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THE CURRENTS

DIRECTED BY **MILAGROS MUMENTHALER**

KINO LORBER



Original Title **The Currents**

International Title **THE CURRENTS**

Director & screenwriter **MILAGROS MUMENTHALER**

Country **SWITZERLAND, ARGENTINA**

Production Year **2025**

Genre **DRAMA**

Duration **104 min.**

Language **SPANISH**

Technical Informations **RATIO 1:1.85 | SOUND FORMAT 5.1 | 24 FPS**



CAST

ISABEL AIMÉ GONZALEZ-SOLA

ESTEBAN BIGLIARDI

CLAUDIA SÁNCHEZ

ERNESTINA GATTI

JAZMÍN CARBALLO

PATRICIA MOUZO

SUSANA SAULQUIN

SYNOPSIS

While visiting Switzerland to accept an award for her work in the fashion industry, Argentinian designer Lina (Isabel Aimé González Sola) is seized by the sudden urge to jump off a bridge into an icy river. She survives the plunge and returns to Buenos Aires; she tells no one of the incident, yet a transformation has taken place within her. Left with a paralyzing fear of water, Lina finds it impossible to readjust to her former identity as a wife, mother, and artist. She distances herself from her husband (Esteban Bigliardi) and career, growing increasingly isolated and fragile as she confronts long buried existential questions. Directed by acclaimed filmmaker Milagros Mumenthaler, *The Currents* is a quietly gripping psychological mystery with dreamlike, hallucinatory threads that weave a portrait of a woman on the verge of unraveling.

CREW

Screenwriter: **Milagros Mumenthaler**

DOP: **Gabriel Sandru**

Art Director: **Ailí Chen**

Lead Editor **Gion Reto Killias**

Editor **Julia Straface**

Costume Design: **Simona Martínez**

Sound: **Carlos Ibañez, Federico Esquerro, Denis Séchaud**

Producers: **Eugenia Mumenthaler, David Epiney, Violeta Bava, Rosa Martínez Rivero**

Production:

Alina film

Ruda Cine

Coproduction:

RTS Radio Télévision Suisse

World Sales:

Luxbox

INTERVIEW WITH Milagros Mumenthaler

by Luciano Monteagudo

How did the film *The Currents* come about? Referring to the opening shot in Geneva of the protagonist looking out through a large window to the river—was that gaze, that point of view, also yours when you imagine the film?

Geneva is a city that is part of my life—it was my home when my family went into exile in Switzerland during the Argentinian military dictatorship. I was reading Siri Hustvedt's *The Shaking Woman*, where she recounts a very particular experience: while giving a public talk at a tribute to her father, her body suddenly began to tremble with violence, but she kept speaking as if nothing was happening. She was aware that something strange was going on, but her mind would continue while her body was reacting differently. Her mind was doing one thing, but her body another. That idea remained with me for quite a long time. It's from there that Lina's character started to emerge—in line with what Hustvedt explored, a woman for whom there would be no definitive answer to her behavior.

In *The Currents*, a formal issue that was already prevalent in your previous feature films returns. How does one represent the intimate? How can intimacy be captured on screen? How does cinema give form to something that more often seems to belong to literature?

Yes, that's clearly a difficult issue. What interested me was to navigate through Lina's emotions—what she was experiencing deep inside: her thoughts, desires, and yearnings. But, with this in mind, scriptwriting and filming are two different things. So I had to look for efficient ways to translate it. During that phase, rereading *Mrs. Dalloway* by Virginia Woolf helped me a lot, especially studying how the novel flows through the protagonist's consciousness and shifts from one character to another. In the case of *The Currents*, are the characters really doing what we're seeing? Or is Lina imagining or projecting herself onto them? I enjoyed working with that kind-of-ambiguity in meanings. At the same time, it was essential that Lina allowed herself to be "off the norm"—that she would not feel obliged to check into a clinic or figure out what was happening to her, but instead chose to navigate through the situation. I find that very valuable and brave. She's even drawn to

that state—it motivates her. And in terms of *mise-en-scene*, I wanted to create a sense of mystery. I made the conscious choice to start the film with a mystery and sustain it throughout the narrative. What's happening to her? Where are we heading to?

Lina always seems to be running away: from herself, her past, her current family. Why?

She's a character who can't find where she belongs, because she ran away from her origins, from where she came. That makes it very difficult for her to fit in elsewhere. Her anchor has come loose, she's been adrift for a long time, and this moment in the film brings it to light. The film finds Lina in this state and follows her through it. She's a contradictory character (like we all are, to some extent) because she has the courage not to resist what's happening to her, yet at the same time, she doesn't confront anything head-on. She simply moves forward. Along the way, she protects herself, layers up, presents a certain *façade*—while something truly different is happening deep inside her.



Denying one's origins seems like a trait—a somehow pathological Argentinian way of being. Do you think there's some of that in *The Currents*?

I didn't set out with that intention, but it's clear there's a mystery, a trauma, and a visceral need to flee away from something. She needed to reinvent herself as someone else: she stopped being Cata and became Lina. In any case, she didn't want to end up like her mother—she could not and would not see herself in that mirror, because as a daughter she had experienced abandonment. Lina doesn't want to repeat that same behavior, that family legacy. But any interpretation is valid, and yes, I was interested in exploring the protagonist's identity—as you're not the same person if you grow up in a big metropolis like Buenos Aires compared to a small town or suburb.

