

Designing a Title Sequence for Gabriel García Márquez's  
*One Hundred Years of Solitude*

BY

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THESIS

Submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Digital Arts  
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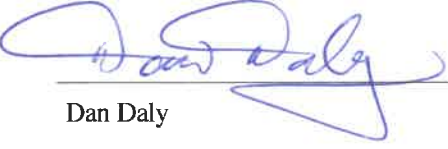

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## **Abstract**

The novel *One Hundred Years of Solitude* has not yet been developed as a Film or TV Series. However, this project develops a Title Sequence for it, as if the book had its own live action or animated version. This sequence analyzes the novel and develops a short film that represents the novel. It does so, by using a metaphor of a lady who has a skirt with a town on it that ages with her, to express the theme of passage of time. At the same time, the sequence has the emotional armature of giving a sense wonder, through the presentation of magic realism. It also addresses the emotion of nostalgia present in the novel. The project develops a unique look, by focusing on developing a digital paper style. It also integrates the influence of the Mola textiles, extracts of the book and lively color choices to present a South American visual style.

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## Introduction

The project of creating a title sequence for the novel *One Hundred Years of Solitude* by Gabriel García Márquez, has been an effort to capture the book in a metaphor. This Nobel prize winning novel, tells the story of the Buendía family, from the moment they establish the town of Macondo, until the day it is destroyed by a hurricane roughly a hundred years later. This novel was not only an immediate bestseller and winner of multiple awards, but it was also a novel that gave voice to the South American experience. As García Márquez stated “One Hundred Years of Solitude is not a history of Latin America . . . it is a metaphor for Latin America.”<sup>1</sup>

I decided to honor this novel by creating an imaginary title sequence for it, as if there was film or tv series that might need it. Opening titles are an open canvas in many ways, as they do not have prescribed rules of visual style, music or animation. One of their main objectives is to reflect the mood of the film or series. They usually present a theme and prepare the viewer for the experience that follows<sup>2</sup>. They work like poems, giving you images and impressions that are meant to make you feel a certain way.

This project required me to choose a theme and an emotional armature to present throughout the sequence. After considering options like trying to reflect the feeling of solitude, I decided to work with wonder and nostalgia. Moreover, I chose the topic of passage of time as the thematic core of it.

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<sup>1</sup> (García Márquez y García Márquez, Conversations with Gabriel García Márquez 2006)

<sup>2</sup> (Cooper 2010)

In this essay I will describe the process used to develop my title sequence for the novel. I will discuss my decisions each step of the way and how I came to develop it the way I did. It also includes my pursuit of paper as an art medium, one I was passionate to develop in this project. Overall, my main objective was to develop a sequence using animated visual metaphors that evoked a feeling of wonder with a “bit” of nostalgia to present the novel.

## **Chapter 1: Developing an Armature**

### 1.1 Research on the historical context of *One Hundred Years of Solitude* and Gabriel García Márquez.

Before developing the sequence, I researched both the novel and author. This was a key step to decide what to show in the sequence and why. A title sequence is an abstraction of a novel, so it requires a deep interpretation of it. One of the most influential readings was the autobiography of Gabriel García Márquez, *Living to Tell the Tale*. In it, he describes the experiences and process that lead to the creation of *One Hundred Years of Solitude* and his other novels. This reading was crucial for me to understand the concept of magic realism, which I discuss at greater lengths later in the essay.

Studying Colombia’s history from the mid XIX century and the XX century was another key piece of research, as it informed the look and design of the project. For instance, the traditional female costume of the period inspired the idea of having a jungle on a skirt.



Figure 1. Carmelo Fernández, *Tejedoras y Mercaderes de Sombreros Nacuma en Bucaramanga*. 1850, Watercolor on paper, 23 x 30 cm. Biblioteca Nacional de Colombia, Bogotá, Colombia.

## 1.2 Understanding Magic Realism

The concept of Magic Realism was not unique to García Márquez, but he is one of the most famous users of the technique. In its simplest definition, it is the treatment of extraordinary as the ordinary. For this reason, situations such as a plague of insomnia or a priest that levitates after drinking hot chocolate are treated as normal.

