

INVASIÓN CINE

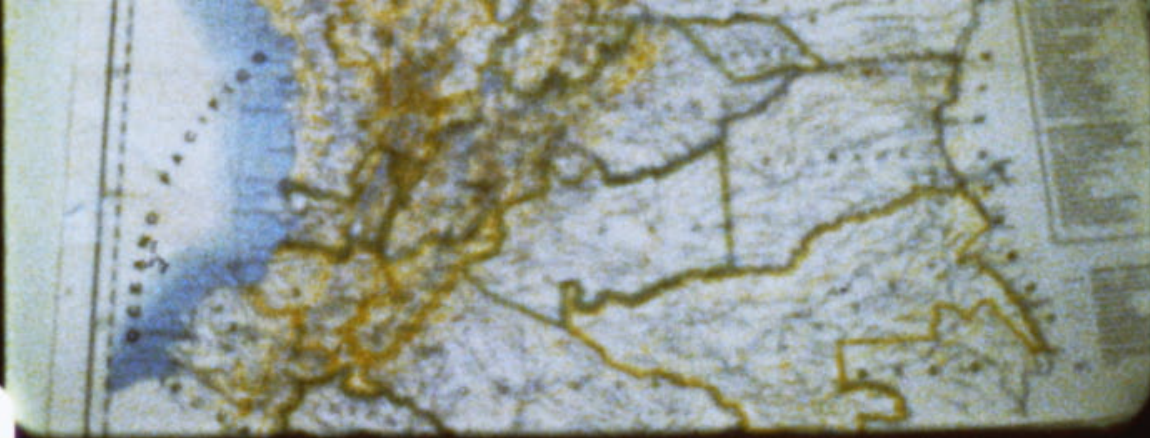
# FORENSES

A film by Federico Atehortúa

*“A map of the world that does not include Utopia  
is not worth even glancing at, for it leaves out the  
one country at which Humanity is always  
landing. And when Humanity lands there, it looks  
out, and, seeing a better country, sets sail.  
Progress is the realisation of Utopias.”*

*Oscar Wilde*





## **General Information**

Forenses / Forensics

Invasión cine

Colombia

2025

91 min

Experimental - documentary

Spanish - English subtitles

Color

Digital / 16 mm / Archive footage

5.1 Surround

DCP /Digital File

<https://www.invasioncine.com/films/forenses>



## **Crew**

**Written and Directed by:** Federico Atehortúa Arteaga

**Producer:** Jerónimo Atehortúa , Federico Atehortúa

**Principal cast:** Katalina Ángel, Silvana Pérez  
Karen Quintero, Federico Atehortúa Arteaga

**Screenplay:** Federico Atehortúa Arteaga, Katalina Ángel,  
Jerónimo Atehortúa, Sonia Ariza, Juan Mora, Verónica Balduzzi

**Cinematography:** Nicolás Pinzón

**Editing:** Verónica Balduzzi

**Production design:** Katalina Ángel

**Sound design:** José Delgadillo, Diana Martínez Muñoz

**Music:** José Delgadillo

**Song:** “Tu nombre” - Climas Interiores

**Postproduction:** Guateque Cine

**Co-producers:** Nicolás Pinzón Sarmiento, Guateque cine

**Producción Invasión Cine:** Juan Mora, María José Alarcón

**With the support of:** Atractor Studio, Universidad Central, TCL

**Sales / World rights holder:** Invasión Cine







### Storyline

Forensics weaves three stories of disappearance in Colombia to explore the ties between memory and national identity. Through personal loss, forensic testimony, and poetic images, the film reveals a country shaped by its missing.





"If the question of the disappeared and their representation has been powerful enough to lay the foundations of entire democracies, perhaps our task is to invent our own way of telling their stories."





## Synopsis

Forensics delves into three stories about the figure of the disappeared in Colombia to explore the connection between the memory of our dead and national identity. In front of Katalina Ángel's house, a transgender woman has been murdered. In the absence of authorities, she decides to take responsibility for the body, handling the recovery and giving her a name. In the mid-1980s, Jorge Arteaga, my uncle, disappeared. To avoid acknowledging the situation and identifying ourselves as relatives of a disappeared person, for decades, fictitious stories were invented about his whereabouts. These two stories are intertwined with the testimony of forensic anthropologist Karen Quintero, through whom the current efforts in the country to search for the disappeared are portrayed. Through an essayistic exploration that combines archives, animations, dreams, maps, and various formats, the film reveals that the history of Colombia is also the history of its disappeared.



## **Director's filmography**

Federico Atehortúa is the director of the documentary feature *Mute Fire* (83'), which premiered at the International Film Festival Rotterdam (IFFR) in 2019. The film received the Best Trans-Andean Film award at the Transcinema Festival and the Idartes Award for Best Feature Film in Colombia. In 2022, he directed the documentary series *A More Conclusive Destiny* Three-episode series, each 25 minutes long), which examines the Colombian peace process. In 2025, he completed his second feature film, *Forensics*, focusing on the critical issue of disappearances in Colombia.





*“A new body is being born in Colombia: that of the disappeared.”*



## Director's Note

*Forensics* was born from a question: could the disappeared in Colombia gain such powerful political agency that they might transform our history and our communities?

Following the 2016 peace accords between the Colombian government and the FARC guerrilla, the country created the Unit for the Search of Persons Deemed as Missing. For the first time, the act of finding and identifying the disappeared was acknowledged as essential to rebuilding the nation. Peace, it became clear, does not depend solely on disarming armies.

In countries like Argentina or Chile, the figure of the disappeared holds a central place in the democratic imagination. In Colombia, this figure is still searching for its place. In *Forensics*, I propose to look at the disappeared not only as victims, but as figures capable of invoking new forms of society — as political and symbolic bodies. To recognize in the act of searching and identifying them something akin to the process of creating the nation itself. As if, in some way, building a country and searching for its disappeared were one and the same.

The film is structured around three stories: Katalina Ángel, a trans woman trying to reconstruct the identity of an unidentified body through a film; Karen Quintero, a forensic anthropologist who searches for the disappeared in the context of armed conflict; and an intimate account of the disappearance of Jorge Arteaga, my mother's brother.

Through these voices, and through an essayistic exploration that weaves together archives, animations, dreams, maps, and diverse formats, the film suggests that the history of Colombia is, inevitably, also the history of its disappeared.





Trailer:  
<https://vimeo.com/1058444726>



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Federico Atehortúa Arteaga  
[federico.atehortua@gmail.com](mailto:federico.atehortua@gmail.com)

Jerónimo Atehortúa Arteaga  
[jeronimoatehortua@gmail.com](mailto:jeronimoatehortua@gmail.com)

Invasión Cine  
[invasioncine.co@gmail.com](mailto:invasioncine.co@gmail.com)