The city of Buenos Aires—its breath, sounds, and rhythms—is very present in *The Currents*.

I wanted to paint a portrait of the city, a place where life is demanding, fast-paced, and there's no time to stop and think. In the film I wanted everyone to feel the Buenos Aires' intensity. And to implement it as a clear contrast with Geneva, where Lina goes through the initial

situation as if time was suspended. There she's alone, she doesn't know anyone—and that allows her to be confronted to deeper situations her everyday life will not have permitted, first and foremost because she simply doesn't have time.

There's a strong feminine presence in *The Currents*—not only with the protagonist (and her assistant, teenage friend, mother-in-law, daughter, mother) but also in the traditional attributes associated with women: dresses, skirts, heels, lingerie, sewing, embroidery. How did these elements get incorporated, and why?

The world of embroidery in particular has always fascinated me, and it is clearly related to what we discussed earlier—suspended time and so on. It's a delicate, detailed, artisanal task that women have been doing for centuries—always on the verge of disappearing, yet still present. That antique embroidery Lina finds in a Geneva's shop awakens something latent from her past. The drawing shows women embroidering, probably a wedding sheet as a nuptial offering. In a way, Lina is connected to this craft—she works in fashion—but her industry is all about speed, images, ad campaigns...

Suddenly this embroidery brings her back to her mother's world—the one she fled away from, but in which she still recognizes a legacy. Some stitches and seams duly remain.

Midway through the film, at the National Museum of Fine Arts, a character explicitly references the "romantic mode of feeling." And Lina always is in a strange state of restlessness, of longing, which colors the entire point of view of the film. Where does this romantic sensibility come from? How did it influence your conception of the film?

Lina is a character who tries to fulfill all conventional roles, checking all and each of the boxes: being a good wife, as well as a good mother, belonging to a family, being responsible at work. And all of that is considered as the opposite of what is perceived as "the romantic spirit," which stands for inner world and deep emotions. Lina's external world is thrown into crisis by what she's internally experiencing. It results in a deep conflict: in the 21st century, Lina embodies the values imposed by "The Enlightenment" and "The Social Contract." But these values were opposed by the Romantics—and this opposition deeply vibrates within

Lina. She needs to feel more alive, to understand who she really is.

There's an etching by Goya in the film titled "Nobody Knows Themselves."

Yes, exactly. I don't believe anyone can ever fully know themselves.

The other painting we discover in detail is an oil piece, "Explosion of a Locomotive" by Genaro Pérez Villaamil...

I chose to insert this painting because it displays what happened to Lina: a rupture in her everyday order that allows her to see things differently—to open to a new understanding of the world. On the other hand, Romanticism was the first great movement in modern art, placing the artist's subjectivity right at the center and making painting more expressive. I think there's a parallel with modern, auteur-driven cinema, where the director writes his own scripts and expresses his own personality—today in contrast with the standardized storytelling promoted by streaming platforms for example.

There's an important scene in a famous Buenos Aires' building, though rarely used as a film location: the Palacio Barolo and its legendary lighthouse, which at one point seems to spark as a moment of illumination for Lina. How did you approach this scene, so crucial in the film?

This scene is the most directly inspired by *Mrs. Dalloway* by Virginia Woolf. In this moment, we're with Lina but also, simultaneously, with other characters—or projections of herself onto these characters—all illuminated by the rotating light sweeping across the city. And all paths, in some way, lead back to that unresolved past that Lina must manage to face.

When did you think of Isabel Aimé González Sola? What made you believe she could play Catalina?

I always imagined a woman around 35, strongly self-assured, at least on the surface. And I couldn't find the proper character I had in mind among the presently working actresses in Argentina. I didn't want a very recognizable actress who would bring her own personality to the character. I was rather looking for someone more enigmatic, mysterious. So we started

looking for Argentinian actresses living abroad, and Isabel came up — she's from Mendoza and left for France when she was 18. There she worked as an au-pair and began studying acting at a very good school, the *École supérieure d'Art dramatique du théâtre national de Strasbourg*. There she has been working on stage for years, as well as for some film and television. Coincidentally, she was in Argentina when I was casting, and it seemed to me that she was exactly what I was looking for. We started rehearsing and worked a lot. I particularly enjoy working with actors; it's something I love—discovering and revealing the character together—and with Isabel we took all the time we needed for that. In fact, she is very different from Lina in many ways, except that she possesses an absolute mystery, which connects her to the protagonist. It was a huge challenge for her, since she practically is in every single scene of the film.

Buenos Aires, July 2025





DIRECTOR'S BIOGRAPHY

Milagros Mumenthaler was born in Argentina in 1977. She left the country at an early age for Switzerland, where she grew up. She directed four short films, which were selected and awarded at numerous festivals. In 2011, she directed *Back to Stay*, her first feature film, which was selected for the Cinéfondation, the Cannes Film Festival residency. The film received several awards, including the Golden Leopard and the Leopard for Best Actress at the Locarno Film Festival, as well as the Astor de Oro at the Mar del Plata Film Festival.

Her second film, *The Idea of a Lake*, was presented in competition at the Locarno, Busan, San Sebastian, and Rotterdam film festivals.

The Currents is her 3rd film.

DIRECTOR'S FILMOGRAPHY

2011 - *BACK TO STAY*

Locarno 2011 - Golden Leopard

2016 - *THE IDEA OF A LAKE*

Locarno 2016 - International Competition

2025 - *THE CURRENTS*

TIFF 2025 - Platform