

Directed by
PEP GATELL (LA FURA DELS BAUS)

CAMPO A TRAVÉS

OFF-ROAD
Mugaritz, feeling a way

MUGARITZ. INTUYENDO UN CAMINO.

OPENING FILM



63

DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

CULINARY
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IN COOPERATION WITH BERLIN INTERNATIONAL FILM FESTIVAL



Original idea: Pep Gatell and Andoni Luis Aduriz · Executive producer: Nadala Fernández · Producers: Pol Aregall and Sara López · Music: Àlex Ferrer (The Groove)
Director of photography: Pol Aregall · Computer graphics: Pelayo Méndez and Fritz Gnad · Staging and post-production: Sara López · DIT and grading: Nicolás Di Masso
Post-production and audio mixers: Josep Vilagut and Miquel Mestres · Transcripts: Danae Gatell

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PRESS KIT

OFF-ROAD

Mugaritz, feeling a way

CAMPO A TRAVÉS

Mugaritz, intuyendo un camino

An intimate look at a team that expands the edges of gastronomy, at one of the best restaurants in the world; a way of sensing a path that has yet to be built, a look at their philosophy of work, their knowledge, their suffering, talent and enjoyment.

A look at Mugaritz, a space that evolves constantly since 1998, when they started walking off the road, just sensing a path.

ÍNDEX

• Introduction	5
• Synopsis	6
• Fact sheet	7
• La Fura dels Baus and Mugaritz	9
• Biographies	
La Fura dels Baus	11
Pep Gatell	13
Mugaritz	14
Andoni Luis Aduriz	14
• Interviews	
Pep Gatell	16
Andoni Luis Aduriz	21
• Colaborators	
Production	23
Sponsors	24
• Press contact	25

Mugaritz stopped being a restaurant a long time ago. It is a live ecosystem; it is an environment for the development of projects, for the establishment of new protocols, where people create from nothing... and they even serve food. La Fura dels Baus does not use any scripted base for the documentary, only the raw testimony of the protagonists; a human team that moves in a space that once seemed unimaginable.

Andoni Luis Aduriz dreamt of opening one of the best restaurants in the world, but what he has achieved together with the multidisciplinary team that shapes Mugaritz is far from what he had in mind. Day by day, the team exceeds by far any expectations he had when he first imagined that ideal scenario.

"I'd like this documentary to reflect the capacity of each human being of transcending the impossible; I want it to spark in the viewer the willingness to surpass their own expectations."

ANDONI LUIS ADURIZ. Chef at Mugaritz

"This is an ethological document that studies and reflects the behavior of a multidisciplinary human team, whose work transgresses the frontiers of gastronomy itself."

PEP GATELL. Creative director at La Fura dels Baus

SHORT SYNOPSIS

OFF-ROAD is a philosophical and ethological documentary about Mugaritz. La Fura dels Baus distils what they consider essential in this world, their most intimate philosophies. The ideas behind the work, the way trouble is overcome, what is suffered and enjoyed, what excellence means to them; to sum up, how Mugaritz is created and destroyed constantly. Risk is constant, that is the idea behind the title, but it is also proof of the wisdom that comes from the effort and work of many people that have been, are and will be in Mugaritz; a place where the culinary goal has been surpassed by the creative process and its possible variations.

EXTENDED SYNOPSIS

OFF-ROAD is a philosophical and ethological documentary about Mugaritz. The best way to define and evaluate what is going on in the space that Andoni Luis Aduriz rules is, as said by La Fura dels Baus, an ethological view over the behavior of that group of humans who live in the Otzazulueta farm, on the border between Astigarraga and Errenteria.

This is an insider's explanation, with only the thoughts and comments of the team as a script, followed by literal and figurative imagery. Little by little, the viewer encounters the engines that move Mugaritz, the ideas behind the work, the way trouble is overcome, what is suffered and enjoyed, what excellence means to them; to sum up, how Mugaritz is created and destroyed constantly.

In this documentary, La Fura dels Baus distils what they consider essential in this world, their most intimate philosophies. Risk is constant, that is the idea behind the title, but it is also proof of the wisdom that comes from the effort and work of many people that have been, are and will be in Mugaritz; a place where the culinary goal has been surpassed by the creative process and its possible variations.

