



Interview with Ariadna Gil and Joan Anton Rechi ▶ The actress and the director present today the adaptation of the play *Vivir/morir*, the adaptation of the play *Vivir con nuestros muertos*, written by Delphine Horvilleur and which is part of the performances scheduled for the first edition of the CLAS-SICAND Festival. From EL PERIÒDIC we spoke with her about her film career, success and taboo subjects, but also with Joan Anton Rechi, artistic director of the festival and of today's premiere.

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The actress Ariadna Gil arrives tonight at 9:00 p.m., at the Ordino National Auditorium with *Vivir/morir*, the adaptation of the play *Vivir con nuestros muertos*, written by Delphine Horvilleur and which is part of the performances scheduled for the first edition of the CLAS-SICAND Festival. From EL PERIÒDIC we spoke with her about her film career, success and taboo subjects, but also with Joan Anton Rechi, artistic director of the festival and of today's premiere.

-What led you to acting?

-It is difficult to know why we choose. Sometimes it is circumstances or coincidences and many people who had not thought of dedicating themselves to this find that, once they start working, they are passionate about it. In my case, it was a desire I had since I was a child, as there was something about the world of cinema and television that really attracted me. I had a very developed imagination and was always creating characters and stories in my head. I wanted to create and be part of a reality different from the one around me.

-His debut came from the hand of Bigas Luna, with the film *Lola*. What do you remember about this time?

-Well, I had no idea about it. It was many coincidences that led me to play that role, which was very small and with which I only spent two days shooting it. I remember it with happiness, excitement and complete ignorance of what I was doing. And above all a huge impression, to say «Wow, I'm here!» The intensity with which one works in the beginning is not comparable to anything.

-Then comes *Amo tu cama rica*, the moment when your career is consolidated in a certain way.

-It was the first film I shot in Madrid and the first that was seen a little more. 'Amo tu cama rica' meant a change in the following stories that came to me, but I had actually been working on this for some time: I had done theater, films in Barcelona... I was very lucky and had many opportunities since I started.

-We should talk about *Belle Époque*. What is the magic formula for people to remember you so fondly?

-What can I tell you... It is the film par excellence. Time has not passed for it, it continues to talk about important things and in a unique and special way. It has a great direction by Fernando Trueba, a fantastic script, a lot of talent together... People who see it nowadays write to me and say «I just saw 'Belle Époque', what a great film!». This is very satisfying and means it has aged very well.

-You already said it with your colleagues on a television program: «Belle Époque is the place where everyone



Ariadna Gil

Actress

«No one prepares us to face death, but it must be normalized»

would like to live».

-That would be the perfect definition. 'Belle Époque' is a wish for happiness, in which everyone can live their life as they want. In it you see a tolerant family, in a place as special as Jaca and in a defining historical moment such as the first months of 1931, before the Second Spanish Republic was proclaimed.

-It also make you to win a Goya for best female performance, among other awards. How did you handle this success?

-You receive it with joy, but you also face it normally. I didn't attach great importance to it, since for me valuing what is best and what is not in art seems to me to be a very complicated task. There are many fac-

tors, circumstances or fashions that influence the fact that one film or another wins.

-I imagine that participating in feature films with such success means that a certain pressure factor is added.

-Don't believe it, the pressure and responsibility are always the same.



«Belle Époque is the film par excellence. It is a desire for happiness, in which everyone can live their life as they want»

«The problem in the world of interpretation is that there are many more stories told through men than women»

You can work with a super famous director and the product doesn't turn out well, and vice versa. You have no guarantees of anything. But not only thinking about this, but because the responsibility is shared by the whole team. We all have a huge responsibility to convey the images to the viewers in the best way. Including the actors, who are the ones who give the face, the body or the voice. And although you may not be working with great quality, you must go out and fight for it and defend it with the greatest dignity. I'll also tell you, of course it's impressive to work with depending on who, but I guess it's like if you're interviewing someone you really admire, right?

-I won't tell you no. And as a woman, what would you say to me? Have you had to defend your role in the industry?

-The problem is that there are many more stories told through men than women. It is a fact that has always been so and continues to be so today. When you have your character, you already know what your place is and you don't feel like you have to fight for anything, but the facts and data are still there. Also, many times I have said no to which characters, especially when I was younger, that you saw and said «this girl is only here to fulfill the female percentage».

-Your latest feature film *Solo una vez* revolves around sexist violence. How do you deal with a subject of this caliber?

