

A FERRADO



A FILM BY **ESTEBAN AZUELA**

SINOPSIS

In the violent streets of Mexico City, Joel leads a double life fixing car engines by day and getting his hands dirty by night. Now, he must repair the toughest machine of all: his own shattered existence.



DIRECTORS BIO

From hand drawing animation to complex transmedia pieces, Esteban Azuela (Mexico, 1984) experiments with the narrative possibilities of visual art, in an atypical space between fiction, documentary and dialogue with other disciplines. His videos and animated shorts have been exhibited in venues as diverse as the Palais de Tokio, Oberhausen Kurzfilmtage and the Central de Abastos market, while his collaborations as a VJ and sound act visualist include equally diverse artists such as Richard Devine, Los Viejos, Black Devil Disco Club, Tristan Arp, Nick Zinner and Lourdes Grobet.

“Drop al infierno” 2021, 3min

“Amnesia en el Estado” 2016, 4min

“Sweet Talk” 2014, 2min

“Xochimilco 1914” 2010, 5min.

“Ventosa” 2008, 5min

“S. Hamaliuk” 2006, 1min

“Swing” 2006, 4 min 1

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CREDITS

SCRIPT & DIRECTION **Esteban Azuela**
CAST **Juan Carlos Medellín, Fernando Bonilla**
SOUNDTRACK **MARÍA BONITA**
ORIGINAL MUSIC **Héctor Ruiz, Raúl Topete**
FILM EDITOR **Pedro G. GARCIA**
SOUND DESIGN **José Miguel Enríquez**
3D SUPERVISOR **Belmont**



SPECS

PRODUCTION COUNTRY **Mexico, 2024**
AVAILABLE FORMATS **IPS, DCP, Video**
SOUND **Stereo, 5.1**
GENRE **Neo-noir**
RUNNING TIME **18:17**
ASPECT RATIO **1.78:1, 4k**
LANGUAGE **Spanish**
DISTRIBUTION **Miyu Distribution festival@miyu.fr**



PRODUCED BY

LINEA 2

HIENA

BELMONT



DIRECTORS NOTE

Based on real events, in families close to mine, this story is contextualized in the 90s when extreme violence began to be more visible in the mass media and when North American popular culture began to permeate more through the Free Trade Agreement between the USA and Mexico, where we adopted symbols like the NFL as aspirational models.

I made this film trying to understand the origins of violence in my mexican reality and the growing glorification of criminal figures through pop culture. Narrating it from a character who constructs his strength through acceptance in a criminal group, justifying himself through his passion for cars and socioeconomic status but ultimately defeated by the ambivalence with his culture that bind him to family values. In the end, it's the portrait of a failed heroic figure of masculinity.

It was also important for me to show these characters from the innocent perspective of a 10-year-old child, like the one I was at that time, and to realize how it almost imperceptibly permeated me with video games and figures of power and competitiveness. Bringing this elements to a more intimate term; the attachment to our memories and how to live more freely if we detach from them, seen through the duality in European and Nahuas beliefs about life after death and what we take with us when we die.

Using error as an aesthetic posture, I chose low-cost techniques to talk about the precariousness of the technology of an average user in Latin America and how films can be made with them, facing a hyperrealistic, polished and sterile aesthetic imposed by other the canons of digital filmmaking.

-Esteban Azuela

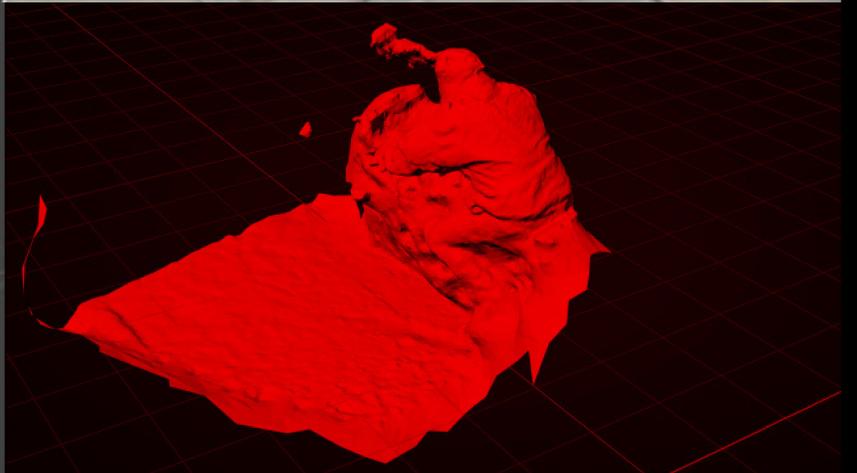
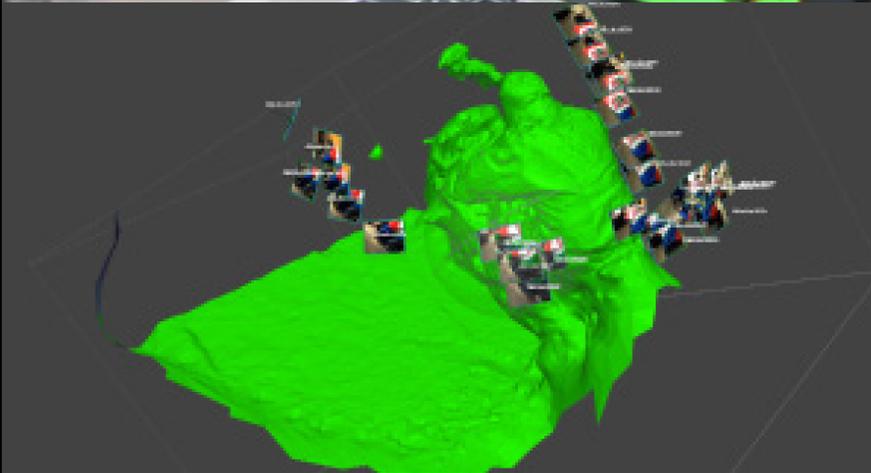


THE TECHNIQUE

All the actors were captured with a 3D scanner, using proximity sensors and computational processes previously used in geography, criminology, and video games.

