



Inés

Recuerdos de una Vida

Title: INÉS, MEMORIES OF A LIFETIME

Lenguaje: Spanish

Length: 72 Minutes

Shooting Format: HD

Producer: MAKING DOCS

Director: Luisa Sossa

Approximate completion date: July 2011



Synopsis

When Inés, my great grandmother, died she left her children a very peculiar inheritance: 10 notebooks of 100 pages each, rapped with strings inside a bag that read: "For my children". It was the story of her life.

Inés lived an idyllic love story at a very young age, which affected her profoundly until the day she died. However, due to the prohibitions imposed to her by her father she ends up marrying in the 20s to Gonzalo Peláez, a violent gambler, womanizer who loved to have children, but not raising them. They had eighteen. Inés beared twenty five years of his physical and psychological mistreat, but she managed to get a divorce in the 1950's running away from the village after he tried to kill her. She worked sewing tirelessly to get her children ahead. Later they would thank her for her effort by providing her comfort and happiness. After the years passed she became involved in politics and worked on pursuing her dream of being a writer.

Twenty years after her death, having read her writings, I am interested in rescuing and making visible a denunciation of violence that was filed in some old notebooks. Through her biography I want to tell the story of thousands of families

that lived similar experiences. I undertake a journey to my origins looking for Inés' children that are still alive, talking with them, evoking that past through pictures, objects, recordings, places and multiple encounters with memory. By doing this I confront them with a story that seems very distant and untouchable, but that is more present than anyone can imagine.

As I start to gain their trust these people start taking off their masks. I find personalities that are much more than sources of information to get to know Inés: An old man addicted to sex, a critical little none with a great sense of humor, an alcoholic intellectual, a fat woman weighting 300 pounds addicted to gambling, a rebel woman that confronts her father, daughters that try to escape from male chauvinist, womanizer prospects, but that end up marrying them, and sons who repeat their father's violent behavior.

"Inés, memories of a lifetime" invites to reflect upon family, its relationships, connections and situations, as well as upon the inheritance that violence leaves in a Colombian family. It is a film from an intimate view, in which the author is part of the story.

The directors point of view

A year ago I got a tattoo of a tree which roots begin in my back, its branches grow in my neck up to my head and six birds surround it. It is my present, my search. I am trying to retrieve the past in order to understand my origin better and to accept who I am. This is an analogy that I make in the film. If we are aware of the repetitions in our family trees we will be able to stop their influence on us and free our selves.

Audiovisual treatment

The book

The autobiography is the thread of the story. Inés' poetic and reflective writing determines the style of the film. We gradually enter Inés' life through the reading of the most relevant passages, which we approach throughout different visual resources. We will use the magnifying glass she used to read and write as well as the old notebooks. There will also be graphic games with calligraphy, superpositions, panning shots of a subjective camera that reads, zoom in and zoom out of family photographs, close ups of her sewing machine, her embroideries, and her rocking chair. We will also see carefully composed images of some relevant places that evoke that past: houses where she lived, the pool hall where Mr. Peláez played, the butcher shop where he worked, the church, the park and the streets of a town that seems frozen in time.

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Audiovisual treatment

Example

As we listen to my voice-over reading the following passage of my great grandmother's writings we see panning shots of her manuscripts. In the background the sound combines with the pool balls that hit against each other, and we go from Inés' house in Andalucía (Valle) to the pool hall 100 meters from there. We enter and visually describe the place through the faces of the people in there, as well as through still shots of the ceiling, the floor, the table, the cues, the players, the balls, etc.

Inés:

"The truth is that the business was going well, but its manager was doing badly. Most of the time, he went to the pool hall during the day and stayed until early morning, the employees I had because of my work overload, ended up being his mistresses almost always, regardless any respect for my dignity as a wife".

We go from the balls at the pool hall in Andalucía (Valle) to the balls at the pool hall in Medellín (Antioquía). We see Arturo (one of her sons) playing pool with his wife while we hear his voice-over: "When I was reading that book, I thought, I don't think I would've put up with my dad being so rude to my mom".

The characters

These texts that take us to the past are interwoven to the present of the children that are still alive. We will hear their conversations, some in private, and some in family groups that join. We will hear intimate discourses as well as confrontations; we will be with characters that will allow us to see how the human soul has the potential to leave behind any hell. Their appearances in the film will depend on how they contribute to enrich the structure that Inés' writings propose. We will see how they remember their parents while they play parchise or pool, ride horses, read the book, listen to the voice of their mother on a tape, stroll in town, or look at pictures. We will let them flow while we observe them with a calm, paused and concrete camera that reacts to the situations that arise.

Symbols and metaphors

A metaphoric game between sewing and writing will be implicit during the entire film. Sewing was the daily endeavor with which she got her children ahead. Writing was her yearning, her catharsis, her legacy.