FACT SHEET

Original title:

CAMPO A TRAVÉS. Mugaritz, intuyendo un camino

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OFF-ROAD. Mugaritz, feeling a way

Basque title:

ZEHARBIDEAN. Ekinaren sena, Mugaritz

Director:

Pep Gatell (La Fura dels Baus)

Original idea:

Andoni Luis Aduriz, Pep Gatell

Production:

Nadala Fernández

Filming:

Sara López and Pol Aregall

Photography:

Pol Aregall

Music:

Àlex Ferrer (The Groove)

Infografía:

Pelayo Méndez and Fritz Gnad

Editing and postproduction:

Sara López

Postproduction and audio mixing:

Josep Vilagut, Miquel Mestres

DIT and grading:

Nicolás di Masso

Duration:

65 minutes

Country:

España

Year of production:

2015

Executive production:

Irene Aldareguia (IXO Producciones),
Francisco Javier Allende Arias (Euskaltel),
Andrés Luque (TVE),
Nadala Fernández (Tempus Fugit)

Producers:

IXO Producciones,
La Fura dels Baus,
Euskaltel,
Radio Televisión Española.

Special participation:

ETB

Special collaboration:

Diputación Foral de Gipuzkoa - Gipuzkoako Foru Aldundia,
Basquetour,
Dekton,
G. H. Mumm

Distribution and international sales:

IXO Producciones

Première in Spain:

19 september 2015,
63rd San Sebastian International Film Festival,
Culinary Zinema (opening film)

LA FURA DELS BAUS AND MUGARITZ

The ultimate goal of both La Fura and Mugaritz is always to stimulate and, in the end, it is the same if a person is stimulated by a smell, an image or a sound. We aspire to make something complex seem easy with the aim of offering something exceptional, and that always leads you to the limit.

It's very suggestive and productive to scrutinize contours and adherences among materials. Sinergy has always been very fruitful. What matters is to propose, to conceive, to dare and discover.

ANDONI LUIS ADURIZ. Chef at Mugaritz

A gourmet tends to transgress cuisine; they see beyond the stove, they are close to alchemy, architecture, the mise en scène, the aromatics... close to many disciplines that relate more to art than nutrition itself, still bearing it in mind.

In gastronomy, as in any of our works, everything has to play its part for the dish to be excellent. That means years of trial and error, discipline, work, knowledge and a bit of luck.

PEP GATELL. Creative Director at La Fura dels Baus

Cuisine and theatre are not necessarily tied to each other. Luckily, Mugaritz does not only offer food, and it is not only theater what La Fura dels Baus does. That difference that separates them from their respective worlds might be what unites them. They are two teams in constant evolution, whose tillers have always pointed towards the most creative, most disruptive destination, on which, at the same time, makes them grow and evolve so that it affects everyone that participates in their projects. The same way the furero denies a stage, the cook exceeds the muga in each recipe.

The first time La Fura dels Baus and Mugaritz collaborated was in 2010 with *Degustación de Titus Andronicus*, based on a play by W. Shakespeare, in which the company integrated new experiences for the viewer, such as gastronomy. Mugaritz's team was in charge of the gastronomic production of the play, which premiered on the 7th of April of 2010 in Tabakalera, Donostia, followed by a world tour that lasted two years.

Two years later, in the year 2012, Mugaritz made *Wild game*, a dish for which a special presentation was needed. Based on the ancestrality of the ingredients, blood and game, and presented in the wildest surroundings, La Fura coproduced this four minute short film. Later, in 2014, La Fura and Mugaritz collaborated in another project, this time a story about one of the tableware pieces that have been most spoken about in Mugaritz: *Taba*. 350 years after the discovery of the Arita deposits, Andoni Luis Aduriz develops a culinary performance in which the game constitutes the main feature in one of his creations and the taba (the sheep's ankle bone) represents its material form. This last short film premiered at the Berlinale in its edition of 2014.

