

LA PROTAGONISTA

(THE PROTAGONIST)

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Removed from the Paris theatre scene, an actress confronts invisibility in the only place where she once existed.

- FORMAT -

Introspective Drama

- **INFLUENCES:**

Aquarius, La Ciénaga, The Three Colors Trilogy, Opening Night, Jeanne Dielman

- **RUNNING TIME:**

Feature film - 90 minutes

- **ORIGINALE LANGUE:**

Spanish

- **SHOOTING LOCATIONS:**

Tenerife (Canary Islands, Spain) + Paris (France)

- **PACING:**

Medium–slow, contemplative cinema grounded in body, gesture, and space.

The film breathes. Conflict is not rushed; it is allowed to settle and unfold over time.



- HANNA'S JOURNEY -

After being pushed out of the Paris theatre circuit by an industry that confuses renewal with replacement, Hanna, a French actress in midlife, chooses to disappear. She leaves Paris and settles in Tenerife, where anonymity and precarity replace prestige. Unable to rebuild her career and overwhelmed by debt, she accepts a cleaning job that brings her back, from the margins, to the same theatre that once consecrated her.

There, among competing young bodies and empty stages, Hanna resists obsolescence through memory, the body, and language.

The Protagonist is a lucid and unsparing reflection on inner exile, the symbolic violence of the cultural system, and the persistence of identity when there is no longer a place to be seen.

A dark stage with blue curtains and a spotlight on the floor. The text '- FIGURES OF THE STORY -' is centered in white, bold, sans-serif font. The background is a dark stage with blue curtains and a spotlight on the floor.

- FIGURES OF THE STORY -

- HANNA

- French actress in midlife.
- Pushed out of the Paris stage scene, she attempts to rebuild her life in Tenerife.
- She lives with precarity, solitude, and loss of identity.

- THE PRODUCER

- Not villains, but the system itself.
- A language of metrics, marketing, youth, and replacement.

- ISORA

- Cleaning co-worker, Canary Islander.
- A vital counterpoint: pragmatic, direct, grounded.
- She represents adaptation without heroics, everyday survival.

- THE ACTOR (SCENE PARTNER IN PARIS)

- A possible mirror of Hanna.
- He has agreed to negotiate with the system in order to continue.

- THE THEATRE DIRECTOR

- Ambiguous figure.
- Once an ally, later a silent accomplice of the system.
- Embodies the boundary between art and market.

- THE MAN (VOICE / EROTIC - EMOTIONAL CONNECTION)

- Off-screen presence.
- Adult, non-idealized desire.
- Sexuality as affirmation, not external validation.

- EMOTIONAL JOURNEY -

ARC I - PARIS (30 MIN)

- Hanna at the height of her career.
- Conflict with producers / cancellation of the play.
- Loss of symbolic place.

ARC II - FALL AND DISPLACEMENT (25 MIN)

- Unemployment, isolation, eviction.
- Move to Tenerife.
- First cleaning jobs.

ARC III - RETURN TO THE THEATRE (35 MIN)

- Work at Teatro Guimerá.
- Casting of new actresses.
- Hanna as invisible spectator.
- Open ending: voice, body, and desire remain alive.

THE LANGUAGE OF THE IMAGE

The Protagonist builds its visual language on a strong contrast between two worlds.

In Paris, chromatic intensity, urban brightness, and theatrical reds dominate Hanna's environment. Light acts as separation rather than refuge, emphasizing the distance between character and surroundings.

In Tenerife, the palette becomes warm, quiet, and austere. Frames slow down, spaces empty out, and the image reflects Hanna's growing invisibility.

The film is structured around the Paris–Tenerife contrast: institutional culture versus survival, prestige versus anonymity, interior versus exposure.



- PARIS



FIRST ACT (Identity and fall)

- Independent theatre
 - Balcony, stage, rehearsal room, backstage, production office.
 - Symbolic space: prestige, craft, memory.
- Paris streets
 - Daily movement, urban anonymity.
- Hanna's apartment
 - Intimate space of collapse: unemployment, confinement, loss of meaning.

- TENERIFE



TENERIFE / CANARY ISLANDS - Second and third act (exposure and reconfiguration)

- Precarious flat in Santa Cruz
 - Minimal, provisional, without identity.
- Urban streets under calima
 - Oppressive climate as emotional state.
- Cleaning company offices
 - New labor order, social invisibility.
- Guimerá Theater
 - Historic space seen from below, as a cleaner.
 - Place of artistic memory resonance.
- Northern volcanic beach (San Marcos, Icod de los Vinos)
 - Space of suspension, body, time, contemplation.

- CINEMATIC AFFINITIES -

The Protagonist engages with a cinema of observation that stays close to characters and allows spaces to speak for themselves. It shares sensibility with *Aquarius* by Kleber Mendonça Filho and *La Ciénaga* by Lucrecia Martel, where time and the everyday become narrative material.

The influence of Kieslowski's *Three Colors Trilogy* appears through emotional construction using color and light. Also present are the performative intensity and stage tension of *Opening Night* by John Cassavetes, and the minimalist precision of *Jeanne Dielman* by Chantal Akerman.

The cinema of Aki Kaurismäki contributes an austere, quiet, restrained tone reflected in spaces and in the way solitude inhabits the frame. These references function as resonances, not imitations.



- AUTHOR'S NOTE -

The Protagonist begins with a simple but fundamental question: what happens when a woman who trusted in the continuity of her life is removed from the spaces that gave it meaning. Hanna does not fall because of failure or personal conflict. Her displacement comes from a cultural system that equates maturity with loss of value. The film observes this through the body, silence, and daily routines.

The story moves between recognition on stage and labor anonymity. Hanna remains in that in-between space where her artistic identity is still alive even if no longer visible. The theatre is treated as a material place of wood, dust, and memory. Returning to it as a cleaner creates an unavoidable confrontation between past and present.

The staging is restrained. The camera observes without emphasis, following her inner time and allowing ordinary gestures to become narrative. Hanna's body is filmed with honesty, without nostalgia or judgment. Desire appears as an intimate sustaining force.

Tenerife is not escape or rebirth. It is a demanding territory. The film avoids a triumph narrative and chooses an open ending. Hanna does not return to the center of the stage, but she does not disappear. She remains. That quiet persistence is the film's political gesture.

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