First-person shooter-style cameras were used, which is the video game genre that generates the highest economic profits and simulates the use of firearms from a first-person perspective.

This project advocates for the freedom of information, which is why open-source software **BLENDER** was used for most of the production.



STOP MOTION & SCAN 3D

The actors remained still for 1 minute for each moment of the action while being captured by a 3D scanner, embracing the digital glitches of an imperfect process.

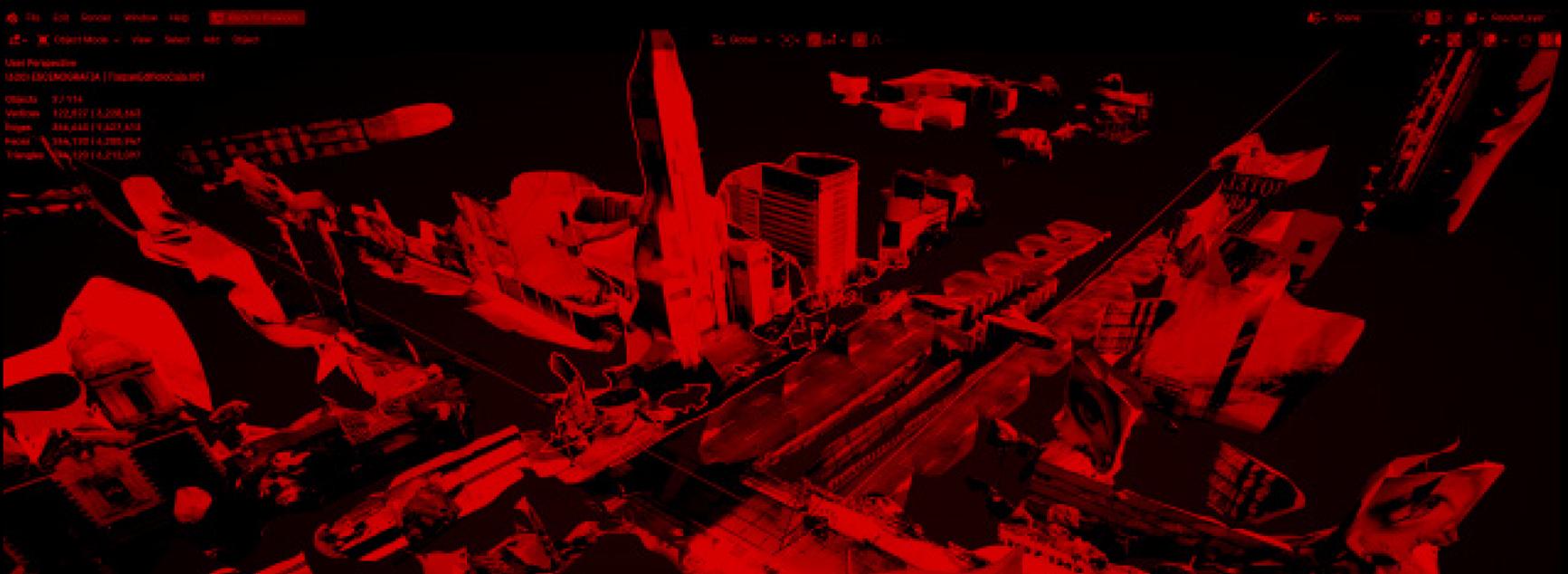
For each pose, a 3D object was obtained to create stop-motion-like animations. This allowed the freedom to place the characters in different locations afterward.



"The world of polish is a world of pure positivity in which there is no pain, no hurt, no guilt." Byung-Chul Han

AN ODE TO MEXICO CITY

Through thousands of photographs, iconic buildings of Mexico City were digitally reconstructed to create dystopian landscapes in a 3D environment using **photogrammetry**: drawing and measuring with light.



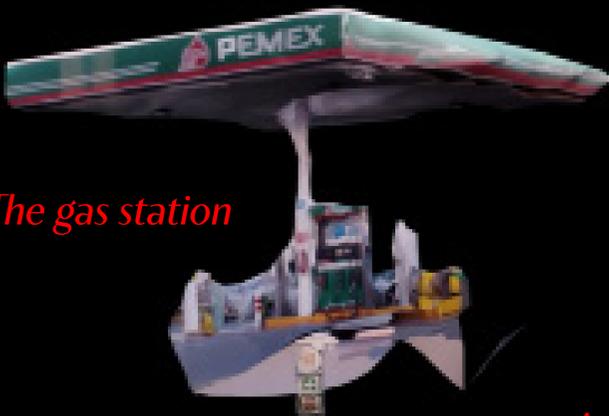
El Charco de las Ranas



The Volkswagen



The gas station



Aztec Stadium



AFFERRADO

WATCH TRAILER