In his autobiography, Márquez talks about an event from his youth that sheds light on the concept. He explains how one night, on his way home on a streetcar, a faun entered the train, sat on one of the seats and started reading the evening's newspaper. No one else but the writer seemed to react to its presence. Marquez admits feeling confused and marveled at the situation, debating whether he was dreaming or experiencing a magical event. Eventually, the faun leaves the train and Márquez goes home in a state, after which he ends up reflecting that “the essential for me was not that the faun was real

or not, but that I had lived it as if it was. Therefore, real or dreamt, it wasn't legitimate to consider it a bewitchment of the imagination but a wonderful experience from my life"<sup>3</sup>. This realization is crucial to understanding the concept, since it states how the way a person experiences an event, in this case the faun's presence, is what matters. Not whether the faun exists or not. This implies we have the choice between interpreting our experiences as figments of the imagination or as wonderful experiences of our lives. In the following interview García Márquez expands on the technique:

The tone that I [García Márquez] eventually used in *One Hundred Years of Solitude* was based on the way my grandmother used to tell stories. She told things that sounded supernatural and fantastic, but she told them with complete naturalness. ... What was most important was the expression she had on her face. She did not change her expression at all when telling her stories... In previous attempts to write, I tried to tell the story without believing in it. I discovered that what I had to do was believe in them myself and write them with the same expression with which my grandmother told them: with a brick face.<sup>4</sup>

Thus, it is necessary for him to genuinely believe the stories he tells in order to write them. Being able to sincerely believe in the magic of a situation seemed a crucial point for this project. Since it is a sequence which presents magic realism, it seemed important to understand the concept intellectually but also to learn to believe in it.

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<sup>3</sup> (García Márquez, *Living to Tell the Tale* 2002)

<sup>4</sup> (Bloom 2007)

Moreover, this style is not just a rich and beautiful form of writing. It also serves a purpose that Márquez alludes to, on his Nobel Prize acceptance speech regarding the reality of the South American experience:

A reality not of paper, but one that lives within us and determines each instant of our countless daily deaths, and that nourishes a source of insatiable creativity, full of sorrow and beauty, of which this roving and nostalgic Colombian is but one cipher more, singled out by fortune. Poets and beggars, musicians and prophets, warriors and scoundrels, all creatures of that unbridled reality, we have had to ask but little of imagination, for our crucial problem has been a lack of conventional means to render our lives believable. This, my friends, is the crux of our solitude.<sup>5</sup>

Magic realism serves to describe the reality of South America, which lacks conventional means to render itself believable. From a personal standpoint, as a Latino immigrant in the US, I can relate to his sentiment. For I have found it difficult to share my experiences and understanding of the world while being here at times. Also, I have started to perceive certain stories and moments I hear about, that take place in Chile or other places in South America as examples of magic realism. They feel like that, because of how much they contrast with the ways, I think, events would unfold here in the US.

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<sup>5</sup> (García Márquez, [www.nobelprize.org](http://www.nobelprize.org) 1982)

### 1.3 Process of Developing an Armature

When I started this project, my intention was to talk about the solitude experienced by the characters from the novel. I first thought that this was the best choice, given it is such a strong and common feeling among the characters. However, as I started working on early pre-production work, I noticed that it seemed like none of the ideas I was developing matched the book.

In fact, they felt lifeless. As I kept conversing with my advisor about this issue, it was becoming clear that there was something amiss with the armature. I had started the project rationally analyzing the book and looking for the one theme that could encompass it all. However, when the idea of solitude failed to connect with the novel, I decided to gather impressions of more people who had read the novel. This led me to create a questionnaire and send it to family and friends asking the following questions:

1. What impressed you most from the novel?
2. What memory do you have of the novel?
3. What do you think the novel is about?
4. What moments, characters, images, etc. do you remember most strongly?
5. What do you think is the dominant emotion in the novel?

I asked more than twenty people, and as I received the answers back, I saw how most of the comments referred to the presence of magic itself. One person described it as a great magical story. Someone noted that they had been most impressed by how, despite there being so much magic in the story, it felt completely believable, since it was a profoundly



humane story. As I kept reading the answers, I realized that the element of magic and the charm of it had left the strongest impression.

Additionally, the feeling of solitude was rarely mentioned as making an impression. Rather, a word that appeared much more often was nostalgia.

These interviews showed me that the marvelous and nostalgia had made a bigger impression long term on people. So, I decided to make a project appealing to this, by making a sequence that gives a sense of wonder and a bit of nostalgia. After using this armature, ideas started to flow a lot more easily and it finally felt like things clicked into place.

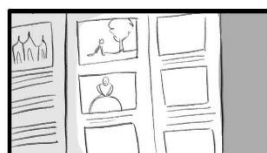
## **Chapter 2: Developing a Storyboard**

### 2.1 Developing the idea of a Skirt with Macondo on it.

As I departed from my plan to depict solitude and focused on wonder, I arrived at the idea of having a woman with a town on her skirt. This idea was elicited by one early beat board inspired on the character of Ursula Iguarán, who is the main mother figure in the book. She is a central unifying character of the family and one of the founders of Macondo. So, in this early iteration she took care of the people on her skirt, who represent the people of Macondo. On the boards this character could interact with the stars, and elements from the universe around her. She could make rain fall when the crops needed water or fan the sun when things got too cold.



Figure 2. Maria Munoz, *Woman Fanning the Sun*, 2019.