Sewing will be present in the sound of the sewing machine. This sound will start softly and as we go on, it will rise until it becomes uncomfortable to listen to, this will tell us how Inés related to that chore that gradually overwhelmed her and made her sick. The writing will be seen through the games with calligraphy, as we already mentioned.

Sound

In general sound will be recorded live. We will record sound independently from image in order to have greater freedom for both camera and sound. My voice will be recorded in studio.

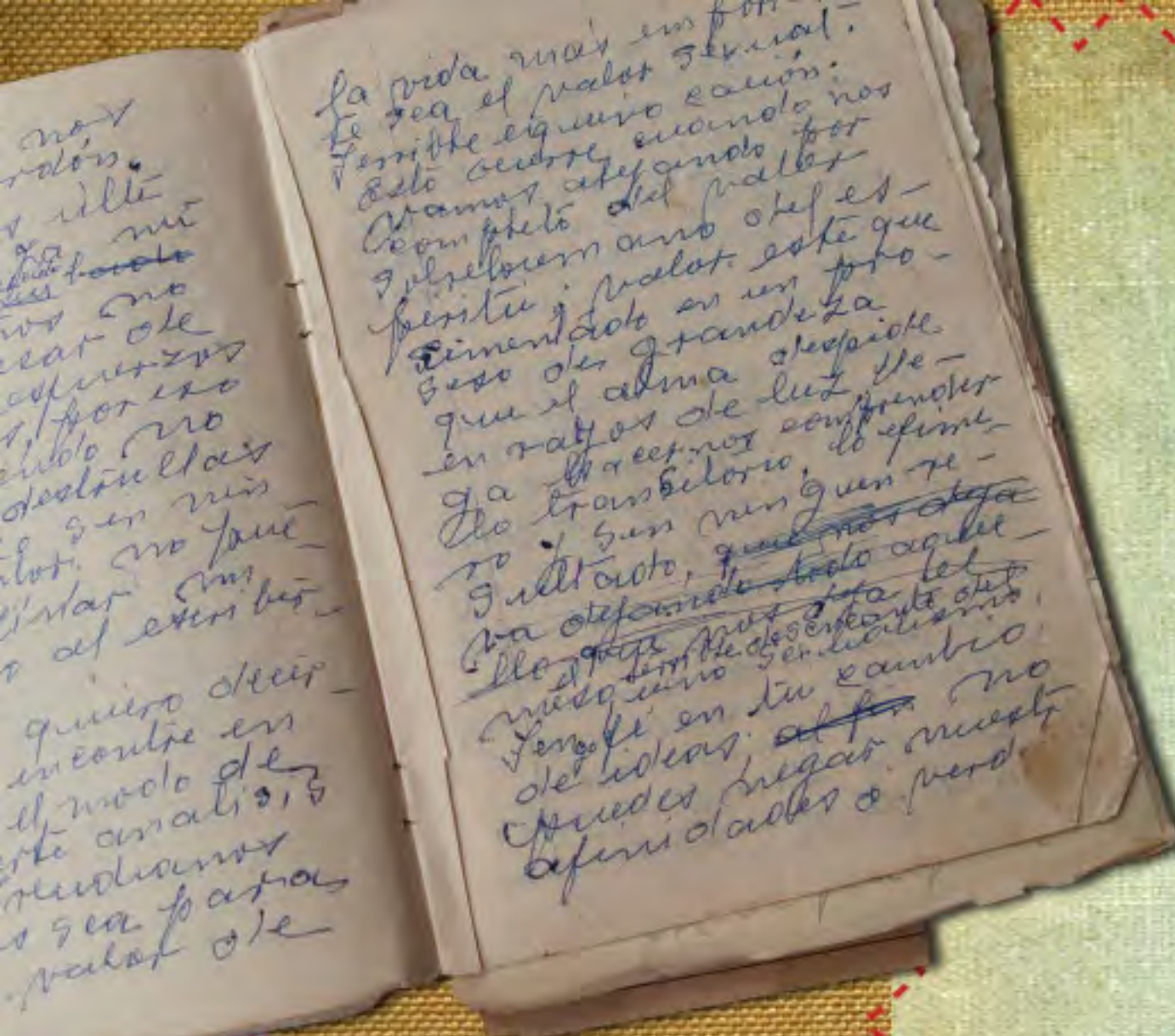
There will be a sound treatment that includes spaces between testimonies, which will allow the audience to rest and find spaces to appreciate the images and objects that will be presented with an original contemporary music. In the background we will use sounds that will help us evoke Inés and her husband such as needling sounds, birds singing, insistent bells, dices hitting the glass, a knife being sharpened, pool balls, cards being shuffled. Moreover, we will let in tangos, boleros and old Colombian music according to the times the story goes through

Stop motion

We will include at the end of the movie an animated independent short piece, five minute length maximum. It will represent Inés' love story, which will be told in third person as a story with a classic narrative that develops in three acts. The love begins in the first act; the second act comprises the idyllic times, the intrigues, the obstacles and prohibitions that stand in the way of this relationship; the perseverance and the struggle to save it. The third act will consist of the resignation and the undesired marriage. We will use the stop motion technique, the characters will be made by my mother (Inés' granddaughter) in Patchwork technique, which is a sewing technique based on the use of remnants to create bigger pieces.



