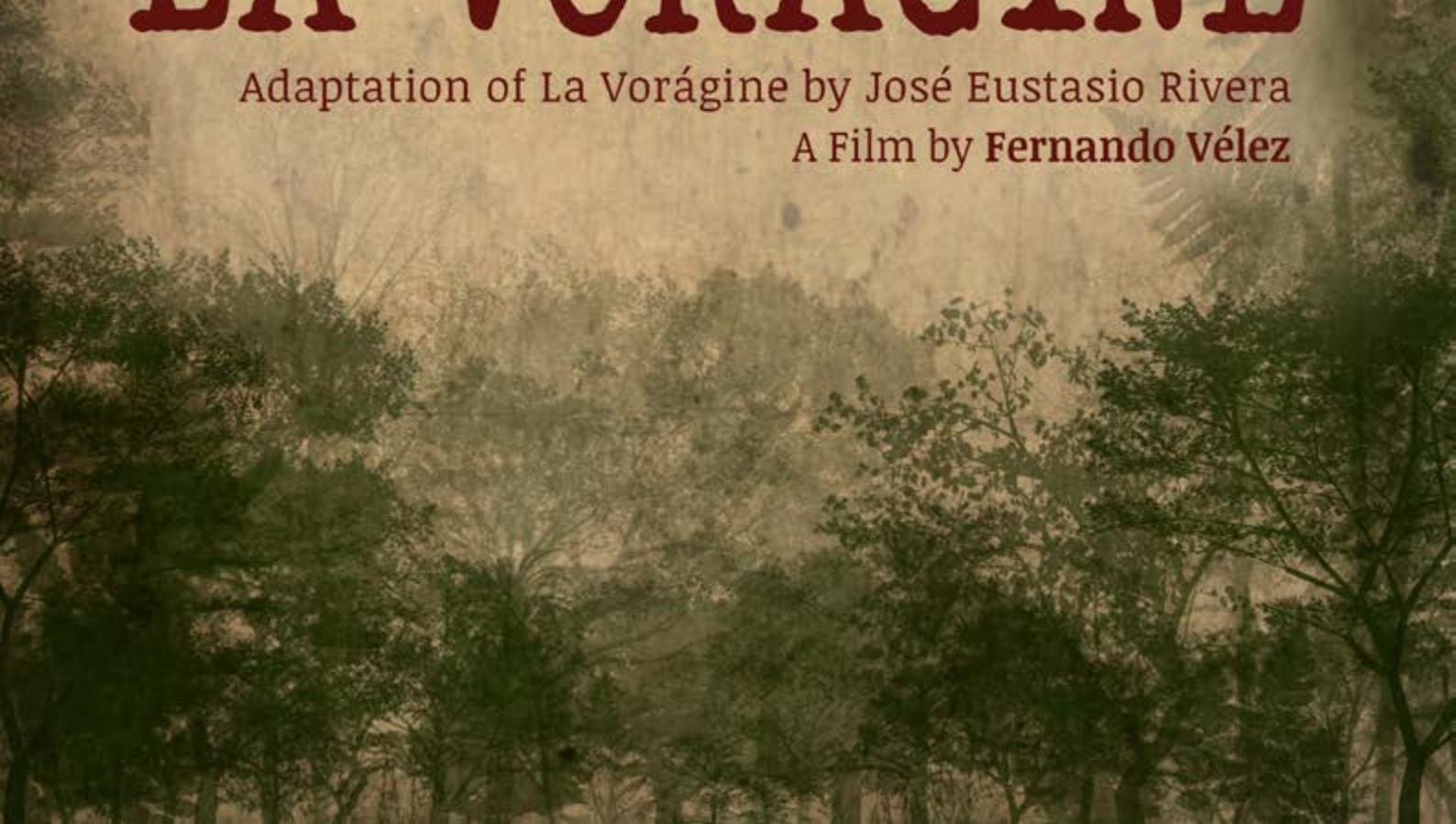


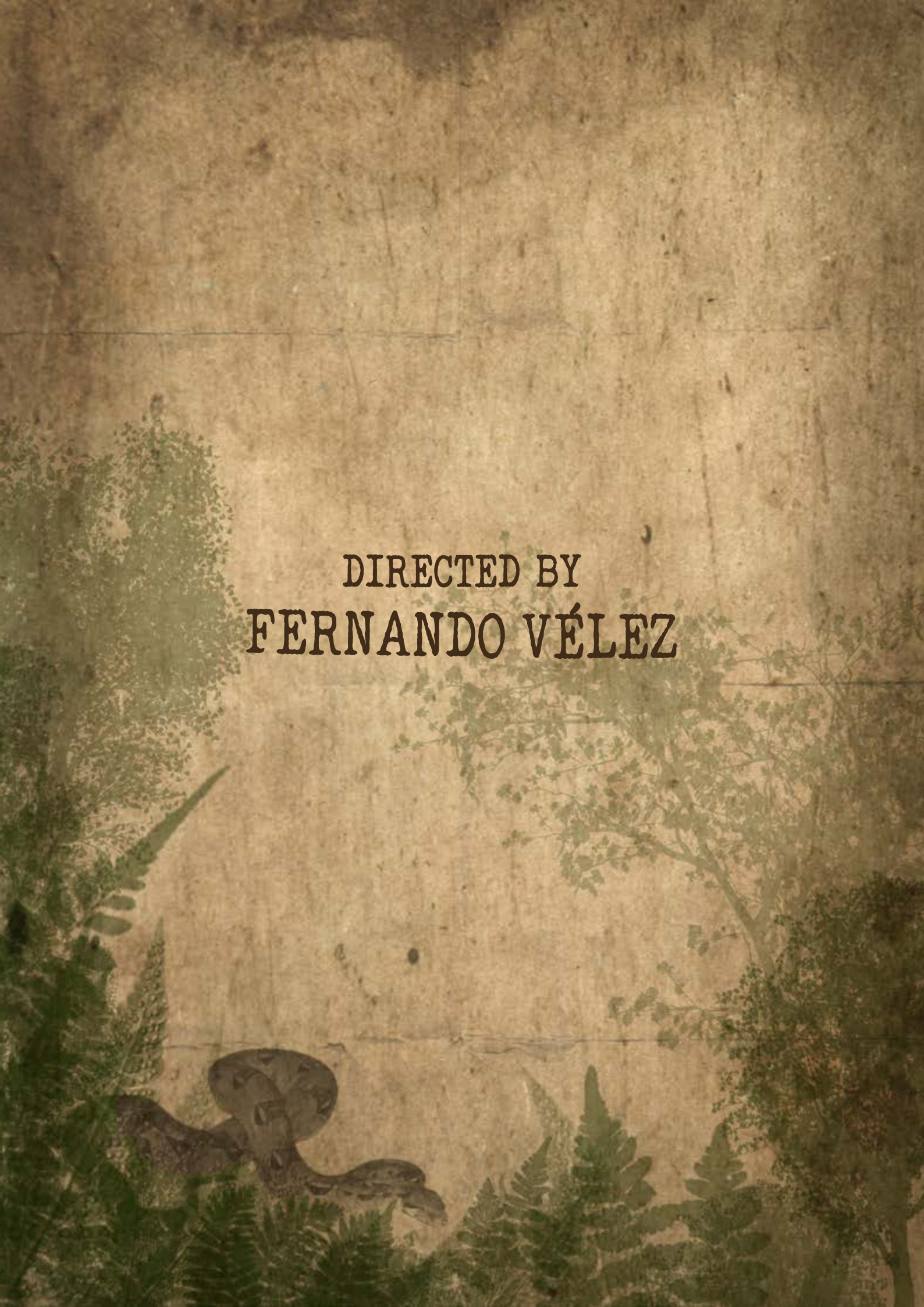
I stole a woman, and someone stole her from me.
I'm here to kill whoever holds her.