13. Camera leaves the scene and goes back to the dictionary page from before.



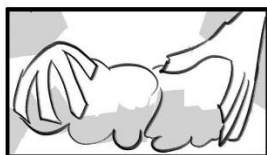
14. Camera moves to another image. We see Ursula Iguaran.



15. Ursula has Macondo on her skirt, she notices trees and crops are dry.



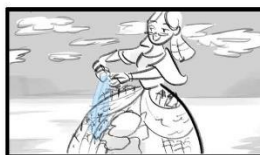
16. She grabs two clouds.



17. Cracks the clouds as if they were eggs.



18. Rain falls down from them.



19. She uses it to water the crops.



20. During nighttime she dusts the moon.



21. She notices because of the wind the people are cold.



22. So she decides to fan the sun so that it becomes warmer.



23. Then she rests as the people enjoy the sun.



24. Time goes by and we see she's aging.

Figure 3. Maria Munoz, *Úrsula takes care of her Skirt*. 2018.

As my projected shifted to make it about a theme rather than an actual character from the novel, I focused on fitting it to the theme of passage of time and to depict wonder and nostalgia. So, instead of making the character of the woman Úrsula, I made her identity ambiguous and therefore metaphorical. She would serve as a symbolic and broader representation of women in the story. Thus, she became an unnamed woman with a jungle and then a town on her skirt. The town that grows on her is the town of Macondo where the novel takes place, so for this reason we can “enter” the skirt and find characters from the book. This allowed me to have the character of Úrsula inside the skirt, which seemed important considering she is one of the founders of the town.

As the lady with the skirt grows older her skirt changes as well, becoming more urban as time passes by. The sense of time then, is presented by both her age, the evolution of the town and by the time of day. The color script reflects the different times of the day, from morning until nightfall.

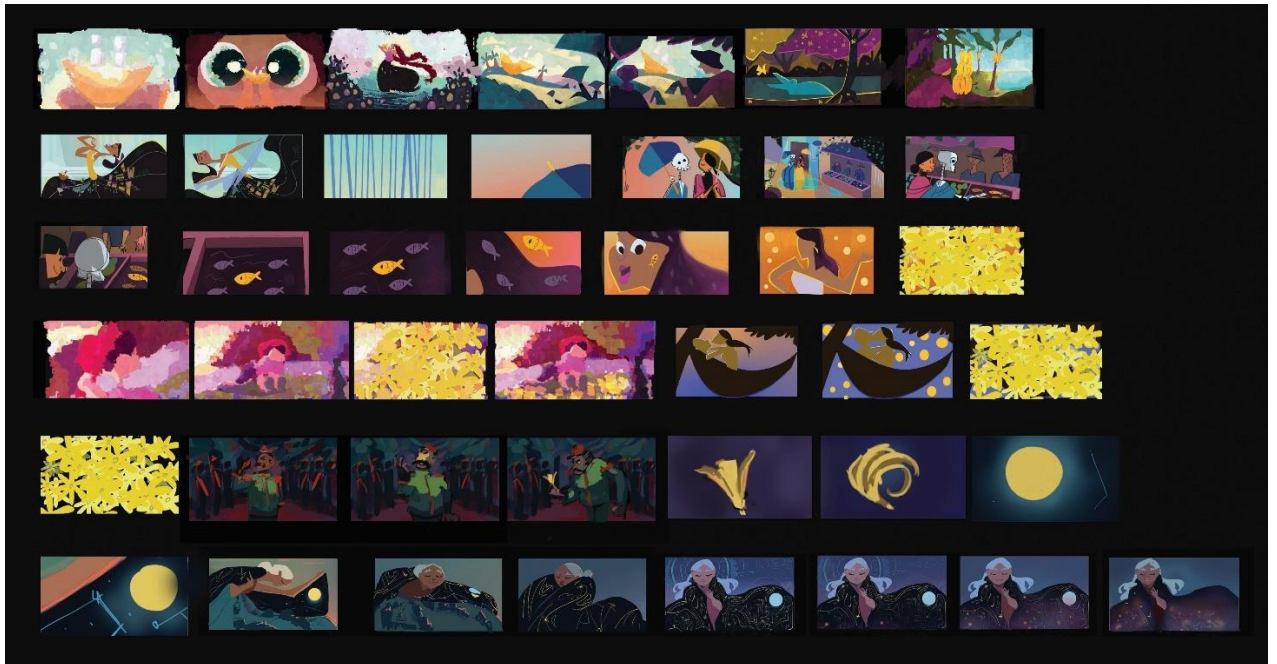


Figure 4. Shannon Parayil, Maria Munoz and Sakina Mimmis. Color Script Title Sequence *One Hundred Years of Solitude*. 2019.

