



DIRECTED BY
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A PRODUCTION FROM

DO2
MESAS

A day of Lucha

Why?

DIRECTOR'S NOTES

I met Lucha at an informal gathering after an event. They only told me she was an important Mexican activist. And that her days were numbered due to terminal cancer. The rest, she did herself.

Her gaze, her charm, had a kind of earthly mysticism, a simplicity that is hard to attain. Attainable, perhaps, only after a lifetime.

She wore the smile of someone who knows that will live forever. Someone who is more ideas than five senses. Someone who transcends their own skin.

That day, I went home and decided that it was time to challenge those empty idols that keep cornering us.

Those legends filled by egocentrism stare at us from the bus stop, whisper in the supermarket's background music, touch us through the clothes we buy.

And I don't judge them. I want to challenge them, but I don't judge them. There is a pop culture yet to be discovered. There are stars that shine with the light of the struggle.

The one who tells their own story is often the one with few stories worth telling. And the one with stories worth telling rarely focuses on making their narrative aesthetically pleasing.

That's why sitting with Lucha, simulating a day with her, spending more than one, more than two. Sitting to listen to her, to learn from her, to be able to transmit her essence, has become a small obsession.

THAT'S WHY WE, ARTISTS, ARE NECESSARY

Structure and strategy

THE VIEW BEHIND THE CONCEPT

A Day of Lucha is based on a simple premise: **we connect much more with the people than with their actions**, no matter how incredible they may be.

This is because we are constantly exposed to events of immense magnitude. Every day, we see news of wars, murders, or important trials.

However, we are connecting less and less with people. And when we do, it happens through simplicity—when a friend shares their struggles or when a family member tells a simple story.

That is why understanding Lucha's life, filled with moments worthy of making headlines, should come through intimacy and genuine human connection.

HOW WILL WE ADDRESS IT?

In A Day of Lucha, **we will emulate a day in the life of the great activist**, understanding how she feels and thinks, and approaching transcendental issues through everyday life.

And, of course, we will address a profoundly human topic that is rarely explored: witnessing death up close.

To achieve this, **we will use interviews as the primary source of information**. The connection between moments will be established through **voice-over narration**. **Archival footage** of Lucha Castro and her life will be incorporated, interwoven with the narrative at key moments.

Visual style

We will **give centrality to the person of Lucha** and to her real name, Luz. She will always appear well-lit and will be the center of the image in terms of light throughout almost the entire film.



Lucha is a theologian, a religious woman, and this allows us to play with the imagery. Without excess, **references to the sacred will be present**. She is a mythological figure within all this everyday life.



Colors will be important to highlight everyday life in certain scenes. The color of fresh vegetables or clothing, for example, will be emphasized to create a fable-like, storybook aesthetic, **giving them a magic they are not usually granted**. **Close-ups will be a frequent device**: Lucha's hands, and symbolic objects for each moment, will be represented with priority.



Most of the interviews will be recorded indoors to emphasize the idea of intimacy and closeness. Outdoor scenes will be used for highly symbolic moments that contrast with this intimacy (for example, discussing death and eternity using the sea as a metaphorical resource).



Archive footage will receive a different treatment to be distinguished on a semantic-visual level.



DOS MESAS

We are an association that aims to use storytelling to address social and climate justice, human rights, and peacebuilding. Through film, communication, and art, we seek to amplify the voices of vulnerable communities and highlight critical global issues.

Our mission extends beyond filmmaking; we create, support, and promote audiovisual, media, and art projects with social impact, looking for collaboration among artists, activists, and organizations.

We aim to inspire change and stimulate meaningful discussions on pressing social challenges.

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