LA VORÁGINE

Adaptation of La Vorágine by José Eustasio Rivera
A Film by **Fernando Vález**



DIRECTED BY
FERNANDO VÉLEZ



UN PROYECTO DE
ISANA PRODUCCIONES

FORMAT: 1:1.85 – 4K DCI

WRITTEN AND DIRECTED BY: Fernando Vélez
García

DURATION: 145 minutes

GENRE: Fiction, adventure, and action

TARGET AUDIENCE:

General audience, especially young people and
adults interested in social and historical
themes

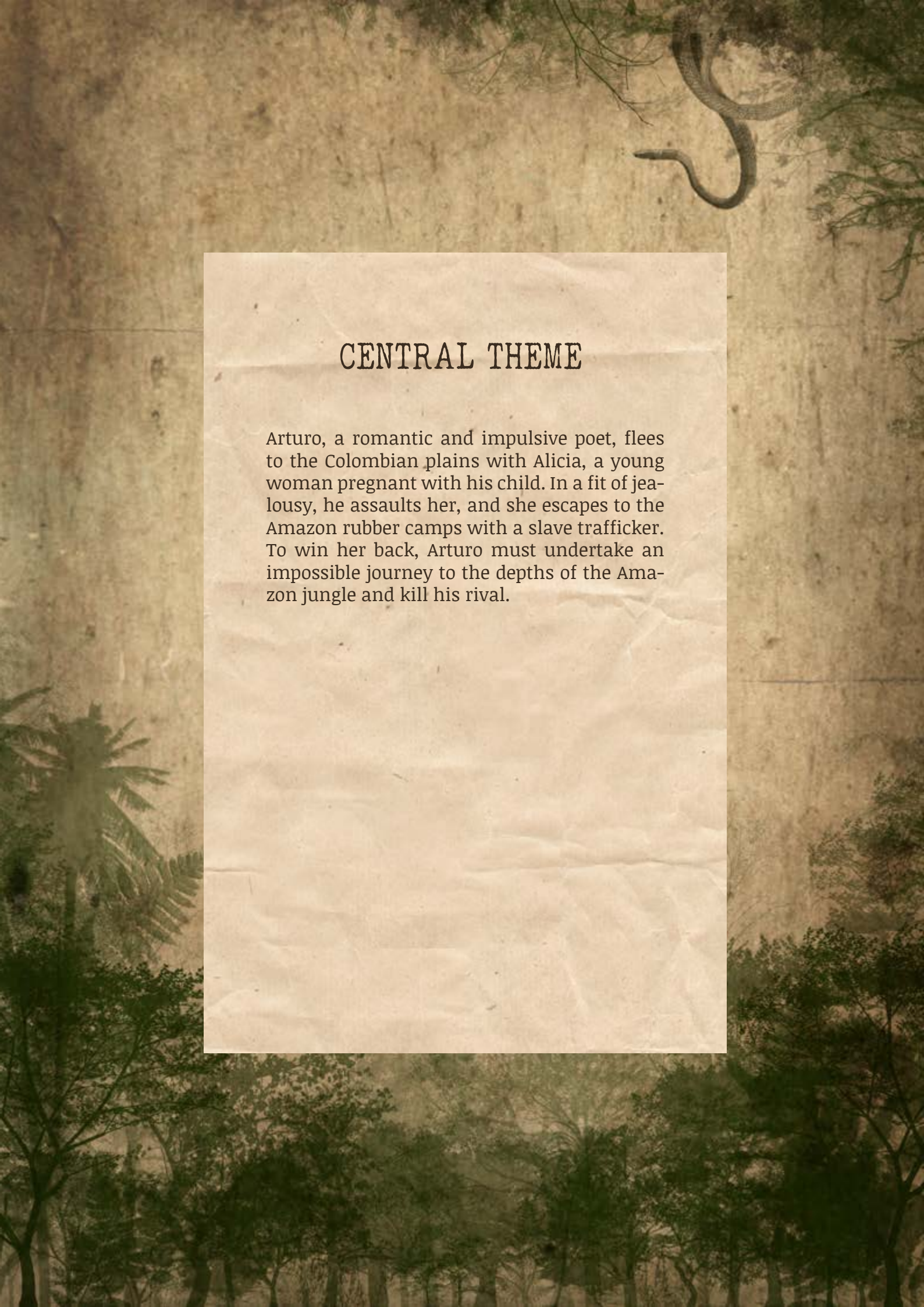
PRODUCTION PARAMETERS:

10 weeks of pre-production / 7 weeks of shooting / 16 weeks of post-production

LOCATIONS: Eastern Plains and Amazon region

TEASER:

<https://vimeo.com/manage/videos/924746782>

The background of the entire page is a lush tropical jungle scene. At the top, a dark snake is coiled on a thin tree branch. The rest of the background is filled with dense green foliage, including palm trees and other tropical plants. In the center, there is a large, rectangular, light-colored paper overlay that contains the text.

CENTRAL THEME

Arturo, a romantic and impulsive poet, flees to the Colombian plains with Alicia, a young woman pregnant with his child. In a fit of jealousy, he assaults her, and she escapes to the Amazon rubber camps with a slave trafficker. To win her back, Arturo must undertake an impossible journey to the depths of the Amazon jungle and kill his rival.

STORY-LINE

Arturo, a romantic and impulsive poet, flees to the Colombian plains with Alicia, a young woman pregnant with his child. In a fit of jealousy, he assaults her, and she escapes to the Amazon rubber camps with a slave trafficker. To win her back, Arturo must undertake an impossible journey to the depths of the Amazon jungle and kill his rival.

SYNOPSIS

1913, Rio Negro, Brazil. In the vastness of the Amazon jungle, Old Silva finds 20 mummified corpses and a manuscript rolled up in a latex sheet inside a crumbling barracks. It is the story of Arturo and Alicia, which began in Colombia a year earlier. They fled to Bogotá—Arturo to avoid prison for seducing a minor, and Alicia to escape a forced marriage to a wealthy old man. Pregnant, she takes refuge with Arturo in Casanare, a remote region of the Eastern Plains, on the farm of Fidel and Griselda. The recruiter Barrera has the region in turmoil with the rubber fever, luring men and women to the jungle camps with promises of easy wealth. Drunk and jealous, Arturo assaults the women, and Alicia flees with Barrera. Arturo and Fidel pursue them on a hellish journey to the jungle's depths. They are eventually trapped by "El Cayeno", a French rubber lord

and fugitive from Cayenne Prison, who punishes laborers by burning them alive. They find Griselda enslaved, who informs them that Alicia is in Barrera's hands on the Rio Negro in Brazil, and that she hasn't been sold because of her pregnancy. They escape, kill El Cayeno, and reach Barrera's lair, where his enslaved workers are dying of plague. Arturo kills him by feeding him alive to the piranhas, rescues Alicia, and their premature baby is born. They hide in the jungle to avoid contagion. After reading the manuscript, Old Silva searches for them for five months, only to conclude that the jungle devoured them.

DIRECTOR'S STATEMENT

La Vorágine falls within the adventure subgenre known as “descent into hell,” characterized by confrontations with death and rescues from the underworld, akin to *The Lord of the Rings*, *The Empire Strikes Back*, *Unbreakable*, *The Matrix*, *The Untouchables*, *Toy Story*, *The Searchers*, and *Apocalypse Now*.

Arturo Cova’s journey descends into hell, a voyage to the land of the dead. Like Orpheus descending into Hades in search of his beloved Eurydice, Arturo plunges into the inferno of the Amazon rubber camps to rescue Alicia.

Old Silva represents Charon, the mythological ferryman: the “rumbero” who guides them through the hell of rubber exploitation in the inescapable labyrinth of the inhuman jungle.




Detail from *The Pilgrimage of San Isidro*, by Francisco de Goya.



Ilustración original de Gustave Doré. Infierno Canto 32. Dominio Público.

Reference poster. Image sourced from Pinterest for illustrative purposes only. Copyright belongs to the original film.





AESTHETIC PROPOSAL

Aesthetic References



Reference images with unidentified authors. Used for illustrative and non-commercial purposes.