## 2.2 Creating the Animatic.

The process of creating the animatic was long and required numerous iterations. The sequence flows between moments that take place on the outside and the inside of the skirt. When we are outside, we can see the different ages of the woman and the town. When we enter the skirt, we have small glimpses of characters and different elements from the book. For instance, we see the golden fish, the yellow butterfly and the rain of yellow flowers. These elements are present in the novel, and by having them here they allude to it.

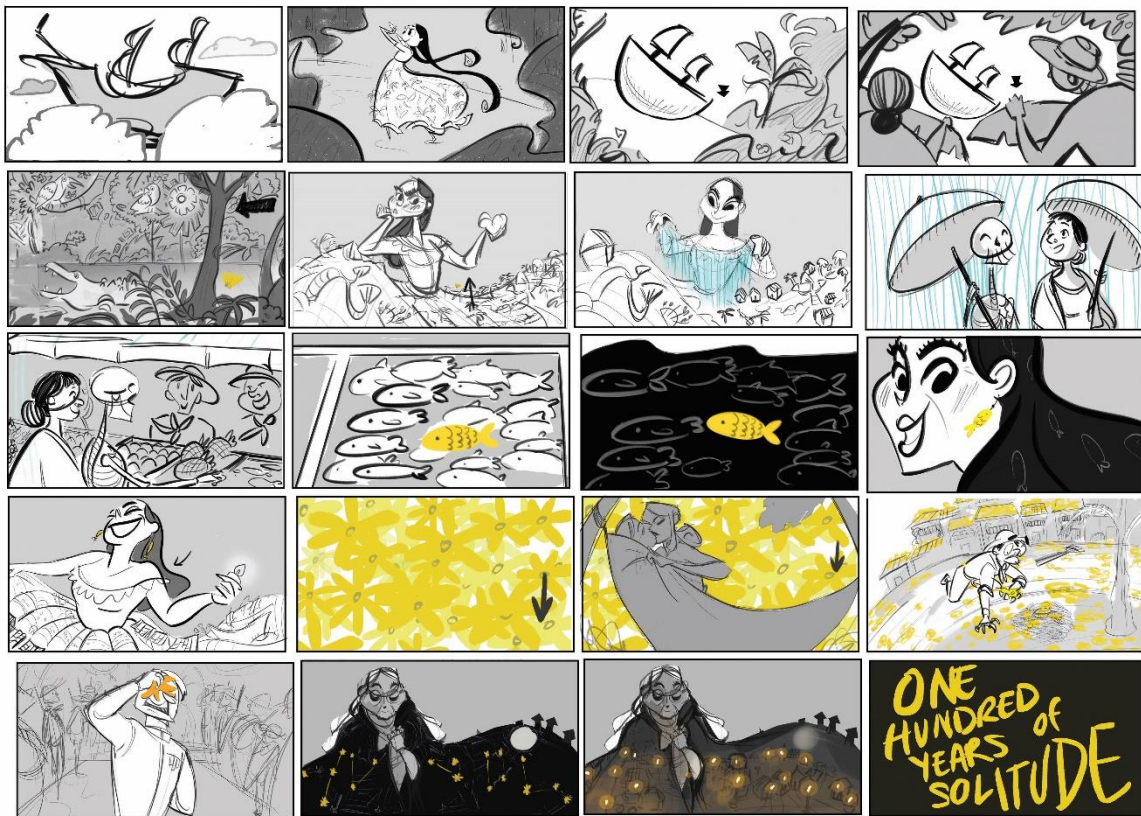


Figure 5. Maria Munoz, *Beat Boards Title Sequence One Hundred Years of Solitude*, 2018.

These elements also help unify the sequence as they interact with both the characters and the Lady with the skirt. An example of this occurs in the sequence when

the character of Amaranta and Death stroll down the street until they find the golden fish. The golden fish then comes to life and starts swimming up the woman's hair until it jumps into her earring. This shows the connection between the people living in the skirt and the woman wearing it.

Moreover, the moments inside the skirt reinforce the sense of magic realism. In the market scene, the friendship of Amaranta and death is a clear example of magic realism. So, by having a skeleton casually walking in the marketplace, with no one reacting to it, I intended to show the extraordinary as ordinary. I tried to add as many indications of magic realism throughout the sequence as possible. This was emphasized by the relationship between a giant woman and her skirt, this being the prime example of magic realism in the sequence.

### 2.3 Directing the music for the Animatic.

The process of developing the music was perhaps one of the most delicate aspects of the process, since it requires collaborating with a musician. The musician who composed the music is Steven Saulls, who has a background in South American guitar music.

The main music references for this project was Alirio Diaz's "Valses Venezolanos" which were also famously played by classic guitar player Antonio Lauro. There is a melancholy and romanticism in this piece, and others from the same album, that influenced the style I was looking for in the project. One of my main objectives was that the music would provide a sense of nostalgia to the sequence.