BIOGRAPHIES

La Fura dels Baus has offered more than 3500 representations in the 5 continents, which have already been seen live by more than 3 million viewers; it is considered a cult group for thousands of followers. La Fura dels Baus is a company in constant evolution and they have tackled, since their foundation in 1979, new challenges in the field of scenic arts. Their shows and unusual actions have had great impact on critics, as well as international audiences. The fusion of techniques and disciplines define the “Furan language”, which is translated into shows that interact in the space that is traditionally kept for the public and into an adaptation of their scenic work for the spaces in which the act is carried out. *Accions* (1984) was the first show that followed the “Furan language”, followed by many others, such as *Suz/O/Suz* (1985), *Tier Mon* (1988), *Noun* (1990), *MTM* (1994), *Manes* (1996), *ØBS* (2000), *Matria 1-Tetralogía Anfíbia-La Creación* (2004) *OBIT* (2004), *Imperium* (2007) and *Degustación de Titus Andrónicus* (2010).

Since the nineties, La Fura dels Baus have diversified their creative work by getting closer to many theatrical disciplines. They performed the opening ceremony of the 1992 Olympic Games in Barcelona, televised and followed live by more than 500 million viewers, and after that first macroshow many multinational companies have commissioned promotional acts all over the world. La Fura dels Baus has its own record label, with a collection of 14 albums, although they have also published some of their creations through other labels. *Atlántida* by Manuel de Falla, *The Martyrdom of Saint Sebastian* by Claude Debussy, *The Condemnation of Faust* by Hector Berlioz and *DQ. Don Quijote en Barcelona* by José Luis Turina initiated the development of La Fura dels Baus’ operistic itinerary.

La Fura dels Baus have also developed very risky and non-conventional text theatre plays, such as *F@ust 3.0* and *Ombra*; or classical theatre with the premiere in 2001 of *The Troyans* by Euripide, codirected by Irene Papas and La Fura, with music by Vangelis and Santiago Calatrava as the scenographer. In 2001 *Fausto 5.0* premiered, La Fura’s first incursion in the field of cinematographic conducting.

In 2010 the Furan language begins a tour with *Degustación de Titus Andro-*

nicus, a play that includes a kitchen in the show, in collaboration with chef Andoni Luis Aduriz from the restaurant Mugaritz. During 2012 the company offers five macroshows within the programme of “Guimeras Capital Cultural”. There are also several plays conducted in the streets of Istanbul, London, Stockton, Liuzhou, Changsha, Seoul and Zacatecas.

Following the collaboration with Mugaritz, *Wild Game* premieres at the San Sebastian International Film Festival.

During the year 2013 the activity of La Fura dels Baus keeps on strengthening in all their lines of work. The opera *Aida* premieres at the Arena di Verona and so do Stockhausen’s *Michaelis Reise* at the Lincoln Center in New York and *Un ballo in maschera* by Verdi at the Sidney Opera House - winner of the Helpmann award for the Best Opera Conductor. That same year the short film *Taba, table game* is released at the Berlinale, in collaboration with Mugaritz.

In 2014 at the Castle of Monjuic, Barcelona, The first smartshow history illustrates the most prominent features of the cities of the future, the coveted smart cities. That same year, *Turn on the Lights* premieres, an eminent visual and poetic act that combines kinetic images and vibrant sounds and represents the process of the inner search within the human being.

The artistic directors at La Fura dels Baus are: Miki Espuma, Pep Gatell, Jürgen Müller, Àlex Ollé, Carles Padrissa and Pere Tantiñá.

Pep Gatell, has been one of six artistic directors of the catalan theatre company La Fura dels Baus since 1980. He has collaborated in the development of the Furan language, a method of collective creation based on friction and under the only tyranny of “the best idea is the one that goes”.

Since 1990, he collaborates in the first editions of Art Futura, an environment in which he is able to work with robot programmers at Silicon Valley: Survival Research Laboratories, as a technical producer in Barcelona. He also collaborates with Rebeca Allen, videoartist and programmer on the first flight simulators for the United States Air Force (USAF).

