

THE MATCH FACTORY 

MAGIC FARM

Written & Directed by **Amalia Ulman**
Starring **Chloë Sevigny, Alex Wolff, Joe Apollonio,**
Camila del Campo, and Simon Rex



European Premiere – Berlin International Film Festival 2025 – Panorama

PUBLICITY CONTACTS	SALES CONTACT
Obscured Pictures – magicfarm@obscuredpictures.com	Claudio Corsetti, The Match Factory – Claudio.corsetti@matchfactory.de Philipp Gilly, The Match Factory – philipp.gilly@matchfactory.de

Argentina / United States / 2025 / 93 minutes

SYNOPSIS

A film crew working for an edgy media company travels to Argentina to profile a local musician, but their ineptitude leads them into the wrong country. As the crew collaborates with locals to fabricate a trend, unexpected connections blossom while a pervasive health crisis looms unacknowledged in the background.

STATEMENT FROM WRITER/DIRECTOR AMALIA ULMAN

MAGIC FARM is the convergence of a lot of themes that I have always explored in my work: appearances, seduction, and exploitation, now contextualized in my home country of Argentina.

It all started when I first learned about the problem of glyphosates in the Global South. My grandma's sister, who still lives in rural Argentina, was going blind due to the agrochemicals sprayed near her home. Like many others affected by the spraying on Monsanto plantations, she felt that there was nothing she could do except resign herself to a new life in darkness: the connections between the government and the corporations are too strong to fight against.

In Latin America when things are very corrupt or very sad, they often aren't talked about. It is in bad taste to mention such things in front of guests. It is "impolite."

This idea of miscommunication between host and guest is what brought me to the unserious world of hipster journalism, typified in the 2010s by Vice News, where unserious, semi-gonzo film crews visit "third world" countries in search of a bizarre story and a catchy headline. While *Jackass-meets-Travel-Channel* sounds harmless enough, the explosion of this genre in the 2010s revealed that much of what was being made was just the old ethnographic exploitation dressed in new "inclusive" disguise. (My interest in Vice and hipster media runs deep: my father is a Gen-X deadbeat edgelord skater who collected the original Vice Magazine in the 90s. Often, it was guys like him who were the bosses of my friends on these productions.)

I have been on both sides of the film's host-guest equation throughout my life. I've been both the Latina immigrant with poor English and the gringa staying at a luxury hotel for an arts conference in Mexico City. Both the provincial girl going out of her way to host the visiting Yankees (maybe in an attempt to escape with them to a better place) and the white girl being shown around in poorer countries on careful, selective routes.

This dichotomy is something I've always found fascinating (albeit exhausting) and it is something I hope is portrayed in *MAGIC FARM*. It is a film where, more and less innocently, everyone is lying to each other. On one hand, the American crew is more than willing to make the locals look stupid, and on the other, the Argentinians are not disclosing the whole truth about the dangers of being in the village.

In my work I like to show silver linings and the beauty of human connection and collaboration in not-so-perfect settings. In *El Planeta* it was the mother-daughter relationship against the grim backdrop of an imminent eviction. In *MAGIC FARM* it is desire, curiosity, and interpersonal relationships in the midst of a health and environmental disaster.

Like the Spanish Cold War classic *Welcome Mr. Marshall!* (dir. Luis García Berlanga, 1953), this is a film about many characters working together towards a common goal that is, ultimately, a lie. Despite my story's bitter ending, and the uselessness of the documentary that they fabricate (in fact, it will never even air), the characters develop relationships through the production that will alter the course of their lives. So their efforts at fiction have a value far more valuable and less cynical than they ever intended.

SELECT CREDITS

CAST

Edna	Chloë Sevigny
Jeff	Alex Wolff
Justin	Joe Apollonio
Manchi	Camila del Campo
Dave	Simon Rex
Elena	Amalia Ulman

MAIN CREW

Director	Amalia Ulman
Screenplay	Amalia Ulman
Cinematography	Carlos Rigo Bellver
Editing	Arturo Sosa
Music	Burke Batelle (Chicken)
Sound Design	Leandro De Loredo
Production Design	Marina Raggio
Producers	Alex Hughes, Riccardo Maddaloso, Eugene Kotlyarenko
Executive Producers	Efe Çakarel, Jason Ropell, Zane Mayer, Laura Jacobs, Santiago Gallelli, Matias Roveda, Benjamin Domenech, Tim Headington, Lia Buman, Ana Leocha, Amalia Ulman, Ella Bishops, Pau Suris

ABOUT WRITER/DIRECTOR AMALIA ULMAN

Amalia Ulman is an artist and filmmaker based in New York. Her first film, *El Planeta*, premiered at Sundance 2021 and was the opening night selection at MoMA's New Directors/New Films 2021. It was nominated for two Gotham Awards in 2021 and won the Heterodox Award at the 2022 Cinema Eye Honors. In the realm of fine arts, Ulman's work has often dealt with performance and storytelling. Her groundbreaking piece *Excellences & Perfections* (2014), one of the first to use fiction in social media, was archived by Rhizome at the New Museum in New York City and exhibited at the Tate Modern and Whitechapel Gallery in London, among others.

ABOUT SPACEMAKER

Spacemaker is a filmmaker-first production company, prioritizing bold stories and visionary auteurs. The company produces and finances movies that deliver classical entertainment while pushing forward the language of cinema. Since its origin in 2020, every film produced by Spacemaker has had a prestigious festival premiere and gone on to find strong distribution partners. Spacemaker films include Daniel Goldhaber's *How To Blow Up A Pipeline*, Sebastian Silva's *Rotting in The Sun*, Eugene Kotlyarenko's *Spree*, and James Gray's *Armageddon Time*. They have premiered at Cannes, Venice, Berlin, Toronto, and Sundance and have been distributed by Focus Features, Neon, MUBI, Shudder, Utopia and more. Spacemaker recently wrapped production on Lotfy Nathan's *The Carpenter's Son*, a supernatural horror drama starring Nicolas Cage, Noah Jupe, and FKA Twigs.

ABOUT THE MATCH FACTORY

The Match Factory is a world sales and production company dedicated to bringing the finest in arthouse cinema to the international market. We are passionate about working with films of signature and vision from around the globe. The Match Factory has built strong relationships with acclaimed directors and producers, while working simultaneously to discover promising new filmmakers with a powerful original style. Since 2022, The Match Factory has been part of MUBI.