Although the music eventually composed for the piece differs in sentiment from this reference, it does a great job of accompanying the piece, as it helps keep the flow of

the action very smoothly. It also reflects the vibrant feeling of the visual style. The composer suggested adding certain musical effects to elements like the rain or when the cloud is opened. This helped clarify certain moments and give them more emphasis. The main instrument in the piece remained the guitar, in some initial versions there were other instruments present, but for the most part I asked him to eliminate them. I also requested that the effects used were done with instruments that had a rustic feeling to them, so that they would accompany the guitar in a way that would feel appropriate to me. So, for instance, the rain stick was the instrument used to portray the rain.

### **Chapter 3: Visual Style for the Outside of the Skirt.**

Developing the visual style of the sequence was another big challenge of the project. The sequence needed to have a unique look, have a South America feel and express my own visual interests.

I decided to experiment with paper as a material early in the visual development. I have always enjoyed using paper and it seemed like a way to develop a more unique look. The following images represent a set of paper girls that I did based on the character with the jungle skirt. These experimentations were very important as a part of the process. They were one of the first moments in which I felt like I had designed something unique. I think it felt that way because their design was inspired by paper lanterns used in Chile for national holidays.



Figure 6. Maria Munoz, *Paper Girl Experiments*. 2018, paper. Seattle.

Although part of the charm of the girls is that they are 3D objects, integrating them into my project would have been too ambitious for a solo project. This would have involved using stop motion. That meant an increase of scope that was also not feasible, especially considering that back when I started this project I did not know how to animate or use Adobe After Effects. However, this experiment gave me my first taste of developing a unique look. It also helped me choose paper as the main material for this project.

### 3.1 Studies of Molas and their Geometric Shape design

Although paper is quite often used in South America as a material for decorations, it is certainly not unique to the continent. Therefore, I needed to look for more ways to make this project feel authentic. And so, in my research I came across the work of the Guna ethnic group from Panamá and Colombia. They have a tradition of making textiles

with intricate shapes and colors, which have specific designs used. These textiles are created to honor their religion.



Figure 7. Unknown Photographer, Guna Woman with Molas.

The Guna ethnic is local to the area of Santa Magdalena, Colombia where the book is set. The textiles, called Molas, felt unique and appropriate to describe the area of the world. However, I initially resisted using it, because I was not sure how I could make use of it. They have a very specific style, use of outlines and character design. Nevertheless, I reconsidered my decision after realizing that by referencing Molas, I could make my project more culturally appropriate and unique. After discussing with one of my mentors, he explained how films like *The Secret of Kells* and *Song of the Sea* make use of iconography as an integral part of the production design. In these films, the use of Celtic symbols is part of the visual development in a way that feels organic to it. They make sure to balance the influence of the culture with the look of the film.





Figure 8. Cartoon Saloon, Screenshot of *Song of the Sea*. 2014.

To show an example of how I used a similar strategy as Cartoon Saloon, we can see it in the character design of skeleton character. Her skirt was specifically inspired by the Mola next to it in Fig. 9. I used the shape of the flower as inspiration for her look.



