

ADOK FILMS présente



# HIJOS DEL VIENTO

Un film de Felipe Monroy



AVEC MARIA UBILERMA SANABRIA, DORIS TEJADA, BEATRIZ MENDEZ, VIVIAN RINCON, CARLOS MORA, NICOL MORA, BENJAMIN RINCON, DARIO MORALES ET LES MÈRES DE L'ASSOCIATION MAFAPO PRODUCTION ADOK FILMS, JOSÉ-MICHEL BUHLER, EMILIE MOOR COPRODUCTION TOTIANTE D.C. SARA BAUTISTA, FELIPE MONROY DIRECTION DE PRODUCTION COLOMBIE DIEGO BARRERA, DIANA CÉLY ASSISTANTE DU RÉALISATEUR YAJAIRA SALCEDO ÉCRITURE ET RÉALISATION FELIPE MONROY IMAGE PEDRO PABLO VEGA, ARNAUD ALAIN SON CARLOS IBÁÑEZ DIAZ, HAKIM MASTOUR, ANDRÉS RANGEL MONTAGE YAËL BITTON MUSIQUE ORIGINALE HÉCTOR J. AYALA MONTAGE SON ET MIXAGE CARLOS IBÁÑEZ DIAZ, HUGO LEITAO, FRANÇOIS WOLF COLORISTE RODNEY MUSSO FINISHING JEAN-BAPTISTE PERRIN GRAPHISME DIEGO BARRERA AVEC LE SOUTIEN DE L'OFFICE FÉDÉRAL DE LA CULTURE (OFC) AVEC LA PARTICIPATION DE CINEFORUM ET LE SOUTIEN DE LA LOTERIE ROMANDE AVEC LA PARTICIPATION DE LA RTS RADIO TÉLÉVISION SUISSE - UNITÉ FICTION DOCUMENTAIRE ET SÉRIES ORIGINALES - STEVEN ARTELS & GASPARD LAMUNIERE AVEC LE SOUTIEN DE SUISSIMAGE

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LOTÉRIE ROMANDE

CINEFORUM

OFFICE FÉDÉRAL DE LA CULTURE

RTS Radio Télévision Suisse



# SONS OF THE WIND

A film by  
**FELIPE MONROY**

With  
Maria Ubilerma Sanabria,  
Doris Tejada, Beatriz Mendes,  
Vivian Rincon, Carlos Mora.

Produced by  
Adok Films (CH) And Totiante DC (COL)

## Distribution & Media

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Lenght : 108 minutes  
Type : Documentary  
Language : Spanish  
Subtitles : French , English  
Format : 1.85 / Color



## LOGLINE

Between 2002 and 2010, thousands of young people from the shantytowns were kidnapped, tortured and murdered by the National Army. Which presented them as alleged guerrillas who had died in combat. They have since been referred to as “falsos positivos”.

## SYNOPSIS

Hijos del Viento is Felipe Monroy's third film to explore the dark traces of the armed conflict that has ravaged his country, Colombia, for 60 years. A country where the false and the true are constantly reversed to cover the crimes of a corrupt government.

Between 2002 and 2010, to demonstrate that Uribe's government was winning the war against the guerrillas, thousands of young people from the shantytowns were kidnapped, tortured and murdered by the National Army, Which paraded them in front of the media as alleged guerrillas who had died in combat. They have since been referred to as “falsos positivos”.

Faced with the silence, the lies and the impunity of the state, three mothers are asking for truth and justice. They are supported by a non-commissioned officer who, at the risk of his life, denounces on camera the abuses and crimes he witnessed.

Hijos del Viento tells the story of their struggle to ensure that the memory of these children does not blow away with the wind.

# FILMMAKER'S NOTE

After my previous films *Tacacho* and *Los Fantasma del Caribe*, *Hijos del viento* is the third film of a trilogy dedicated to the armed conflict in Colombia and its consequences. How to forgive, how to erase the armed conflict from our memory, how to reconcile? These questions are recurrent in all three of my films.

In addition to the question of memory and reconciliation, the desire to make this film is also the result of my meeting with Doris, Maria and Beatriz, mothers of "false positives", and with Carlos, a non-commissioned officer in the Colombian army who fights to denounce the extrajudicial executions committed by this same army.

The phenomenon of "false positives" in Colombia has received extensive media coverage in recent years. Numerous articles, reports and documentaries have been devoted to these state crimes. Some of them have dealt with the legal aspect, others with the description from a factual point of view, or with the inscription of these tragic events in the political history of the country.

