

The background of the entire image is a blurred photograph of a beach scene. In the foreground, the backs of several people are visible as they look out towards the ocean. The water is a pale blue-grey, and the sky is a hazy, light blue. The overall aesthetic is soft and out-of-focus.

THE BASTARD IMAGES

DIRECTED BY MARIANELA VEGA OROZA

GENERAL INFORMATION

Title The Bastard Images
Year 2024
Genre Documentary
Length 62 min
Language Spanish
Country Perú
Format Video 8, 16mm, HD
Projection format DCP
Director Marianela Vega Oroza
General and creative production Lali Madueño Medina
Screenplay Marianela Vega Oroza, Sofía Velázquez Nuñez
Editing Sofía Velázquez Nuñez
Production company Blue Producciones
Contact info blueproducciones.pe@gmail.com



STORYLINE

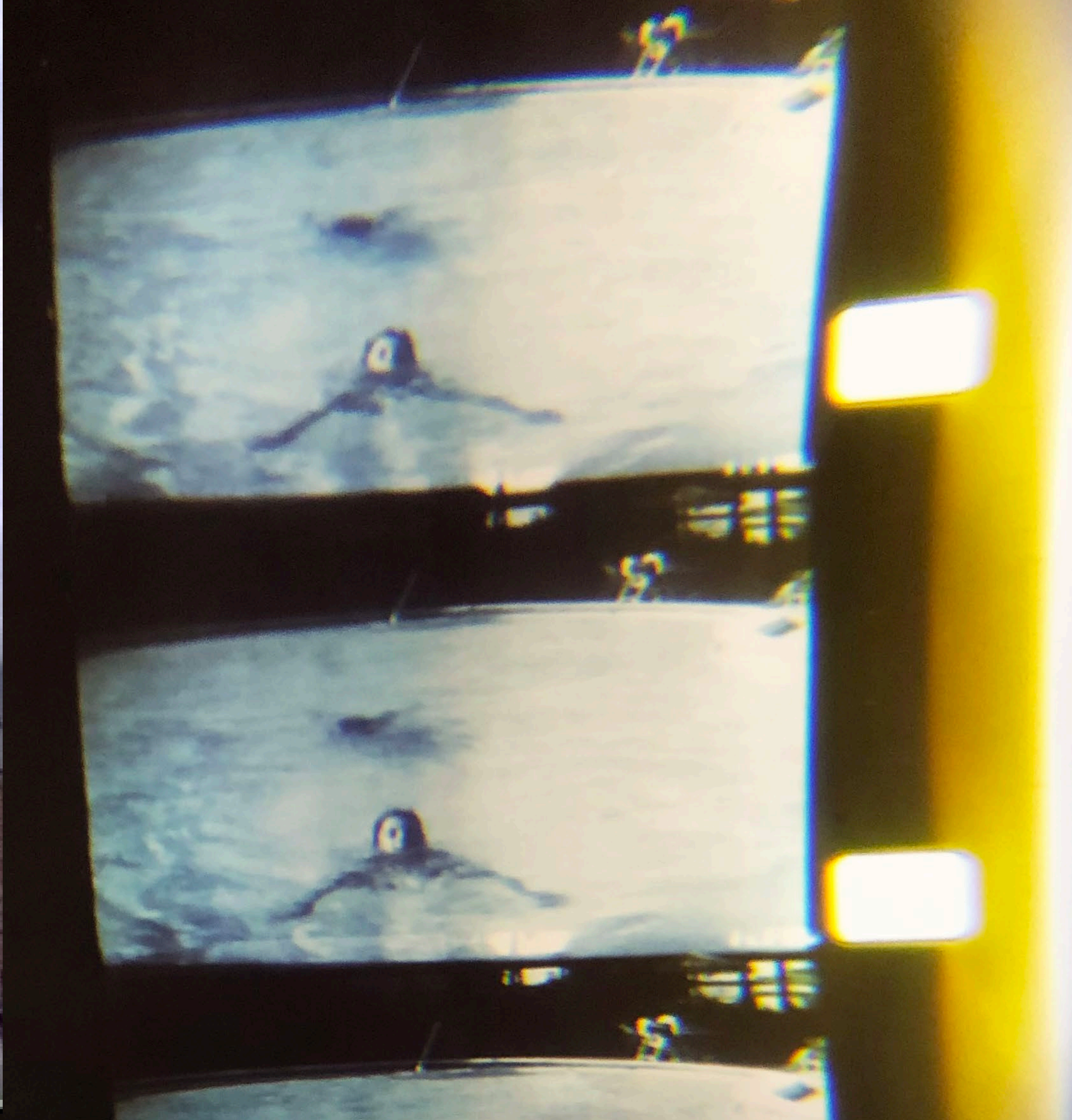
Embracing a temporary visual impairment, a filmmaker immerses in her family's 1990s home movies, composing a narrative that reimagines her father's vision. They reconnect in the present, amid vulnerability, awkwardness and love: the story of a gardener and a one-eyed woman.



