but we wanted to write a character whose gender expression was far from what are considered to be the typical expressions of femininity in Los Altos de Jalisco. At the same time, in order to survive in this male dominated world, María has had to perform the way she does: as strong, dignified, and withholding. Everything we see of her sexuality is what she allows us to see. We go where María goes and, at this point in her life, that is as far as she goes. That's the reason that her relationship to Rafaela remains ambiguous, and it's also important to acknowledge there are multiple forms of desire and love, and people act out these feelings in different ways.

**While you developed this film for many years, you shot many of the narrative scenes in 2020. How did COVID-19 impact the production? What did you learn about your own filmmaking practice in the process?**

In order to pull this off, we had to reduce the crew size from around around 50 to 35 people, which was still the largest crew I've ever had, and reallocate funds for COVID protocols. Jamie Gonçalves, Ilana Coleman, and Bruna Haddad—the main producers of the film—were so important for all of this to work. They were very open to any suggestions I had about changes in our shooting plans. I also had to be very open with them when they expressed to me what was possible and what wasn't. I am so indebted to them for accompanying me in this process in such a loving and committed way. And then we all had to live together in the same place for three months, with some fairly rigid rules in place to keep everyone safe. While unexpected, this was actually a beautiful development, as we became much more of a family, with all the good and all the complications that can bring. People who had never worked together became incredibly close. We would just create these moments and shoot them. Afterwards, Lívia Serpa and I edited the film as we would edit a documentary: we built the narrative in the edit. The original outline changed in significant ways. The beginning ended up being the end, for instance. As a director, I realized I need so much less than I thought I would. I also came to understand that there's very little difference between me as a director of fiction and as a director of nonfiction.

**As in your previous films, the cinematography is really striking: we see these vast, stunning landscapes, yet there remains a strong sense of intimacy in that vastness. I'm wondering if you could speak to the visual tone of the film, the decisions you made around it, and how you embraced both documentary and non-documentary photography styles in constructing DOS ESTACIONES.**

The way we constructed the visual language of the film was also very process based. We started shooting even before we began writing the film, as if we were making a non-scripted film. So, as we were writing the film we were—in parallel—researching the parameters of how we wanted the film to look and sound. Therefore, the documentary or unscripted feel of the footage naturally bled into what we were doing in the scripted moments. I think Gerardo's cinematography experience and sensibility, and my interest in place, the passage of time, and capturing real events, organically

blended because of how closely we collaborated. For both of us, it was our first experience working on a feature-length fiction film, so we tried to take it slow and build confidence over time. When we got to the shoot, we already had so many references with things we'd shot that the process felt incredibly organic. We didn't make a storyboard, we'd decide on every shot at the location. We were very aware of every space and we tried to respond to it as best as we could after all that preparatory work.

## **BIOS**

### **Juan Pablo González - director, co-editor, co-writer**

Juan Pablo González (b. 1984, Atotonilco el Alto, México) is a Mexican director whose work spans fiction and nonfiction. His debut short film *The Solitude of Memory* (2014) had its World Premiere at the Morelia International Film Festival, its International Premiere at IDFA, and received the Grand Jury Prize for Documentary Short at Slamdance in 2015. His follow-up, the scripted *La espera* (2016), premiered at SXSW and won the Grand Jury Prize at the New Orleans Film Festival. In 2017, Juan Pablo's experimental short, *Las Nubes*, premiered at the Festival de Nuevo Cine Latinoamericano en la Habana, then went on to play at Rotterdam (IFFR), True/False, Lincoln Center of New York, and received the Grand Jury Prize at Festival dei Popoli. His mid-length debut, *Caballerango* premiered at IDFA in 2018 and played at Ambulante, FICUNAM, BAM Cinema Fest, DokuFest, Guadalajara (FICG), True/False, among many others. In 2020 Juan Pablo had his first solo exhibition titled *What I Do To Remember* at the Visual Arts Center (VAC) at UT Austin's Department of Art and Art history. *DOS ESTACIONES* (2022) is his feature length debut and will have its world Premiere at the Sundance Film Festival in the World Cinema Dramatic Competition. The film has been supported by IMCINE, Nouvelle Aquitaine Fond de Soutien au Cinéma, the Venice Biennale, San Sebastián, Sundance Institute, Tribeca Film Institute and Cine Qua Non. Juan Pablo's body of work is largely set in his hometown of Atotonilco el Alto, he was named one of Filmmaker Magazine's "25 New Faces of Independent Film" in 2015, has been a fellow of the prestigious Fund for Culture and Arts (FONCA) in Mexico and was awarded the 2021 Vilcek Prize for Creative Promise. Juan Pablo is the co-director of the Film Directing program at the California Institute of the Arts (CalArts).

