

# CURA SANA

A STORY BY  
LUCÍA G. ROMERO

ROSER RENDON ENA

RASVELY

LISSETTE DONAIRE RESTITUYO

YANEYS CABRERA RAMÍREZ



74<sup>th</sup> Internationale  
Filmfestspiele  
Berlin  
Generation



27<sup>th</sup> FESTIVAL DE  
MALAGA  
MALAGA SHORT FILMS  
OFFICIAL COMPETITION

CINEMATOGRAPHY: GEMMA DE MIGUEL MORELL

ART DIRECTION: AINA CALLEJÓN JULIA

PRODUCTION MANAGEMENT:

BORJA LÓPEZ FERNÁNDEZ & RUTH PORRO GISBERT

EDITING: MARINA AYET

SOUND DESIGN: JIMMY SOLÓRZANO



Shortcat

escac|films





# DATA SHEET

GENRE:	Drama
DURATION:	18:32
LANGUAGE:	Spanish
SUBTITLES:	English
SHOOTING FORMAT:	Digital
SCREEN FORMAT:	1:85
SPEED:	24fps
SOUND:	5.1
	Color

# LOGLINE

JESSICA and ALMA, two sisters in a situation of domestic violence, will begin to treat each other with love instead of violence through one of their routine trips to the food stamp office on the night of San Juan, a spanish holiday.

# SINOPSIS

JESSICA is a 14-year-old teenager who comes from a marginal background. Her father's abuse since she was little has turned her into a violent and self destructive young girl even with her little sister, 8-year-old ALMA, with whom she has a relationship full of hostility. Due to a misunderstanding, JESSICA will have to go to the food stamps office along her sister during San Juan. Through that trip the sisters will learn how to treat eachother a little more kindly.





# FILMOGRAPHY OF THE DIRECTOR



Born in Barcelona, Spain in 1999. She secured a full scholarship at the city's ESCAC film school from which she graduated with a master's degree in film directing. her graduation film cura sana tells an autobiographical story linked to her cuban roots and is rich in political consciousness.

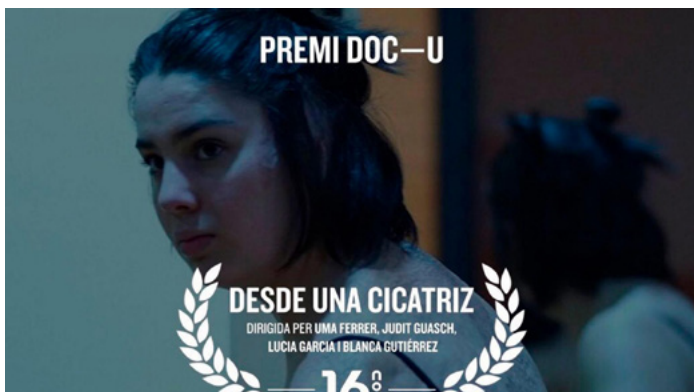
## FILMOGRAPHY OF THE DIRECTOR

**SCARS (2019).**

Director and script writer. Short documentary.

**CURA SANA (2022).**

Director and script writer. Shortfilm.



# DIRECTOR NOTES

For people who haven't been taught to love, it's more difficult treat people with kindness than with violence. That's what happens to JESSICA, the protagonist of the shortfilm. A victim of abuse and raised in a hostile environment, on her trip with her sister to food stamps, she becomes aware that she doesn't want to be like her father. My own healing journey has been the seed behind the short film and also my creative engine throughout the process.

CURA SANA is the story of my family and of many others. Therefore, I was very sure about what my perspective was going to be when it came to telling this story; CURA SANA is a short film that does not explore violence, but rather its consequences and the impact it leaves on its victims, especially those who have suffered from violence since they were kids. It talks about how violence gets under your skin and takes refuge in your fear, making you either a victim of abusive behavior or the person who inflicts it on other people. Another topic that I was interested in discussing was institutional violence. With a black, lesbian and lower-class protagonist, CURA SANA also aims to make visible the history of those women forgotten by the system and underrepresented by the media.

Despite being a raw story, it not only focuses on the miseries of the protagonists, but also on their joys, their interests and on their identity beyond being victims, with a bittersweet but hopeful ending at the same time.

The sisters make a trip from Hospitalet to Barcelona, and these places become fundamental pillars for my story. I wanted to represent a racially and culturally diverse Barcelona, where its public spaces make room for sharing experiences, exchanging cultures and celebrating, in the case of the short, San Juan, a Spanish holiday.

In the pre-production process, many people came together to contribute their talent and their footprint on the project. However, the appearance of ROSER and RASVELY, aged 14 and 8 respectively at the time, was definitely the key piece for everything to fall into place. Two girls who had never acted in their lives committed (along with their wonderful mothers) to a 4-month rehearsal process and a 10-day filming to help me tell this story and brought JESSICA and ALMA to life in the most natural and beautiful way. The bond between the three of us transcended the screen and made filming a vulnerable, intense and love-filled experience both behind and in front of the camera.



# CREW

**DIRECTION**

Lucía G. Romero

**SCREENPLAY**

Lucía G. Romero

**PRODUCTION MANAGEMENT**

Ruth Porro

Borja Nández

**CINEMATOGRAPHY**

Gemma de Miguel

**ART DIRECTION**

Aina Callejón Julià

**EDITING**

Marina Ayet

**SOUND DESIGN**

Jimmy Solórzano

**MUSIC**

Oriol Brunet

**GRAPHIC DESIGN**

Adrian Martos

Martí Casellas

**COSTUMES**

Aina Callejón Julià

**MAKEUP AND HAIR**

Anne Cabrera

Alejandra Caldas

**PRODUCTION COMPANY**

ESCAC FILMS

# CAST

Roser Rendon Ena

Rasvely Lissette Donaire Restituyo

Yaneys Cabrera Ramírez

Leisam Ramos Rodríguez

Ana Barja

Nora Guarro Molina

Evelyn Lissette Restituyo Niva