

IGUALADA

In one of Latin America's most unequal countries, Francia Márquez, a Black Colombian rural activist, challenges the status quo with a presidential campaign that reappropriates the derogatory term "Igalada" — someone who acts as if they deserve rights that supposedly don't correspond to them — and inspires a nation to dream.

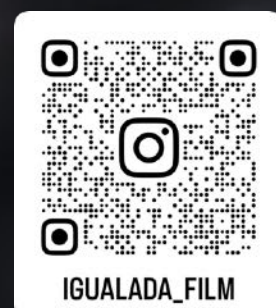
SCREENINGS

TRAILER

<https://vimeo.com/891231760>



NO
FICCIÓN



“Stirring... rousing and intimate, making for an often moving, sometimes nerve-wracking ride.”

—Lisa Kennedy, *Variety*

“Grade A-. A powerful portrait of trailblazing Colombian Vice President Francia Márquez.”

—José Solís, *The Film Stage*

“A vital reminder that each person has the power to help evoke the change—no matter what they call you in the process.”

—Courtney Small, *POV Magazine*

“If you’re into docs about strong social justice causes, then this is the one for you.”

—Jamie Broadnax, *Black Girl Nerds*

“Iguualada es un documental inspirador e íntimo que renueva la fe en el ejercicio democrático.”

—René Sánchez, *Cine Sin Fronteras*

IGUALADA

Francia Márquez is not a woman from the traditional political elite of Colombia, but a rural, working-class woman—a single mother born and raised far from the epicenters of Colombian politics. And not just a rural woman, but a Black, rural woman in a country built on a long history of structural racism and virulent discrimination. *IGUALADA* is a David and Goliath story.

Colombia has not had a female president—only a handful of women have ever even attempted a run. And the country has certainly never even had a Black presidential candidate. So, why does Francia Marquez think she can change Colombian history? In an election already crowded with establishment candidates from across the political spectrum, where does she get the audacity to throw her name into the ring?

IGUALADA juxtaposes the historic public events of Colombia's 2022 presidential campaign with extraordinary private moments that highlight Francia's character and vulnerability. It is equivalent to being granted entry to the behind-the-scenes of a tense political thriller. The film's dramatic arc lives precisely in that line between the personal and the political. It's driven by the ups and downs of a political campaign of this magnitude, and the fight for normalcy necessary to nourish relationships with loved ones.

Thanks to close to 30 hours of footage shot with Francia between 2009 and 2011, the film also shows that Francia's fight did not begin with the elections. From a young age, Francia developed an unwavering conviction for justice grounded on protecting her community's rights, particularly the right to remain in their territory and to live with dignity.

Her entry into political activism coincided with a wave of devastating violence and political persecution across Colombia, which has translated into a life marked by danger and continued death threats, much before she decided to run for president.





IGUALADA

“I am not the daughter of a privileged family, I do not have the formation of the heirs of the 40 families that have governed this nation. On the contrary, I have been on the other side of the history of this country, the side of exclusion, of racialization and of impoverishment... As a black woman I have learned how Colombia works from social struggles, from confronting the politics of death imposed by traditional politics that has used this logic as profit and gain... This dream, my dream, is to dare to challenge the status quo and to rewrite history from the oppressed, to rewrite history from the other side”.

IGUALADA

As Francia's bid for the presidency picks up steam, it threatens Colombia's political status quo. As her popularity grows, so do the attacks against her. Francia expected this, and although the misogyny, racism, and elitism—blatant and covert—in these attacks do pain her, she will not try to mold herself into a traditional candidate. In a country ravaged by violence, inequality, and corruption—a country ripe for transformation—Francia's chance at winning the Presidency and effect real change lies in her ability to disrupt the status quo and offer a real alternative to traditional Colombian politics.

IGUALADA is full of moments of tension and frustration, but also of joy, as Francia continues to make an impact poll after poll.

We witness intimate and vulnerable moments as Francia is forced to say good bye to her sons., and lonely instances of guilt when Francia questions if it all is truly worth it.

In the end, Francia's triumph is one over hopelessness as she inspires a movement of youth and women who see themselves represented in her struggle.

After her surprising results in the primaries, Francia becomes the undeniable political phenom of the moment. Eventually, she is offered the Vice Presidential nomination in the ticket that eventually wins the national elections. Francia becomes the first Black Vice President in Colombia's history.





JOSMAR JEAN PAUL CRUZ PERLAZA

Registro
LA-FB

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Capillas de
LA FIE LEIDER CARUENA

IGUALADA



DIRECTOR'S STATEMENT

My documentary work in Colombia began over 20 years ago. Since then, I have continued documenting the consequences of civil strife in contentious and volatile spaces.