CHARACTER DESCRIPTIONS

Arturo

Protagonist and narrator. A young man from the provinces who studied in the capital, an intellectual and a poet. A compulsive seducer, proud, haughty, and boastful. He flees with Alicia to the rugged plains region and later ventures into the jungle to rescue her.

Torn between his cultured demeanor and violent outbursts exacerbated by alcohol. Morally weak but loyal to his friends.



Concept image generated with AI. Visual reference of the character.

Concept image generated with AI. Visual reference of the character.



Alicia

Female protagonist. A young woman from the capital was educated in piano and sewing. She surrenders to Arturo to escape a forced marriage to an old landowner. Often reproaches Arturo for his infidelities, crying in anger. After provoking Arturo's jealousy by flirting with Barrera, she defends herself from his attempted rape by smashing a bottle over his face.

Barrera

Antagonist. A slave trafficker and recruiter of laborers with promises of easy wealth, gifts of silk, perfumes, photographs, and fine goods. Elegantly dressed and highly skilled in deceitful persuasion.



Concept image generated with AI. Visual reference of the character.

Griselda

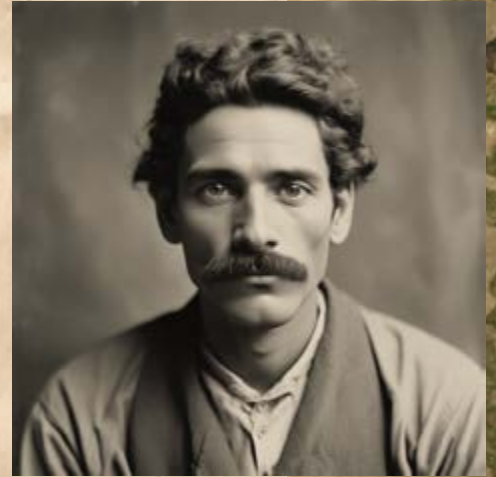
A cheerful, flirtatious mestiza with wild and sensual beauty, she is the kind and friendly wife of Fidel Franco. A friend and ally of Alicia, she knows how to attract men with her charisma.



Concept image generated with AI. Visual reference of the character.

Fidel Franco

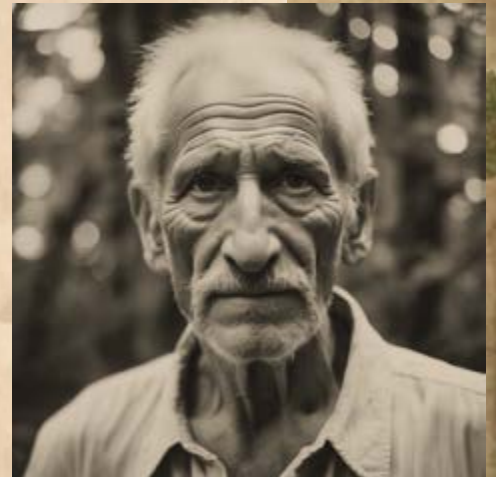
Griselda's husband. Rumored to have deserted the army after killing his captain out of jealousy over Griselda. He is Arturo Cova's companion in madness, arson, and revenge. Notable for his loyalty.



Concept image generated with AI. Visual reference of the character.

Viejo Silva (Old Silva)

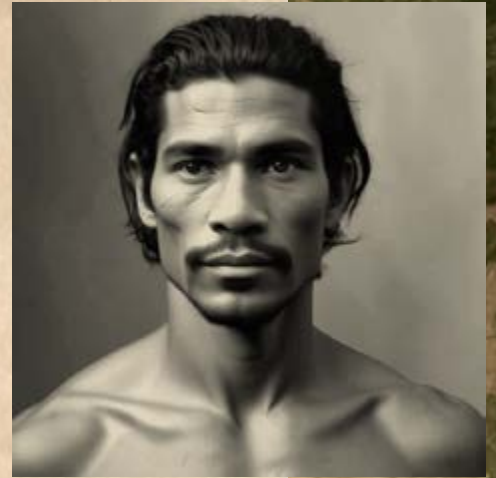
An elderly and sick man who becomes a rubber tapper while searching for his 12-year-old son, Lucianito, who ran off with the rubber workers. Enslaved, he searches for his son for eight years, eventually finding him dead and carrying his bones as his only treasure. Still retains sanity and honorability. Has the gift of navigating the jungle's labyrinths without a compass.