### **Teresa Sánchez - lead actress**

Teresa is an Orizzonti and Ariel award-winning actress based in Morelia, Mexico. Her most notable credits include: *The Chambermaid* (dir. Lila Avilés, 2018 Toronto Film Festival), *La espera* (dir. Juan Pablo González, 2016 SXSW), *Minotaur* (dir. Nicolás Pereda, 2015 Toronto Film Festival, NYFF, IFFR), *Andrea in a box* (dir. Adrián González Camargo and Juan Alberto Malo, 2014 FICUNAM), *Greatest Hits* (dir. Nicolás Pereda, 2012 Locarno), *Summer of Goliath* (dir. Nicolás Pereda, 2010 Venice Biennale), *Perpetuum Mobile* (dir. Nicolás Pereda, 2009 Guadalajara), and *Where are their Stories?* (dir. Nicolás Pereda, 2007 Morelia).

### **Jamie Gonçalves – producer**

Jamie Gonçalves was a Sundance Institute Creative Producing Fellow and Impact Partners Producing Fellow, both in 2018. His first documentary, *Killing Them Safely* (IFC) by Nick Berardini, premiered in competition at Tribeca in 2015. He has since produced all of Juan Pablo González's films: *Las Nubes* (IFFR 2017), *Caballerango* (IDFA 2018), and his scripted feature debut *DOS ESTACIONES* (Sundance World Narrative Competition 2022). He also produced Nathan Truesdell's *Balloonfest* and *The Water Slide*, the most watched films on The Atlantic at 17 million views. Features he is currently producing include: *The Monster and the Storm* by Edwin Martinez and supported by Sundance and Concordia Studios, *Eight Mysterious Qualities of the Ocean* by Chy Chi a Sundance Intensive Screenwriting Lab project, and *The Inventory* by Ilana Coleman supported by Sundance, and the Berlinale. Previously, he served as a programming associate at

the True/False Film Fest. Filmmaker Magazine named him as one of the 25 New Faces of Independent Film in 2015. He is a co-founder of Sin Sitio Cine, a collective based in Mexico and the U.S., focused on producing works by directors working within their own communities.

### **Ilana Coleman - producer and co-writer**

Ilana is a filmmaker who works between Mexico and the U.S. Her feature directorial debut, *The Inventory*, has received support from Sundance Institute, Creative Capital, Field of Vision and Ibermedia and participated at the Berlinale's Doc Station, DocMontevideo, True/False Prism and Open City's Assembly Lab. She is a recipient of the Jovenes Creadores scholarship from the Mexican National Fund for Culture and Arts (FONCA) in 2017 and 2021. Works she has collaborated on as a producer or editor have been selected by Sundance, San Sebastián, IFFR, FICUNAM, Ambulante, DOKUFEST, Habana, the Lincoln Center of New York and True/False. She was named one of Filmmaker Magazine's "25 New Faces of Independent Film" in 2017. In 2020, Ilana was invited to the Rotterdam Lab, where she represented Sin Sitio Cine, a collective she co-founded which strives to champion filmmakers working within their own communities. She received her MFA in Film Directing from California Institute of the Arts.

### **Bruna Haddad – producer**

Bruna Haddad is a Brazilian journalist and producer based in Mexico City. She graduated from Centro de Capacitación Cinematográfica (CCC) and collaborated for three years with the Mexican production company Woo Films. Brunna has produced a number of short films including Laura Baumeister's "Ombligo de Água" (Special Jury Prize Morelia 2018, IFFR 2019) and Beatriz Seigner's feature documentary "Entre nós, um segredo", a Brasil-México- Burkina Faso co-production. Alongside Mexico producing company Sin Sitio Cine, she has produced the feature film *DOS ESTACIONES* (Mexico, France, US) by Juan Pablo González. *DOS ESTACIONES* had its world premiere at Sundance 2022. Brunna also produced Laura Baumeister's first feature film "La hija de todas las rabias" (Nicaragua, México, The Netherlands, France, Germany, Norway), alongside Nicaraguan producing company Felipa Films. "La hija de todas las rabias" –currently in post– is the 5th feature film to ever be filmed in Nicaragua. The films she has developed and produced have won grants from the CNC, World Cinema Fund, Hubert Bals, Ibermedia, Imcine, Tribeca, Sordfond and Sundance Institute, among others. Brunna is currently working on Fernando Frias' next feature film.

### **Makena Buchanan – producer**

Makena Buchanan is a Texas native and a producer of fiction and non-fiction films. He is a 2018 Sundance Creative Producing Fellow and participated in the inaugural New Orleans Film Society Southern Producers Lab. Projects that Makena has helmed have received support from the Sundance Institute Documentary Film Program, Austin Film Society, IFP, IMCINE, and the Venice Biennale, works he's produced have played in festivals like SXSW, Rotterdam, Cannes, BAMcinemaFest, True/False, IDFA, among others. Much like his interests, his practice as a producer predominantly drifts toward two pretty specific pools: genre films and form-bending non-fiction.