Figure 9. Maria Munoz, *Skeleton Reference Sheet*. 2019. Seattle



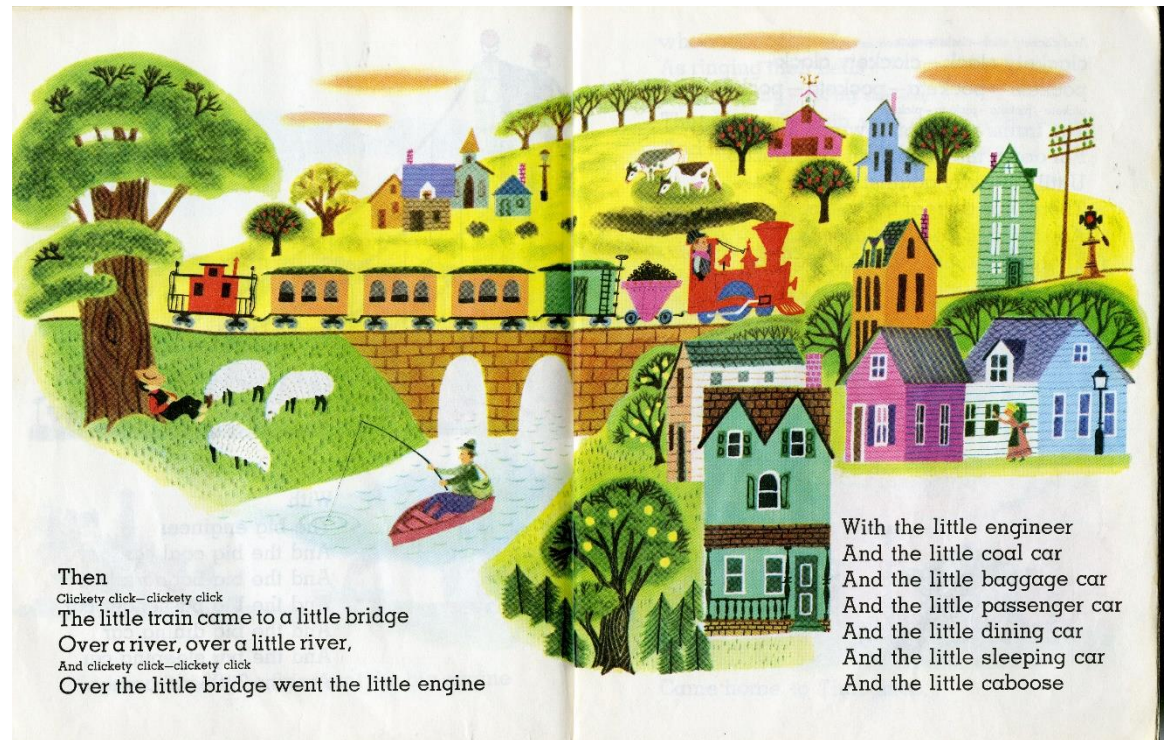


Figure 11. Art Seiden, *Train to Timbuctoo*, 1951.

In terms of animation, my biggest inspiration is Saul Bass, his ending credits for the film *Around the World in 80 days* were a big influence. In my project I could not have full animation so I needed to think of ways to have movement that would fit the limited animation style. For this reason, this artist was such a relevant reference as well. I have also looked heavily at the work of the studio UPA. The type of fun quirky animation and exaggerated poses are a big part of the appeal that I tried to include into the project.

### 3.3 The Importance of Imperfection

The explorations of paper as a material to work with helped me understand the vital importance of cast shadows. The distance between each layer of paper affected the shadows. My use of the material has been highly influenced by the work of Brittney Lee

and the French artists Zim&Zou. As part of my research I contacted the French duo and they kindly shared some insights when working with paper. The following is the answer from the Art Director to the question: What makes a paper piece strong?

That's personal but to me, a strong paper piece is an artwork where there's so much paper that you forget it's made out of paper. We try to put as many details as we can so you can look at the installation again and again and still discover a new small thing you didn't noticed before. The paper work has to be clean, but not hiding the imperfection of the material. And least but not last, it has to have a feeling of 'never seen before'.<sup>6</sup>

I wanted to point out how he mentions that the work should be clean but leaving a certain level of imperfection which is part of the material. This is interesting because, technology allows paper to be cut exactly using a paper cutter printer for example. This makes paper cutting efficient, but that precision is precisely the problem. So, I realized that that subtle level of imperfection was key to giving life to the use of paper.

The importance of keeping a degree of imperfection was reinforced after I attended the CTN Expo 2018 and met Jasmin Lai. I asked her if she used Adobe Illustrator in her work. I had assumed she did due to how clean her edge work was. She answered with a decided no and said illustrator made things “too digital”. She does use the lasso tool and other methods to keep her work clean but not vector based programs. The lasso tool is sensitive to the way a hand may unexpectedly move or tremble, akin to

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<sup>6</sup> (Zimmermann s.f.)

how scissors would behave. In this way both Zim and Zou and Lai reinforced my understanding of the role of a degree of imperfection as part of a style.

### 3.4 Shapes and Curves in Designs

Despite this realization, I still value Adobe Illustrator as part of the design process, but now with a more careful approach in order to maintain the vitality of a piece. I use it as a compositional and color picking tool. It is a strong tool to design in terms of shapes and to push the possibilities of a design. It gives a lot of flexibility to the user since it is a forgiving tool. I realized its importance after comparing the style of my first proof of concept and the second one. Partly because of my concerns with Adobe Illustrator I just used Adobe Photoshop and TV Paint for the animation. However, the results seemed less original, more imitations of existing styles. For this reason, my advisor suggested to redo the proof of concept.