SYNOPSIS

The Bastard Images takes you on an intimate exploration of the enigma of family, the force that shapes us and unveils our essence to the world. Temporarily blinded by a visual impairment, the filmmaker delves deep into a collection of home movies shot and narrated by her father during the early 1990s. She embarks in a decisive search to confront and challenge the looming specter of patriarchal dynamics that inhabit these archives, which have shaped her identity and suffocate her present.

As she transforms the images, she liberates the characters trapped in these family tapes, weaving a narrative that serves as a bridge to connect with her father and becomes a new lense to look at herself.



DIRECTOR'S STATEMENT

At forty-four, I carry a single sick eye; with the other, I look at an elderly gardener, a father who, in his youth, wove his family into a visual fantasy. Those Video 8 tapes, magnetic witnesses of those days, remained forgotten for over three decades.

My father, the storyteller. My father, the director. We were his actors. His films capture the execution of a pre-established script: a hard-working man who rescued his parents from precarity, chose a virtuous woman as a wife, raised his children harshly and whisked them away to fantasy worlds during the holidays.

A life sculpted with the precision of a meticulous director, from whom I inherited not only a video camcorder but also much restrained anger and the skill of finding refuge in fiction to mask the imperfect, the hurtful. Fiction as a contention wall, a shelter, and an escape strategy.

In this film, I compose a narrative that challenges and transforms my father's. It is a symbolic ritual in which I rewrite our family's memory from his reels, liberating myself from that inherited mandate and an emotional legacy that suffocates me in the present, distorting my relationship with myself and others. And I do it with a veiled gaze, with a defective eye, an autoimmune condition that manifested itself in the middle of this creative process, which I decided to turn into a metaphor: the woman who only sees with one eye.

I immerse myself in filmmaking, transforming the very essence of these family archives. I digitize the magnetic tapes and transmute these images into emulsions. I process them manually to truly feel them. I experiment with the materials to make space for the imperfect, the damaged and the silenced.

I do all this from thousands of kilometers away, with the desire to get closer to him.

My father is today a fragile and lonely old man, holding on to his routine, to the past and the caring of his plants to elude confronting the loss of the roles that defined him since he was young: provider, husband, and father. How do I confront him without dismantling him? Is it truly necessary? These two questions incessantly haunted this journey. Ultimately, this piece is a confrontation with myself. I, too, resort to fiction to construct a bridge, an encounter with my father in the present, through our vulnerability and emotional awkwardness, through love. It's the tale of the gardener and the one-eyed woman.

From this vantage point, I aspire to resonate with the experiences and emotions of others whose identities were similarly shaped by patriarchal dynamics that we must continue questioning, not only in the public sphere but also within the family environment tapestry where they take root.

This film pays homage to imperfect, intimate and collective cinema. I've been artistically and emotionally supported by Lali Madueño, our creative producer, and Sofía Velázquez, our editor and co-writer. Crafting a collective first-person narrative has been both a challenging and an enlightening voyage. We also see it as a way to validate production dynamics that diverge from the conventional ones, creating through persistent dialogue, camaraderie and nurture. I'm interested in making and sharing this kind of cinema with other filmmakers and different audiences.





A large, bright sun is positioned in the upper center of the frame, casting a warm, orange glow across the sky. The sky is a pale, hazy blue. Below the horizon line, which is roughly in the middle of the image, is a dark, flat landscape that appears to be a body of water or a vast, open field. The overall mood is serene and atmospheric.