In the cinema industry he collaborated in the films *Un Parell d’Ous* by F. Bellmunt, *Pasión Lejana* by J. Garay and *El Pont de Varsòvia* by P. Portabella. In the film *Goya en Burdeos* by Carlos Saura, he designed and directed the war disaster scenes.

In 2012 he presented a short film in collaboration with Mugaritz at the 60th edition of the San Sebastian International Film Festival; *Wild Game* Wild Game inaugurated the section Culinary Zinema at the festival. In 2014 he presented *Taba* at the Berlinale 64 Internationale Filmfestspiele Berlin; this was a short film about “playing at the table”, a proposal by restaurant Mugaritz to end the idea of not playing with one’s food.

In 2014 at the Castle of Monjuic, Barcelona, he premiered the show MURS that featured four screens of interactive games and an app that was used as a guide to the show. The first smartshow ever, an interactive environment through a wifi network that was set up for the performance. Smartphones were the interaction interface between the audience and the show.

Mugaritz began its journey in the border between Errenteria and Astigarraga in March of 1998. That is when a long road of stories, smells, textures, flavours, games, memories, desires and many other mechanisms that seek pleasure.

With that in mind, Mugaritz creates contexts where sensory freedom can be practiced, where you can interact with no norms, other than the necessary to be able to undertake the most exciting culinary journeys.

Mugaritz is placed in a rural encounter, surrounded by fields, forests, farms that allow the team and guests to breathe a quiet and natural atmosphere. It was designed in order to respect its environment and to integrate the expression of their curiosities. Many visual artists collaborate with them by incorporating art works that merge with the spaces at Mugaritz. The restaurant has two Michelin stars and has been considered for the decade one of the best ten restaurants in the world.

Andoni Luis Aduriz began exercising his love for the New Basque Cuisine and for local produce when he was a student at the Hospitality School of San Sebastian. When he finished his studies, he went to Catalunya to work at El Bulli, the restaurant of another big figure in modern cuisine: Ferrán Adrià. It was in 1998 when his most risky and satisfactory endeavor started: he started Mugaritz on his own, a place that has become synonym of R+D; the word “restaurant” is dismissed: “It’s something more”, as Aduriz himself acknowledges.

He is a part of the Basque Culinary Center Foundation, the Ibermática Institute of Innovation and the Administrative Board of Innobasque, which makes the union between cuisine and innovation even more possible. Andoni creates bridges between worlds that aren’t necessarily related to begin with. He has been a professor at the University of the Basque Country, Deusto University, the Alain Ducasse education center in France and the Culinary Institute of America in the United States, among others.

In the scientific field, apart from the lectures already mentioned, Aduriz has participated in various scientific conferences regarding the point of view of research in the gastronomic world. He took part in the Cognitive Psychology Congress organized by the Basque Center on Cognition, Brain and Lan-

guage and he was a speaker at the School of Medicine at the University of Valencia and at the Biochemistry Congress in Sevilla in 2012. Also, in April 2014 the chef designed the menus at Hotel Las Dunas in Estepona, Málaga, in which Naturhouse is developing a wellness oriented hotel.

The combination between new disciplines in cuisine and his tireless care for produce have helped Andoni Luis Aduriz in achieving recognition since the beginning of his career:

- National Gastronomy Prize (2002).
- Euskadi de Gastronomía for best restaurateur from the Academia Vasca de Gastronomía (2003).
- Chef's Choice Award, de from the shefs in the St. Pellegrino list (2006 y 2012).
- Eckart Witzigmann Prize (2012).

INTERVIEW

Pep Gatell

How did the tight collaboration between the Mugaritz team and La Fura dels Baus begin?

La Fura dels Baus wanted to put their version of Titus Andronicus by William Shakespeare on stage. The work culminates in a cannibal feast, and that led us to seek out a gourmet that could help us in the creation and realization of the show. In first instance, and I guess because of proximity, we spoke with Ferrán Adrià, but it was the year when El Bulli closed and we could not delay it, so our collaboration was left for another occasion. We wanted to find someone among the best in the world and see who could dare that also fit our way of doing. It thrilled us to know Andoni Aduriz's work and we went to eat at Mugaritz, intending to introduce the project and see what he said. While we ate, and after having tested their ride through the forest, with which both the producer and I cried with emotion, we entered the kitchen to introduce ourselves to the chef.