I was starting my career as a filmmaker with a series of films about forced displacement in Colombia and had been collaborating with black community organizations for a few years now. This was how I met Francia over 15 years ago. She lived with her mom in Yolombó and was a young activist with the Black Communities Process (PCN). When we met, Francia was fighting to protect her community against a mining concession threatening their eviction. Although Francia was barely in her twenties, her conviction in pursuing justice no matter the cost, left a huge impression on me. In 2010, when the eviction of La Toma seemed most imminent, I produced a short film that told the story of Francia and the fight in La Toma.

Francia and I remained close. But I have to admit that when I got the call from her telling me that she was thinking of running for president, it floored me. That a black, rural woman, raised on the periphery and in the resistance, would run for the presidency of Colombia seemed almost unimaginable. Francia and I remained close. But I have to admit that when I got the call from her telling me that she was thinking of running for president, it floored me. That a black, rural woman, raised on the periphery and in the resistance, would run for the presidency of Colombia seemed almost unimaginable. I asked her: "Francia, can we make a movie? I think this is a moment that needs to be documented."

We did not anticipate this journey would go this far, but it's amounted to close to 200 hours of footage that includes close to 30 hours of material we filmed between 2009 and 2011 and over 150 hours more shot from the very days since Francia decided to make a run for the presidency to the swearing-in ceremony when she became Colombia's first Black Vice President.

Although our material shines in how it documents an incredible moment in time and registers the campaign's ups and downs with great detail, the biggest strength of it lies in the level of access and the intimacy it captures. The trust I built with Francia over the years translates into a level of vulnerability that few films about political moments or campaigns manage.

Producer Juan Yepes and I no longer live in Colombia, but we were fortunate enough to assemble an incredible local production team that traveled up and down the country with Francia when we couldn't be there .

It was key that producer Sonia Serna Botero and cinematographer Gómez had a long history of social justice work and already had a relationship with Francia. In turn, our team was allowed to film in spaces seldom the purview of cameras, and Francia spoke freely and candidly in front of and with us. This allowed us not only to capture the drama of this David vs. Goliath story, but also the nuances and complexities of moving from resistance to power— from a community activist to a politician. Moreover, our access also allowed us to make a film that is not a biopic, but tells the story of a social movement led primarily by women and young people that imbues the film with urgency and hope.

As we were nearing the end of production, Mexican producer Daniela Alatorre joined our team. She has been key throughout the entire postproduction of the film. Together, we have always thought that Francia's history and struggle deserve to be told. And today, we have the opportunity to tell what was perhaps her greatest struggle in the most important stage of Colombian politics and during a time of political awakening that provides this story with an invaluable historical context. We feel a great responsibility and feel immensely grateful to have this opportunity. Never before has Francia Márquez's struggle been more representative of the struggle of this country's urban and rural peripheries, and never has this story been more urgent and relevant.



Luminate



PERSPECTIVE
FUND

**OPEN SOCIETY
FOUNDATIONS**

HUMAN PICTURES in coproduction with **NO FICCIÓN** presents **IGUALADA**

music by **RICHARD CÓRDOBA** cinematography by **GÓMEZ** edited by **ANDREA CHIGNOLI**

executive producers **FELIPE ESTEFAN, JUAN PABLO RUIZ, PAOLA MENDOZA, and MARCO WILLIAMS**

produced by **JUAN E YEPES, DANIELA ALATORRE BENARD, SONIA SERNA BOTERO, and JUAN MEJÍA BOTERO**

directed by **JUAN MEJÍA BOTERO**

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“Political participation for women like me isn’t easy, especially when we are willing to disrupt the status quo. I thought about this before making this decision to run. But defying fear is part of achieving justice and it is what I have been doing all my life. Each person has a purpose in the world. Mine is to fight for the rights of communities and women, for territory and for life.

I believe that we must let go of fear and dare ourselves to think of a country that builds true unity. A unity that cares for life. It is time to abandon the politics of death and think of ourselves collectively as a people”.

IGUALADA

THE FILMMAKERS



JUAN MEJIA BOTERO

Director

Juan is an award-winning film director with 25 years of experience in feature documentaries and documentary series. His work has focused primarily on struggles for social justice around the world.

Juan traveled, lived, and worked as a community video facilitator, guiding grassroots media projects in Colombia, Brazil,

Perú, Chile and Ecuador. His documentary work has been deeply influenced by his community media work as well as his long-standing collaboration with grassroots organizations throughout the region.

Juan has directed a number of short and long format documentaries around matters of forced displacement, ethnic autonomy, state violence, and natural resources, which have played widely in the festival circuit and television. His last feature documentary, *Death by a Thousand Cuts* premiered at Hot Docs and won the Grand Jury Prize at the Seattle International Film Festival and the Audience Award at DOC NYC.

Most recently, Juan has produced a number of episodes for Netflix's, *'Amend: The Fight for America'*, ABC's, *'Soul of a Nation'* and Hulu's *'Killing County'*. His short film, *'Houston United'*, just premiered at the Tribeca Film Festival.

