



The day came alone

a film by Gonzalo Puch

With the participation of: Ksenia Guinea, Cecilia Gala and Gonzalo Puch
Produced and directed by: Gonzalo Puch
Edited by: Benito Macías, Gonzalo Puch and Paula Lafuente
Direct sound, mixing and sound design: Benito Macías
Distribution and sales: Teorema Films

teorema films

The day came alone is a container of times. Fragments of the sensible world where the least useful, the most fleeting and unproductive is mixed with sensations of metaphysical search.

Gonzalo Puch



SYNOPSIS

There is no before or after, each time dispenses with the other to come together again or touch each other. It is in that fine line where the sleeping things are discovered and made visible.

20min, 20 sec

4K Color

Sound Estéreo / 5.1

DCP 2k 25fps 1:85

Gonzalo Puch © 2022

CREW

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DIRECTOR BIO

Gonzalo Puch, Sevilla 1950. I started late as a painter and had my first solo exhibition at the age of 35 at the La Maquina Española gallery, later the Pepe Cobo gallery. Soon after I left painting to work with photography and installation. My preferences gradually covered a wider space and I became interested in theater and contemporary dance. In the midst of all this, the practice of video, photography and performative actions are my main activity. Soon after I left painting to work with photography and installation. My preferences gradually covered a wider space and I became interested in theater and contemporary dance. In the midst of all this, the practice of video, photography and performative actions are my main activity.

DIRECTOR FILMOGRAPHY

2008 Julia. 1 '16''

2011 Next cyclone in the Paradise office. 5 '58''

2012 Pato Rojo-Violín Verde. 10 '44''

2013 Arbol talado por el sonido del mar. 11 '08''

2016 Matterhorn. 7 '09''

2017 Woman machine. 6 '05''

2018 Cosas que sucedieron. 9 '33''

2019 El mundo cuando era aquello. 11 '59''

2020 Algún instante futuro pronto o tarde 5 '54''

2022 El día vino solo 20 '20''

DIRECTOR'S STATEMENT

"The day came alone" arises from my daily activity that takes shape like a trickle. The project is an invitation to reflect on contemporary ways of narrating memory based on collage, fragmentation and intertextuality as a form of altered reality.

There is a first layer represented by rotating structures that move domestic objects and that, in their turns, act like clocks, drawing fragments of time in space. This is the idea of home and the way in which time becomes familiar and monotonous. In a second layer, two actresses emerge in a dreamlike and random state; to all this is added a third layer of inconsequential moments: views of interiors and landscapes, routine details where our imagination is suspended in a moment of emptiness.

My creative method is not linear. At first, it is made up of flashes and thought-images. I need a continuous prowling around the places where I imagine the film. In these walks emerge apparitions, and even nonsensical things, that are shaping something that is elusive but that is enclosed within the location. I must say that, in my case, the places are as important as the characters. I don't understand how one street and not another activates me to film a scene. The editing process is similar to the construction of an object. The meaning of the project must appear as a meeting of things that were always there.



Always Searching
FOR THE SUN

PRODUCER &
DIRECTOR

Gonzalo Puch

(+34) 660 811 069
gonzalopuch@yahoo.es

DISTRIBUTION

Benito Macías - Teorema Films

(+34) 697 615 118
benitomacias@teoremafilms.com
www.teoremafilms.com