It was a moment I will remember all my life, it had been a long time since I blushed in front of anyone but I saw that the chef blushed and as for sympathy my cheeks went red at the same time. That gave me a good feeling, which became confirmed later in the workshop, where he was with his R+D team. We left there with a nearly completed script, knowing that with them everything would be fine. Love at first sight. There was something in that space that reminded me very much of La Fura.

Is his transgressive, risky and brave spirit similar to that in your troupe?

The parallels are many and very complex between the two entities: they are the cruelest among themselves when it comes to qualify their achievements, first they must like what they have done and then think of the diner. They are always looking for outsiders to advise them on what they do not know or are unaware of. You always have the feeling that people will understand you more the more time passes, and even more if others copy you; they'll do it wrong or sometimes better than you, but that always happens years later. Risk and courage are worth it. In our work the greatest joys are always immaterial, we just understand them. There are also parallels in the creation process, as during the drawing up and the staging. The structure works like a play: first, second, desserts - presentation, development, outcome. They also have the wisdom or intuition that nothing from their different disciplines can stand out above the others. When you go to Muga-

ritz the experience is made up of many small stimuli which ultimately become a global result. Flowers are there because they have to be, as well as the lighting or the napkin for wiping your mouth, but nothing beats nothing. For us a good show is like a recipe, all in fair measure.

Can it be said that this alliance has influenced the creative process of both parties?

You always emit from the things that you do and if not, you're dead... La Fura is known for its brutal productions, although they hide much tenderness and poetry; there is no white without black, but we can talk about the language that transgresses from the physical impact. On the other hand, at Mugaritz impact comes from delicacy. I think that the two have learned to have something more than the other: La Fura more delicacy and Mugaritz more brutality. Always from our respective styles, clearly. A biological principle says that the body that does not adapt to the new environment tends to disappear. I think that both La Fura and Mugaritz are great survivors thanks to our capacity to adapt.

How was the genesis of *Wild Game* and *Taba* and did they emerge the need to shoot a feature film?

During the production of *Degustación de Titus Andronicus*, burned the kitchen of Mugaritz. We thought that we had a serious problem and it turned out that no, that that event came to us much more as individuals and as a team. When such things happen, you see real people paste and what had been a collaboration ended in friendship, even in brotherhood.

One of the qualities of Mugaritz is that if you work with them, you become a part of their extended family. And when they had a special dish with mounted fresh blood they thought of us to make the video presentation. *Wild Game* is a four minute piece that played with ancestry and modernity, and I believe that not only the dish, but a part of the philosophy of Mugaritz is based on this idea. This gave us many keys to find a cinematic language of how to submit a recipe.

On *Taba* we had to explain something more complex, because it was not the making of a recipe, but the relationship of Mugaritz with their objects, where they came from and why and for what. That is why it has two parts and lasts

a little longer than *Wild Game*. The first part is based on the production in Japan of the *Taba* object and the second in the game at the table, where diners play for dish that only whoever wins the game will taste. Mugaritz is very risky.

What does OFF-ROAD mean in your filmography?

My profession is not the one of a filmmaker and as well as I have learned to direct plays through loading trucks, acting, doing technical work, etc. I have learned to make movies in the same way. Learning with great directors in collaborations in their films as well as when they have worked in my plays. I've been doing all sorts of mischief with the moving image. However, OFF-ROAD has been a great challenge for me, which I have been maturing during the documentation process. I have to say that it was a work of style, since my world is fiction and I have only allowed myself some scenes in the film that are not drawn from the everyday life of Mugaritz. Perhaps the hardest thing has been playing with reality and trying to make it less obvious.

How have you chosen the visual and narrative approaches to the film?

Almost always, good ideas catch you working. We already had a lot of material, as one of the first things I wanted was to portray what was going on at the Mugaritz space for quite some time, at least for four seasons. However, I was asked to make an effort to present a teaser from which you could find out what the rest of the filming would be like. I knew from the beginning I didn't want anyone talking to camera, explaining things, and I didn't want to make a gastronomic documentary that showed dishes and recipes, because I knew that what I explained based on last year would be completely different from this year.