JUAN E. YEPES

Producer

Juan Esteban is a film producer with experience in business management and project entrepreneurship. His production experience has focused on documentary filmmaking and short films with a social impact angle. Juan has produced work in Cambodia, Thailand, Dominican Republic, Haiti, Mexico, Colombia, Peru, and several locations in the United States.

In 2015, Juan Yepes produced *The Battle For Land*, which documented the mass forced displacement of Afro-Colombian communities,



and in 2016 he produced the award-winning feature documentary, *Death by a Thousand Cuts* that premiere at HotDocs and won the audience award at DOC NYC. His most recent documentary, *Houston United*, premiered at the Tribeca Film Festival in 2023. Juan has produced short and long-form projects in collaboration with the ABC, Equal Justice Initiative, UNDP, and Firelight Films.



DANIELA ALATORRE

Producer

Daniela is an accomplished Mexican producer and filmmaker with more than 20 short and feature films. In 2017, she co founded the Mexico-City based production company No Ficción, after 15 years of programming and producing film festivals.

Some of her producer credits include the award-winning feature documentaries

El General (2009, Sundance FF, Best Director), directed by Natalia Almada, *Midnight Family* (2019, Sundance FF, Best Cinematography), directed by Luke Lorentzen, *Vivos* (2019, as an Associate Producer) directed by Ai Weiwei, *Users* (2021, as Co-Producer, Sundance FF, Best Director), directed by Natalia Almada, and *A Cop Movie* (2021, Silver Bear for artistic contribution at the Berlinale), directed by Alonso Ruizpalacios. *Retiro*, her first film as a director, premiered and received a special mention, and the Ambulante Film Festival award at the prestigious Morelia Film Festival in 2019.

SONIA SERNA

Producer

Sonia is a Colombian feminist and anthropologist with extensive experience as a researcher and human rights advocate. Her scholarly and activist work has focused on issues such as gendered and racialized dispossession, environmental defense, and sexual and reproductive justice in Colombia and Latin America. She has also worked for over a decade as an academic, content and managing editor, and as English-Spanish translator and interpreter.

More recently, her work has also included documentary field production in Colombia, the Caribbean and Latin America.

As a member of various social movements in her country, Sonia has contributed to various initiatives against gender-based violence,



sexual harassment, racial discrimination, homophobia, and transphobia. This trajectory led to her current appointment as the Director of Colombia's National Observatory for Women. Sonia's multifaceted work has explored different formats and creative outlets including transmedia, television, radio, podcasts, and comic books.



MARCO WILLIAMS

Executive Producer

Marco Williams is an award-winning documentary filmmaker and film educator.

He has been nominated three times for the Sundance Film Festival Grand Jury Prize. Other recognition include: an Emmy Award Nomination, a Guggenheim Fellowship, a George Foster Peabody Award, the Alfred I duPont Silver Baton, The Double-Take Film Festival Grand Prize, The Pan African Film Festival Outstanding Documentary Award, The Full Frame Documentary Festival Spectrum Award, The National Association of Black Journalists First Place Salute to Excellence Award, and the Hot Docs Canadian International Film Festival Silver Award for Best International Documentary.

He is a Professor at Northwestern University, Department of Radio Television and Film.



PAOLA MENDOZA

Executive Producer

Paola Mendoza, a film director, producer, writer, and activist, has left a mark on the intersection of art and social change. Born in Bogotá, Colombia, her journey is a testament to the power of storytelling as a catalyst for transformation.

Her cinematic lens explores the intersection of identity, resilience, and justice, contributing to a rich tapestry of storytelling that challenges perceptions and fosters understanding. Her work has been supported by The Ford Foundation, Just Films, Pop Culture Collaborative, Opportunity Agenda, Race Forward amongst others.

She was the Artistic Director and co-founder of the original Women's March on Washington. Her commitment to justice extends to her role as co-founder of the Resistance Revival Chorus, using music as an act of resistance. A powerful advocate for immigrant rights, Paola authored two novels that tell story of young undocumented immigrants Sanctuary, a best selling YA book and the forthcoming SOLIS.



FELIPE ESTEFAN

Executive Producer

Felipe Estefan is an expert on social impact, film, media and democracy. He currently serves as Vice President of Luminate - a global philanthropic organization that works so that everyone has the information, the rights, and the power to influence the decisions that affect their lives.

In his role, Felipe oversees the organization's work in Latin America, as well as its global program on Narrative Change, which supports film, TV and other cultural expressions seeking to build more inclusive and representative societies.

Felipe also served as an Executive Producer in the Sundance Award-winning film "The Territory", as well as a board member in organizations such as Nossas in Brazil, Chequeado in Argentina, and IMCO in Mexico.

Prior to his time at Luminate, Felipe was the Open Government Strategist at the World Bank, a co-founder of the Open Contracting Partnership, and a news producer in CNN and CNN en Español. A native of Bogotá, Colombia, he holds master's degrees from the S.I. Newhouse School of Public Communications and the Maxwell School for Citizenship and Public Affairs.



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