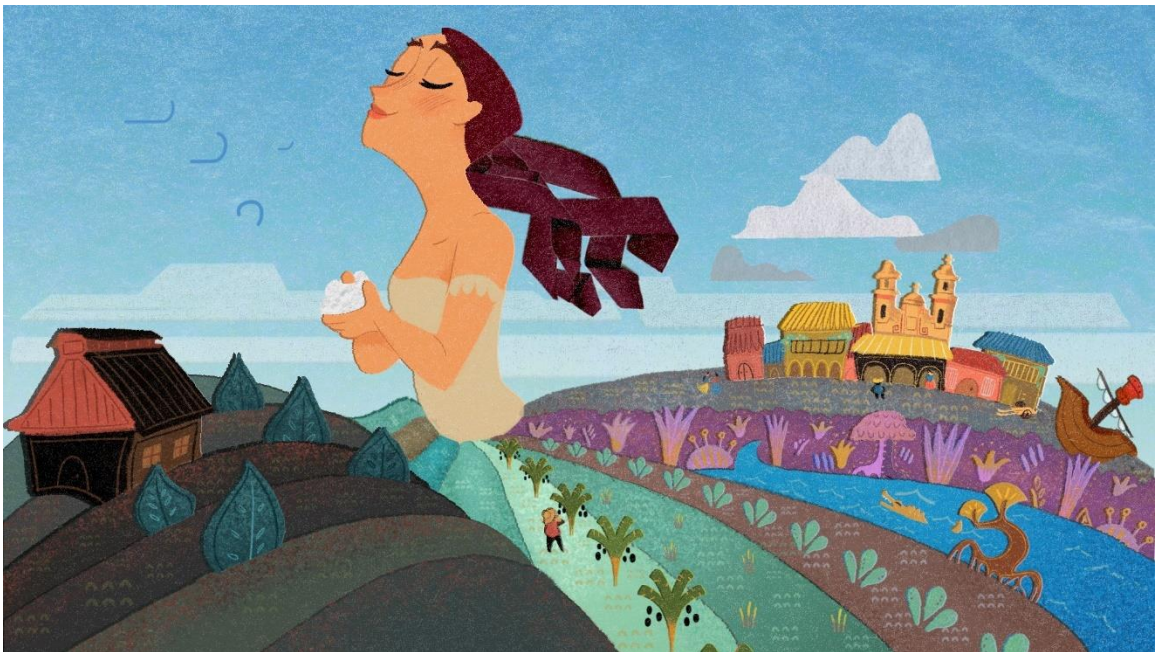


Figure 12. Maria Munoz, *First Proof of Concept Woman Holding Cloud*, 2018.

When I revised the image of “Girl Holding a Cloud” I used Adobe Illustrator as the first part of the process. In this case I highly stylized the character and took advantage of how easily making curves is in the program. I also considered how shapes interacted with each other more in this version. This more successful version helped me understand Adobe Illustrator’s place in the production pipeline. While using it in combination with tools that can make it feel more organic, it is an essential tool in the planning stage for the style of this project. This program allows me a more intuitive approach towards the design of elements, and it is also useful for the development of color comps.



Figure 13. Maria Munoz, *Early Revision of Woman Holding Cloud*, 2019.

### *3.5 Pages of One Hundred Years of Solitude*

Another important issue in this project was making the distinction between the moments that take place inside and outside of the skirt clear. This was a big challenge

since it involved balancing the development of two different looks in the project. I originally intended the differences between the two to be more striking.



Figure 14. Maria Munoz, *Early Version Amaranta and Skeleton*, 2019.

However, as the project progressed the style kept evolving, and the black linework became less prominent and was replaced by thin colored linework. Since the look of the outside and inside of the skirt was becoming less distinct, aspects like cast shadows and the pages of the book that only occurred on the inside of the skirt became more important elements to distinguish them. Therefore, when the moment of the rain falling ends and the camera leads us to see Amaranta and the Skeleton together for the first time. The audience can see a section of the book integrated into the design. This serves as an indicator that we are in the inside of the skirt.



Figure 15. Maria Munoz, *Amaranta and Skeleton beneath the vines*, 2019.

In all the moments that take place “inside of the skirt” the text is present as a part of the background in some way or another. So, even when the fish starts swimming, some of the hair strands also have text on them. As the fish jumps there is no text anymore for the audience to see, since they are left on the inside of the skirt.

## Chapter 4: Achieving the Paper Look

### 4.1 Developing a Digital Paper Look

Even though I could not use actual paper characters on my project, I did look for digital ways to have this project look as if it was made with paper. One of the choices I made was to use high quality scans of colored paper for my assets, particularly for the elements present on the inside of the skirt. As you can see in Fig. 16, there is a side to side comparison of a character design and the paper texture used for it. I used a variety of paper textures for this project, for it to seem like a paper illustration. I could have just