### **Gerardo Guerra - director of photography**

Gerardo Guerra (b. 1982 Mexico City) is a Mexican cinematographer based in Guadalajara. He has recently served as director of photography on two much anticipated feature debuts: *Dos Estaciones* by Juan Pablo González (Sundance World Cinema Dramatic Competition) and *Martínez* by Lorena Padilla. He's twice been nominated by the Latin Grammys for Best Music Video and has two nominations for Video of the Year from MTV Mexico #MTVMIAW 2017. He won Best Cinematography at the Pantalla de Cristal in 2015, 2016, 2017 and 2021. Previously, he served as a 2nd unit DP for the feature film *Los Lobos* by Samuel Kishi which premiered at Busan and went on to play at the Berlinale where it was the Grand Prix winner of the Generation section.



He lensed the feature documentary *La Era de la Desconexión*, which premiered at the 2018 Guadalajara International Film Festival.

**Ana Isabel Fernández - co-writer**

Ana Isabel Fernández de Alba is a Mexican writer and scholar who has written extensively on folklore literature from the Jalisco Highlands. Born and raised in Guadalajara, Mexico, she holds a B.A. in Hispanic Literature from the University of Guadalajara and a PhD in American Studies from the University of Texas at Austin. She's been a CONACyT and Mellon IUPLR fellow, and is currently based between Los Angeles and Lagos de Moreno. As an independent scholar, Isabel's work focuses on art, migration, and identity formation. As a screenwriter, she's currently collaborating with Mexican directors Ilana Coleman and Juan Pablo González in their upcoming feature scripts. In parallel, Isabel is preparing a book blending biography and the literary history of Lagos de Moreno.

**Lívia Serpa – editor**

Lívia Serpa has edited *Linha de Passe* by Walter Salles and Daniela Thomas (Cannes Palme d'Or competition 2008), *Santiago* by João Moreira Salles (IDFA 2006), *Som e Fúria* by Fernando Meirelles, *Sons of Carnival* by Cao Hamburger (HBO), *Sunstroke* by Daniela Thomas and Felipe Hirsch (Venice 2009), *A Family Submerged* by María Alché (Golden Leopard - Locarno), *Divine Love* by Gabriel Mascaro (Sundance 2019), *Loveling* by Gustavo Pizzi (Sundance 2018), The BAFTA winning series *Dispatches*, the Netflix series *Sunderland 'Til I Die* and *Killer Ratings*. Born and raised in Brasil, she is now based in London. She works in Portuguese, Spanish and English.

**Manuel Garcia Rulfo – actor**

Manuel Garcia Rulfo is a Mexican actor based in Guadalajara and Los Angeles. His credits include *6 Underground* by Michael Bay, *Greyhound* by Aaron Schneider, *Mary* by Michael Goi, *Perfectos Desconocidos* by Manolo Caro, *Widows* by Steve McQueen, *Sicario: Day of the Soldado* by Stefano Sollima, *Murder on the Orient Express* by Keneth Branagh, *Tales of an Immoral Couple* by Manolo Caro, *The Magnificent Seven* by Antoine Fuqua, *Term Life* by Peter Billingsly, *From Dusk Till Dawn: The Series* by Robert Rodriguez, *Cake* by Daniel Barnz, *Bless Me*, *Ultima* by Carl Franklin. He is featured in the upcoming Netflix Series *Lincoln Lawyer*, the Hollywood blockbuster *Sweet Girl* by Brian Andrew Mendoza, Carlos Saura's *The King of the World*, and Santiago Mohar Volkow's *Good Savage*.





## **CREDITS**

### **CAST**

María García	Teresa Sánchez
Rafaela	Rafaela Fuentes
Pepe	Manuel Garía-Rulfo
Fernando	José Galindo
Director:	Juan Pablo González
Writers:	Juan Pablo González Ana Isabel Fernández Ilana Coleman
Producer:	Jamie Gonçalves Ilana Coleman Bruna Haddad Makena Buchanan
Coproducers:	Louise Bellicaud Claire Charles-Gervais
Executive Producer:	Matthew Perniciaro
Cinematography:	Gerardo Guerra
Editor:	Lívia Serpa Juan Pablo González
Production Designer:	Marianne Cebrián
Hair/Makeup:	Christel "Pin" Cebrián
Wardrobe:	Constanza Martínez Mejía
Production sound:	Filippo Restelli
Sound mix & design:	Aldonza Contreras Jean-Guy Verán
Original music:	Carmina Escobar
Color correction:	Emmanuel Fortin
Post-production supervisor:	Fabien Trampont
World Sales:	Luxbox
U.S. Distribution:	Cinema Guild

### **SELECT FESTIVALS & AWARDS**

WINNER – Special Jury Award for Acting, Sundance Film Festival 2022  
WINNER – True Vision Award for Juan Pablo González, True/False Film Festival 2022  
WINNER – Grand Jury Prize for Screenwriting, Outfest 2022  
WINNER – Grand Jury Prize, IFFBoston  
Official Selection, New Directors New Films 2022