BIO-FILMOGRAPHIES

MARIANELA VEGA OROZA

DIRECTOR AND CO-WRITER

Marianela Vega Oroza (Perú, 1978) is an independent filmmaker, professor and archivist. She has an MFA in Film Production from the University of Texas at Austin, a Master in Film Preservation from Elías Querejeta Zine Eskola and she's an American Film Showcase fellow (2016, 2018, 2023). In 2022, she created Blue Producciones, an independent production company with which she has made seven shorts and one feature film, exhibited in festivals and galleries around the world. *Rodar contra todo / Rolling Strong* (2016) received the national post production and distribution funds in Peru and was awarded Best Feature Documentary at Le Festival de cinéma péruvien à Paris.

She has twelve years of experience as a university film professor and has also taught film workshops for minors in rehabilitation centers in Peru. In collaboration with Colectivo Mercado Central, she developed the project *Desde Adentro: relatos audiovisuales desde subjetividades femeninas*, funded by the *Prince Claus Fund*. Since 2022, Marianela is co-director of the Master Program in Documentary Film at Instituto de Cine Madrid. *The Bastard Images* (2024) is her second feature film.

FILMOGRAPHY:

Rolling Strong (2016), 74 min.

Clowns (2009), 23 min.

Conversations II (2007), 16 min.

The Light Bulb (2006), 11 min.

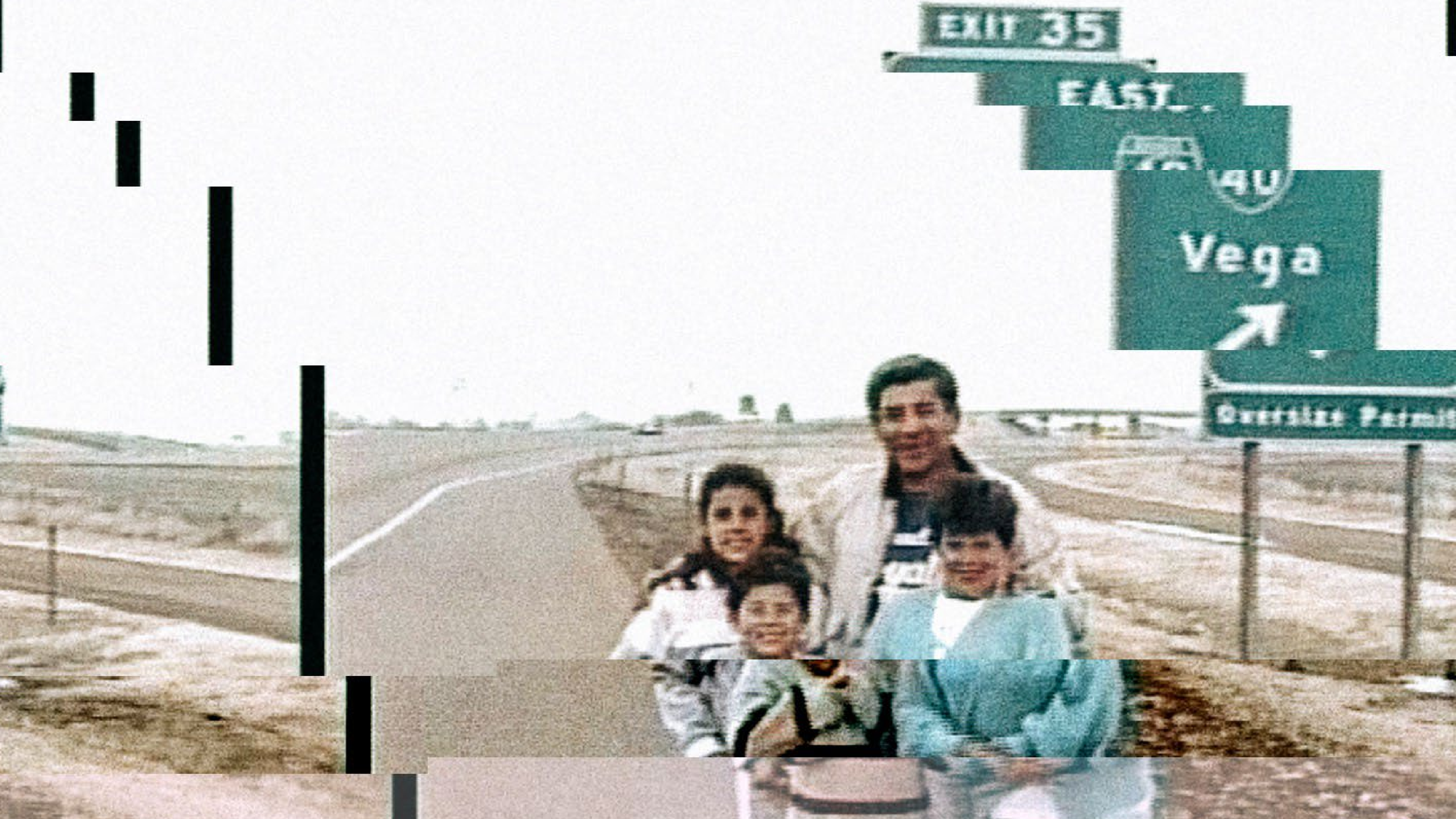
Conversation I (2005), 6 min.