-It's delicate. The film is based on a play by Marta Buchaca and is a very faithful adaptation. I played the psychologist of the victim care service and from the beginning I was very interested in seeing what these sessions were like, how the women were dressed and how they reacted to the situation. Two of the characters are a young and successful professional couple, and that in a certain way removed the stigma that male violence only happens in cer-

tain social areas. It was interesting to see the evolution of the girl and how at first she denied the evidence because it was incomprehensible to her to think that she could be an abused woman. As I said, it is a delicate subject that must be treated with all care, but where we can all recognize ourselves. I'm sure that more than one person, seeing her, will have said: «Wow, maybe what happened to me a while ago was not normal».



«What Horvilleur wanted was to teach us to live better and with more intensity, being aware that life ends»

–Perhaps the most complicated question: cinema or theatre?

–Why choose? Both things! The ideal is to combine them, because there are things that the cinema gives you and others that the theater does. Luckily I don't find myself in a need to choose, and if you do one it doesn't mean you can't do the other. Theater is very hard and has a big-time commitment, but it's also very rewarding. In the same way as a film, which also has a special magic and so many things can be expressed in so few movements. The camera can become very eloquent.

–Joan Anton Rechi, director of the CLASSICAND Festival, is now joining the conversation. What can you tell us about the essay Vivir/morir, the adaptation of the play Vivir con nuestros muertos that is presented today at the Auditori?

–Joan Anton Rechi: At the moment when it was considered to do the festival, I wanted there to be something related to the word and the text, since I really come from the world of theater. I think that after a period like the pandemic, which has affected us all so much, it was a good time to reflect on everything it meant to see death so close and live a moment like that which no one ex-

pected. Delphine Horvilleur's essay fell into my hands and I was very impressed by the fact that she not only talked about death, but what she wanted with it was to teach us to live better and more intensely, being aware that this ends. Many times we believe that our time is infinite and we forget a primordial reality: to die you only need one single indispensable thing, which is to be alive.

–Ariadna Gil: I didn't know the play and I had the opportunity to do it once Joan Anton offered me the role. I loved it. One of the things I liked the most is the normality of saying things as they are. Horvilleur explains different cases and where certain traditions come from that we have assumed as our own, but that we really don't know why they are like that and suddenly you realize where they come from. We must be able to talk about what we know and also what we don't, as well as accept that no one has the answers to all the questions in the world. You simply have to see and unify the things that happen to us, the fears that generate us, the accompaniment, the fact of facing the loss, etc.



► Image of the play's rehearsals, with Gil, Rechi and Lise de la Salle, at the National Auditorium in Ordino.

–Death remains a taboo subject in many respects. How do you think the Andorran public will receive this essay?

–Joan Anton Rechi: I think it will be well received because it is a very bright show with a musical accompaniment that just frames everything. The feeling you get after reading the essay is a positive one, and I hope the audience receives it that way. Tonight is not to depress you, quite the opposite. It's a night for you to get out of here and tell the people around you that you love them, now that you have them by your side and not when they are no longer with us.

–Ariadna Gil: The only thing I know is that, for now, we are alive and all of us who will be here tonight will continue to be. You have to learn to live as best as possible and face death, which is a fact that we all know

will happen to us, but we pretend it won't. We must talk about it as Horvilleur does, with normality, humor and depth. It is important to put all the words that can be put into it, even those that cannot, such as emptiness or pain. No one prepares us for death, but it must be normalized.

–As you say, it is an essay accompanied by the sounds of Lise de la Salle on the piano and Xavier de Maistre on the harp. Where does such a different proposition come from?

–Joan Anton Rechi: CLASSICAND is a festival very dedicated to the world of classical music and I think that this, in all its versions, always greatly enhances the word. It has a power that makes you get in your stomach and get excited, whether it's because you're having a bad day or for any other reason. We must take advan-

tage of this power of music, make it enhance the word and make you enter this very particular atmosphere.

–We can't ask the millionth question: is there an intention to continue with the essay?

–Joan Anton Rechi: Shows are like children, you have to see what life they have and what surprises they can give you. We did it exclusively for Andorra and for the CLASSIC, and we'll see what happens later. I would love it will have more life apart from this one and in fact there are already some proposals from places interested in it, because as I told you it is a subject that is very interesting after the pandemic.

–Ariadna Gil: What can I tell you? I think the same as Joan Anton. If there were more after today's show... I'd be delighted! ≡

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