Concept image generated with AI. Visual reference of the character.

Pipa

Lived among indigenous people since adolescence and led them in raiding and burning estates. Operates in the white man's world as a rustler, rubber tapper, and cowboy. Well-acquainted with the jungle and rubber camps. Serves as Arturo and Fidel's guide during their jungle journey, but abandons them halfway.



Concept image generated with AI. Visual reference of the character.

Turkish Zoraida (La Turca Zoraida)

An enslaved person, a rubber, and a goods trafficker in the male-dominated world of the rubber camps. Owns her boat and sails with her crew. Was Lucia-nito's lover, who committed suicide because of her. Arturo describes her as a "beastly and calculating female," an "insatiable she-wolf that corrodes my virility." Represents the devouring mother and the vagina dentata.



Concept image generated with AI. Visual reference of the character.

Cayenne (El Cayeno)

His nickname comes from being a French convict who escaped from Cayenne Prison. He established his criminal enterprise along the Isana River and is one of the most feared rubber barons due to his cruelty. He lives in constant war with rival rubber lords, killing their men by hanging them from trees to be devoured by vultures as a warning. He hunts Indigenous people to enslave them and enforces brutal punishments such as burning people alive.



Concept image generated with AI. Visual reference of the character.

DIRECTOR'S BIOGRAPHY

FERNANDO VÉLEZ

Fernando Vélez has extensive experience as a photographer and director of documentaries and television series, including:

El País de los Wuayuii, Director, photographer, and cameraman. Documentary miniseries for the television series YURUPARÍ (1985).

Milena, Director and co-writer. Fiction miniseries of three one-hour episodes produced by LUMEN TV (1997).

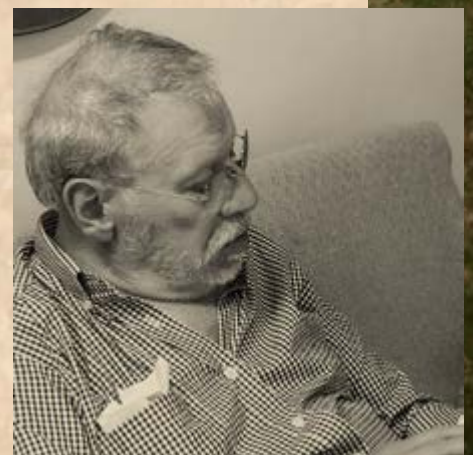
Founder of the School of Film and Television at the National University and professor of directing and screenwriting from 1988 to 2009. Founder of the Film Department at the Central University and professor of screenwriting and directing from 2008 to 2013, serving as its director until July 2017.

Feature film projects in development:

La hija del coronel, Adaptation of the story Yo era la más débil from the book El secuestro, una muerte suspendida by Emilio Meluk.

El visitante, Adaptation of the novel of the same name by Andrés Elías Flórez Brum.

La vorágine, Adaptation of the novel of the same name by José Eustasio Rivera.



PRODUCER'S BIOGRAPHY

OSCAR GUARÍN

Guarín is a prominent Colombian producer and television director. His most notable works include: *Cosiaca* (2025), *Emma Reyes I and II* (2020–2022), *Verdad Oculta* (2019), *Córdova*, *Un General Llamado Arrojo* (2019), *Sitiados II* (2017), *Bailando Con Las Estrellas* (2016), *Azúcar* (2015), *Alias El Mexicano* (2013), *Kadabra II* (2012), *Eternamente Tuya* (2009), *Victoria* (2007), and *Las Aguas Mansas* (1994).

He has been associated with companies such as RTI, RCN, Foxtelecolombia, Fox International, and Dramax in Colombia, and TV Azteca and Estudios Teleméxico in Mexico.