Distance (2004), 13 min.

Away (2002), 12 min.

Ausencia (2002), 43 min.

www.marianelavega.com



EXIT 35

EAST

40

Vega



Oversize Permit

ISABEL MADUEÑO MEDINA

GENERAL AND CREATIVE PRODUCER

Isabel Madueño is an independent producer and filmmaker with over 15 years of experience. She graduated in Audiovisual Communication from the University of Lima, specializing in cinema. Isabel was the co-founder and general producer of DOCUPERU, a significant audiovisual organization, for over a decade (2005-2017). She founded her own production company, Perpetua Cine, in 2020.

Currently, she is the general and creative producer of the documentary feature films: "La Memoria de las Mariposas" by Tatiana Fuentes Sadowsky, "El Coloquio de los pájaros" by Sofía Velázquez, and "Cumbres, lluvia, sol" by Carla Amaro. Additionally, she is working on the fiction feature film "Los espectadores" by Alondra Arroyo R. and Yuri Zapata C. All these projects have won major national grants (Peru) and several have received significant international funding from organizations such as the Ford Foundation and Sundance.

In the development stage, she is also producing "Na Rota do Inca," directed by Maya Da-Rin, the second co-production of Perpetua Cine, this time with Tamanduá Vermelho from Brazil.

In the distribution stage, she is working on "Fuga," the first co-production of Perpetua Cine with Belgium, directed by Bénédicte Liénard and Mary Jiménez, which will have its world premiere at the Edinburgh Film Festival in August 2024. Likewise, "Only the Ocean between us" (Peru, Jordan, USA) continues its distribution on online platforms after a successful run at several renowned international festivals, including its premiere at Hot Docs 2021 and the Atlanta Film Festival.

She is dedicated to creating audiovisual pieces and cinematographic works that advocate a particular point of view on the world - intimate stories and those focused on social and political matters mainly related to diversity and identity.



SOFÍA VELÁZQUEZ NÚÑEZ

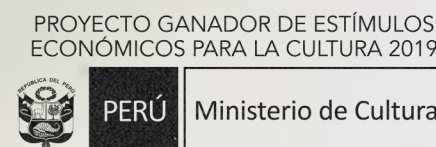
EDITOR AND CO-WRITER

Sofía Velázquez Núñez is an independent filmmaker and editor. Her latest film, *About everything there is to know* (2021), premiered at Mar del Plata Film Festival and received a Special Jury Mention, as well as the main prize at the 7th Lima Film Week, the award for best international film at DocBahía (2022) and the Peruvian Press Association award for best documentary film of 2021.

She is a member of Mercado Central Collective and developed the project *Desde adentro: relatos audiovisuales desde subjetividades femeninas*, which received the Prince Claus Fund. In 2022 she was a fellow at MacDowell Artistic Residency where she began working on her new film project *The Colloquy of the Birds*. She is currently a fellow at UnionDocs and at the Yaddo Artist Residency and also teaches at Pontificia Universidad Católica del Perú.



THE BASTARD IMAGES



PERPETUA
cine



AMERICAN
FILM
SHOWCASE

Directed by **MARIANELA VEGA OROZA** General and creative producer **LALI MADUEÑO MEDINA** Written by **MARIANELA VEGA OROZA Y SOFÍA VELÁZQUEZ NÚÑEZ**
Edited by **SOFÍA VELÁZQUEZ NÚÑEZ** Color grading & DCP mastering **CÉSAR PÉREZ** Sound designer & supervisor **MIRELLA BELLIDO C.** Sound designer & composer **JORGE PABLO TANTAVILCA**
Graphic design **ESTUDIO FAMAS®** Production assistant **FERNANDA BONILLA Y CARLA AMARO**