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Production plan

PREPRODUCTION / 40 days / Acquiring all the permissions, making all the legal contracts, finishing the script, elaborating a shooting plan.
 PRODUCTION / 60 days / Shooting in Andalucia, Tuluá, Cartago, Medellín, Manizales, Pácora and Cali
 POSTPRODUCTION / 120 days / Watching all the material, making an edition script, editing, sound design and original music composer
 FINALIZATION / 60 days / Copies, subtitles, colour correction, sound

Financial plan

Making Docs contributes 60% of the total budget of the film, broken down as follows:

- 30% Fondo Desarrollo Cinematográfico de Colombia (Colombian Fund for the Development of Cinema) and the Ministry of Culture
- 15% Making Docs funds
- 15% Sale in advance to local channels

We plan to obtain the remaining 40 % of the funding with an international co-producer through funds, or through sale in advance to an international channel.

Budget: 95.000 Dollars

Bio filmography of the director

Luisa Sossa

Since 2001 she has studied different fields of cinema, such as screenwriting at the International School of Film and Television in San Antonio de los Baños (Cuba), Screen writing and Directing at the Blackmaría School (Colombia), Research and Media at the Universidad Nacional in Colombia, and the Diplomado Internacional de Documental de Creación at the Universidad del Valle (Colombia).

In the field of production and directing, she worked for 2 years at RCN, one of the main television channels in Colombia, in a chronicles and travel program called "El mundo según Pirry" ("The world according to Pirry"). She produced more than 100 chronicles like "The Mayorunas", in the Brazilian Amazon, "The lost city of Petra" in Jordan, "The rout of Santiago de Compostela" in Spain.

From 2006 to 2008 she worked free lance as a filmmaker for Oxfam, ACNUR (ONU) and the Woman and Gender Observatory of the Presidency of the Republic of Colombia making short films related to social issues. She was part of the production team for the short film "Amaranta" shot in 35 mm, and she was assistant director in the documentary "Mamá chocó" (Diana Kuellar). Awards: Ministry of Culture 2008, AlterCiné 2009. She directed the sequence shot "Pinocchio" 2008, Camera: Isaki Lacuesta. She directed and edited the short documentary "Vaya Consuelo" 2009. Since 2008 she has been dedicated to the research, writing and filming of her first feature film "Inés, memories of a lifetime", which up until now has won two prizes for research, writing and filming from the Ministry of Culture and the Fondo Cinematográfico de Colombia (Cinema Fund of Colombia).

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Bio filmography of the producer

Diana Cuellar

<http://www.makingdocs.blogspot.com/>

Master in Documentary Creation. IDEV. UPF. Barcelona, Spain 1993. Social Communication. Journalist. Univesidad del Valle. Cali, Colombia INTERNATIONAL DIPLOMATE IN DOCUMENTARY CREATION. Cali, Colombia. Director: Diana Kuellar. With the support of Universidad del Valle. 2008-2009.

Films

Under development: Documentary Marimbula. Congo Films Award 2007. Making Docs Colombia.
 2009. Mamá Chocó in pre-production stage. Awards: Ministry of Culture 2008. Altércine 2009. Making Docs Colombia.
 2007. Documentary Peace Weavers. 25'. International Amnesty. Europe / Making Docs / Punt. Doc. Colombia / Spain
 2005. Documentary Far Way Love. 52'. Latinamerican Film Encounter

in Tolouse, 100% Colombia (Paris), Bogocine, Itineraries (Brussels) and Live Colombia (Barcelona). Making Docs . Spain/Colombia 2003 Co-author Documentary. Gypsy Jew. 52'. Rotterdam Festival, Jewish Film Festival Barcelona, Docupolis, Latin Film Festival San Francisco. TVE. Moshe Pesach. AUREA DOCUMENTARY - Barcelona. 2002 Script and Direction Documentary Isaki VS Cravan. 20'. Sitges and Docupolis. Mallerich Films. Benece. Barcelona.

2008 Jury in Gramado Film Festival Brazil.
 2006 First Direction Assistant Feature film PERRO COME PERRO. Antorcha films- Patofeo Films, COLOMBIA
 2006/04 Production Assistant Mallerich Films Paco Poch FEATURE FILMS: Dans rouche du couchant (Edgardo Cozarinsky), Cravan vs. Cravan (Isaki Lacuesta).
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