DIRECTOR OF PHOTOGRAPHY'S BIOGRAPHY

ANDRÉS HERNÁNDEZ

He is an internationally recognized producer, director, and director of photography, acclaimed for his award-winning work at prestigious festivals, including:

- Best Cinematography at Die Serial (2018, Germany), Red Studios
- Audience Award in Los Angeles (2018, USA) and at the Tokyo International Film Festival (2024, Japan) for the film *Adiós al Amigo*

He holds a Master of Fine Arts (MFA) in Cinematography from the New York Film Academy. A member of the Society of Camera Operators, Andrés is currently seeking the premiere of his debut feature film, *KMKZ: Salvaje, Libre y Valiente*, an 87-minute inde-

pendent production blending fiction and documentary.

With over a decade of experience, Andrés is committed to telling stories that shift perspectives and expand worldviews, solidifying his place in both Latin American and international cinema.





PRODUCTION COMPANY PROFILE ISANA PRODUCCIONES

It was created with the purpose of producing both fictional and documentary films, and it reflects the personal and artistic vision of its founder, **Fernando Vélez**, a filmmaker with a distinguished career in film education and in the making of films as a director of photography, director, and screenwriter.

Between 1974 and 1988, he worked as a reporter, cameraman, and editor for television documentaries, including: *Agarrando Pueblo* by Carlos Mayolo and Luis Ospina (Cali, 1977); *Visa de Residencia* by Carlos Marciales (Paris, 1980); *Punto de Encuentro*, a documentary television series by Colcultura directed by Fina Torres and Plinio Mendoza (Paris, 1980); *García Márquez, La Magia de lo Real*, a documen-

tary directed by Ana Cristina Navarro (Colombia, 1981); *La Belle Africaine*, a documentary directed by Ismael Salhou (Paris, 1983); and *Las Andanzas de Juan Máximo Gris*, a medium-length fiction film directed by Oscar Campo (Cali, 1987), awarded Best Cinematography at the 5th Bogotá Film Festival in 1988.

He has directed both documentary and fiction works, including: *El País de los Wuayüü*, co-directed with Beatriz Barros, a documentary miniseries for the television series *Yuruparí* (La Guajira, Colombia, 1985); *Ella, el Chulo y el Atarván*, a medium-length fiction film (Cali, Colombia, 1986); and *Milena*, a telefilm produced by LUMEN TV (Bogotá, 1997).

As an educator, he founded and taught at two of Colombia's most prominent higher education film institutions: the Film and Television program (now the School of Film and Television) at the National University of Colombia in 1988, where he taught Cinematographic Photography, Screenwriting, and Directing for 20 years; and the Film Department at the Central University of Bogotá in 2009, where he taught the same subjects and served as director for 10 years.

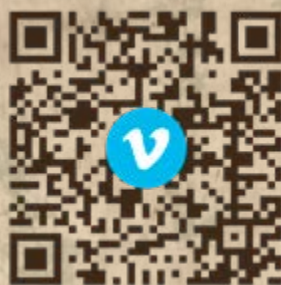
Screenplays written include: *The Colonel's Daughter*, adaptation of the short story "I Was the

Weakest" ("Yo era la más débil") from the book *The Kidnapping, A Suspended Death* by Emilio Meluk; *The Visitor*, adaptation of the novel *The Visitor* by Andrés Elías Flórez Brum; and his current project in development, *The Vortex*, an adaptation of the novel *The Vortex* by José Eustasio Rivera.



TEASER:

[La Vorágine](#)



isanacine.com



CONTACTOS

OSCAR GUARÍN

Productor General

oscar.guarin@foxtelecolombia.com

+57 310 265 3367 [wsp.link](#)

Colombia

ANDRES JARAMILLO

Asesor Financiero y Jurídico

a.jaramillo@jgaabogados.com

+57 300 6674956 [wsp.link](#)

Colombia

FERNANDO VÉLEZ

Director

+57 313 355 2409 [wsp.link](#)

isanaproducciones@gmail.com

Colombia

The character images have been generated using artificial intelligence for illustrative and conceptual purposes. The reference photographs have been taken from public sources on the internet and Pinterest, with no identified author. Their use in this document is strictly non-commercial and intended solely for visual and atmospheric purposes.