I chose to enter into the intimacy of the four protagonists who allowed me to follow them on a daily basis during the twenty weeks of shooting. This closeness, like the time devoted to each of the characters, allowed us to develop trust, to break down a lot of resistance and to escape the mechanics of stories sometimes intended for more mediarelated content. Of course, it is not a question of making the filming device transparent, but of allowing the camera to be part of the daily life of the characters, to listen to their stories and to be available to the expression of emotions, hopes, revolts and disappointments in their living environment and in the time of their actions. Step by step, the film was built with each of the protagonists, in the time spent together, in the places of their lives and their struggles.

Every protagonist comes from a different region of Colombia. While they make an inner journey in this film, in the sense that events lead them to explore what lies deep inside each of them, at the same time they also make a physical journey as they move through geographical space. Whether it is to find their childhood neighbourhood, or to see the place where their child died or to go into exile, these journeys will have a catharsis value for each of them.

60 years of armed conflict in Colombia represents an overwhelming number of murders, unsolved crimes, displaced peasants stripped of their land, countless human rights violations. The thousands victims from all factions are facing a justice system that is powerless to respond to those who demanded their dispossessed land or justice for their dead or disappeared relatives.

Beyond the anger and indignation I felt when I discovered the tragic events that affected Doris, Maria, Beatriz and Carlos, I was struck by the desire and need they had to tell their story. In addition to the creation of a historical document on the armed conflict that contributes to the construction of the collective memory in Colombia, the protagonists saw in our film an instrument they could use to support their struggle for truth and against impunity. For these people, denied and prosecuted by the authorities, bringing their life story before the camera, formulating a demand for justice to be done, is a political act. An act of resistance that I have accompanied with this film. Telling this story and that of those who live it with the means of cinema, with its poetics, its language and its own codes, is a gesture shared in conscience with those I filmed.



# NOTE ON THE PROTAGONISTS

Doris and her husband Dario have been searching for the body of their son Oscar for over 12 years. Each discovery of a new mass grave, each exhumation, rekindles hope. Each time, the negative result awakens a deep-seated pain.

Beatriz experiences an inner struggle to reconstruct the last moments of her son's and nephew's life. The obscure circumstances of their death give rise to endless speculation that deeply distresses her.

Maria, from her exile, tries to reconstruct herself and to testify. She remembers her son with deep pain and observes the Colombian situation from a distance, powerless.

Carlos Mora, the only Colombian soldier to have alerted national and international public opinion to what was happening, is threatened with death. His daily life is hanging by a thread and he is fighting to protect his family from the worst and to continue to speak out.

María, Doris, Beatriz and Carlos are caught up in a slow, corrupt and inefficient judicial system which, after fifteen years of struggle and proceedings to get the truth and justice, still gives them no answers. Many of their relatives advise them to give up, to turn the page because their obstinacy leads to nothing and their lives are in danger. However, they continue to fight so that the state crimes, of which their children were victims, do not go unpunished, so that the truth is recognised and the responsible ones are named.





## FELIPE MONROY BIO-FILMOGRAPHY

Born in 1983, Felipe Monroy is a Colombian-born filmmaker who is living in Switzerland since 2007.

He graduated from the Film Studies department at HEAD/ Geneva (Haute Ecole d'Art et de Design), which he joined while dealing with his illegal immigrant status. His singular experience and his biographical journey orient his work around themes such as life on the margins, the traces left by social violence, the injustices suffered, traumatic memories and the difficulties of immigration.

2022 : *Hijos del viento*, doc. 98'  
2018 : *Los Fantasmas del Caribe*, doc. 89'  
2015 : *Meanwhile, in Beirut*, doc. 70'  
2013 : *Tacacho*, doc. 90' 2011 : *Carla*, doc. 15'  
2010 : *Nos rêves vos Cauchemars*, fiction. 4'  
collection « la Faute à Rousseau »  
2009 : *Deux nuits et un jour d'amour*, fiction. 22'  
2008 : *Pas un seul mot*, fiction. 10'

# TECHNICAL SHEET

Director : Felipe Monroy  
Writing : Felipe Monroy  
Production : José-Michel Buhler, Emilie Moor,  
Sara Bautista, Felipe Monroy  
Production company : Adok Films, Totiante DC

Image : Arnaud Alain, Pedro Pablo Vega  
Sound : Carlos Ibañez, Hakim Mastour, Andres Rangel  
Editing : Yaël Bitton  
Sound editing : Carlos Ibañez  
Mixing : Hugo Leitao  
Colour grading : Rodney Musso, Jean-Daniel Perrin  
Original soundtrack : Hector J. Ayala  
Graphic designer : Diego Barrera

Technical suppliers :  
Visuals, Color Grade, Masé Studio, Adok Films, Amigos  
del Cine, ADC Rental, Natural Sound – Jaime Hernández,  
Cinema Store – Omar Gutierrez, Omar Moreno

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– unité fiction, documentaire et séries originales –  
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