However, some scenes remain inalterably Mugaritz; but to find them you have to go to another level of depth, and making the teaser we got it. We chose the best phrases and try to poeticize them with images that had, from our point of view, visual suggestions that finished the speech of each phrase. And so we've been building a speech in nine concepts that are handled on a daily basis in the workspace.

This narrative proposal, was it suggested by the spirit of the space, the natural setting in which it is located, the characters that inhabit it...?

Above all, it has been a study about people, their relationships, their dreams, suffering, doubts, their behavior as a group, sub-group, and individuals, but especially of the concept of highly developed equipment in the general environment of the site. Its extraordinary natural setting is also very suggestive, but the best thing is that it is isolated. The team lives on generating, there are not many distractions outside it, only natural calm, which makes it so that your escape remains in the work and the human group that lives there.

Do you consider that the subjects addressed are universal and that the philosophy of permanent transformation and constant challenge of Mugaritz team can be extrapolated to other artistic disciplines, which transcend the field of gastronomy?

I firmly believe that the mechanisms found to create, live, research, work, grow and mature in Mugaritz can be extrapolated to any human group in the pursuit of excellence, of being the best in the world. Its members are very valid and the documentary falls short to explain their philosophy and their ways. In just 60 minutes, it is very difficult to try to focus their years of dedication to be better and happier in their daily work. And also the suffering that that implies. Because they goes above and beyond to please everyone.

In regards to documentaries previously made about the gastronomic universe, what does OFF-ROAD it contribute to the public?

In principle it doesn't speak about produce, of recipes, techniques, or dishes, or cooking, or elaborations, nor of awards, "see how well I do", or "look how good I am". And if we don't talk about any of that, what do we talk about? We talk about what happens while we are doing all of this, about what we came to do, what inspires us, the process. I think that it is a documentary film for all audiences, I mean that it is a documentary that is not exclusively for a gourmet audience. This documentary can help anyone who has a dream and does not know where to start.

What has been the response from the public at festivals to your two previous

short films and what do you expect will the viewers feel seeing OFF-ROAD on the big screen?

Wild Game and *Taba* pleasantly surprised us by the large amount of festivals that requested to have them. *Taba* has already won several international awards. I hope that OFF-ROAD surprises those who see it, that some of the thoughts that the protagonists have will be of value.

INTERVIEW

Andoni Luis Aduriz

After such a warm reception received with MUGARITZ BSO, a combination between musical composition and gastronomic creation, what is the route leading to this prolific alliance with La Fura dels Baus, which combines theatre and audiovisual production with the culinary arts?

The route is easy. After having collaborated with them in *Degustación de Titus Andronicus*, we saw that our relationship was fluent and that we shared a creative vision from our respective disciplines and ways of doing, which are indeed different, but could be complementary. From there on, we worked on the possibility of collaborating in the short films *Wild Game* and *Taba, Table Game*.

When we decided to go for OFF-ROAD we thought that someone that knows us very well should direct the project, away from formalities and superficialities. In the end, we were looking for a portrait of Mugaritz from the eyes of La Fura dels Baus.

How was the symbiotic experience with the theatre company while filming *Wild Game* and *Taba*? Was there a fusion of philosophies that led to OFF-ROAD?

Our relationship with La Fura dels Baus began with *Degustación de Titus Andronicus*, which premiered in Tabakalera in 2010, and for which we were in charge of the gastronomic direction. That's when our complementary relationship started, despite working with two very different languages: La Fura are direct, crude and overwhelming and Mugaritz is subtle, whispers and suggestion. In spite of that, we complement each other very well because our creative vision is the same.

It has been said that the film motivates the viewer to transcend its expectations and limitations and to pursue their dreams. Is that the engine that moves the team behind Mugaritz? Is that the idea you try to communicate in your encounters with students around the world?

Mugaritz works as a high performance centre; the trajectory these last 17

years has shown us that in order to give our best, we need a context that provides us with the opportunity. For us, generating an ecosystem that promotes creativity, engagement, sensitivity and a critical conscience is definitive. In this project we have tried to show how normal people, just because they are working together towards a common goal, are able to do some extraordinary things. And we know there is nothing more inspiring than seeing a reflection of what we'd like to be on someone else.

Do you think that OFF-ROAD stimulates the viewer in the same ways a diner at Mugaritz is stimulated?

OFF-ROAD, just like the cuisine at Mugaritz, is not an easy product; it asks from you and wants you to meditate about what you're being confronted with. When an experience is demanding, it pulls out everything you have to give. It's like your capacities are amplified. So if you are a positive or a creative person, that experience will make your happiness and imagination flourish; but if, on the contrary, you are a sceptic and untrusting person, what you have in front of you will give you more reasons to keep being like that.

What do you think is the contribution of this documentary film to the already existing filmography about the gastronomic universe?

The portrayal that is usually made of chefs and restaurants is idyllic, with successful characters and enlightening projects with no cracks whatsoever. OFF-ROAD suggests a more engaged view that shows the beauty of a fascinating job that demands lots of effort, doubts and little certainty, but that in any case proves that dreams can be reached by being constant. And that if we were able to reach ours, anyone can do it. That is the message.

COLABORATORS

PRODUCTION

IXO Producciones



The producing part of IXO Group manages audiovisual projects. IXO Producciones unites cultural and social aspects of food with an innovative vision around the gastronomic sector. Other works as producers have been Mugaritz BSO (2010), *Taba*, *Table Game* (2013), *Nerua: un viaje a la esencia* (2013) and *Wild Game* (2012).

Euskaltel



Euskaltel is the telecommunications leader in the Basque Country and its services include Broad Band, Digital Television, Land Line and Mobile telephone services. Generating value, encouraging the personal and professional development of its employees, providing the best products and services to its clients and being a company tied to the society in which it develops its activity are the strategy of Euskaltel: managing the client's emotions as a differentiating factor. This line of work towards the management of emotions and the company's connection with society brings Euskaltel to support the documentary OFF-ROAD, accompanying Andoni Luis Aduriz once more in this creative project that perfectly combines art, gastronomy and audiovisual production. www.euskaltel.com

RTVE



Televisión Española was born in 1956, which makes it the most veteran channel in Spain. Today, it is formed by La 1, La 2, Canal 24 horas, Clan, TDP and TVE Internacional. TVE can be watched throughout the five continents in its satellite form and through the main cable operators of Europe, America and Asia. From the 1st of January of 2010 it's financed by public funding and direct taxes on private television and telephone operators, with no need of advertising. On the year 2014, a total of 20 films, 25 documentaries and 3 tv movies were funded by the public television. TVE broadcasted 90,6% of the Spanish cinema seen on television. www.rtve.es

SPONSORS

Dekton



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G. H. Mumm



G. H. Mumm & Cie, situated in Reims in northern France, is one of the largest Champagne producers. It was founded by the Mumm brothers, German winemakers from the Rhine valley and G. Heuser and Friedrich Giesler on 1827. G.H. Mumm has nearly 218 hectares of vineyards rated at 98% on the champagne quality scale. www.ghmumm.com

Diputación Foral de Gipuzkoa



The Diputación Foral de Gipuzkoa is the name of the government section of the historical territory of Gipuzkoa (Basque Country). Apart from the ordinary competences that are granted to it for being one of the provinces of Spain, it also has its own specific competences because of its nature as a historical territory of the Basque Country, as it's said in its Statute of Autonomy. www.gipuzkoa.eus

Basquetour



Basquetour is the public company of the Ministry for Economic Development and Competitiveness of the Basque Government, created in 2006 to head the promotion and implementation of the strategy for competitiveness established for the Basque Country, in conjunction with the public and private

organisations which make up the tourism industry in the Basque Country. Basquetour wants to lead the promotion and implementation of the strategy for competitiveness which has been established for the Basque Country. www.basquetour.net

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OFF-ROAD will attend Berlinale with the collaboration of AC/E, a spanish agency that orchestrates public support for the promotion of culture, both in Spain and overseas. www.accioncultural.es