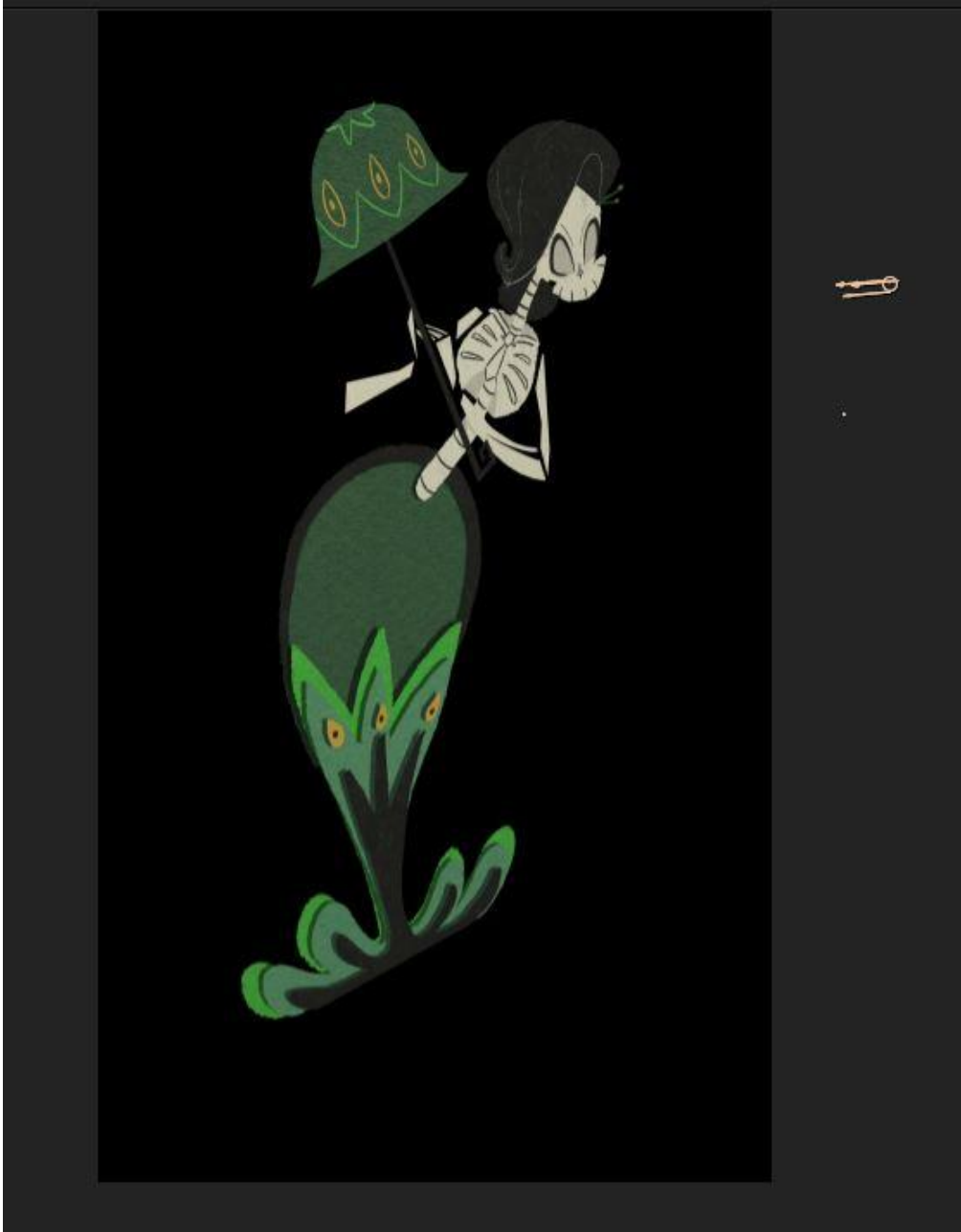
overlaid one paper texture on top of every element in a scene, to give the impression of paper. However, in my opinion this would not have felt like a paper illustration. When working with actual paper, each type of colored paper has their own peculiarities. Since I wanted assets to feel like they were made with paper, I colored match different kinds of paper to fit the color script of the scenes developed for the film. Even elements within a design, for example a character, would use several types of paper textures for it.



*Figure 16. Emily Skopp, Paper and Character Comparison, 2019.*

## 4.2 Developing Cast Shadows for the Paper Look

After Effects has a feature that allows users to set up 2D layers in a 3D space. So, this can be used to have layers cast shadows upon each other. As you can see in Fig. 17, with the different layers of the Skeleton Character.



*Figure 17.* Maria Munoz, Screenshot of Skeleton in After Effects, 2019.

The program allows you to achieve a similar result as one could achieve by making an actual paper character. It allows you to use a light setup that casts shadows akin to those produced in the real world.

During a time in this project, I wanted to achieve the cast shadows using an internal lighting setup in After Effects. This consisted of a point light and an ambient

light with lower intensity. However, as I kept trying to use this setup, I started to run into some technical, artistic and efficiency problems.

In terms of technical problems, using a lighting setup is very demanding for After Effects. In my case, in the market scene (see Fig.18) I was using multiple lighting set ups in the same composition. One for the background, one for the Skeleton and another for Amaranta. The characters had their own pre-compositions, in which the lighting setups were located. All in all, there were three artificial lighting setups for one scene. This was so that I could control the point light being used for each element (background and characters) and make sure the cast shadows read well.

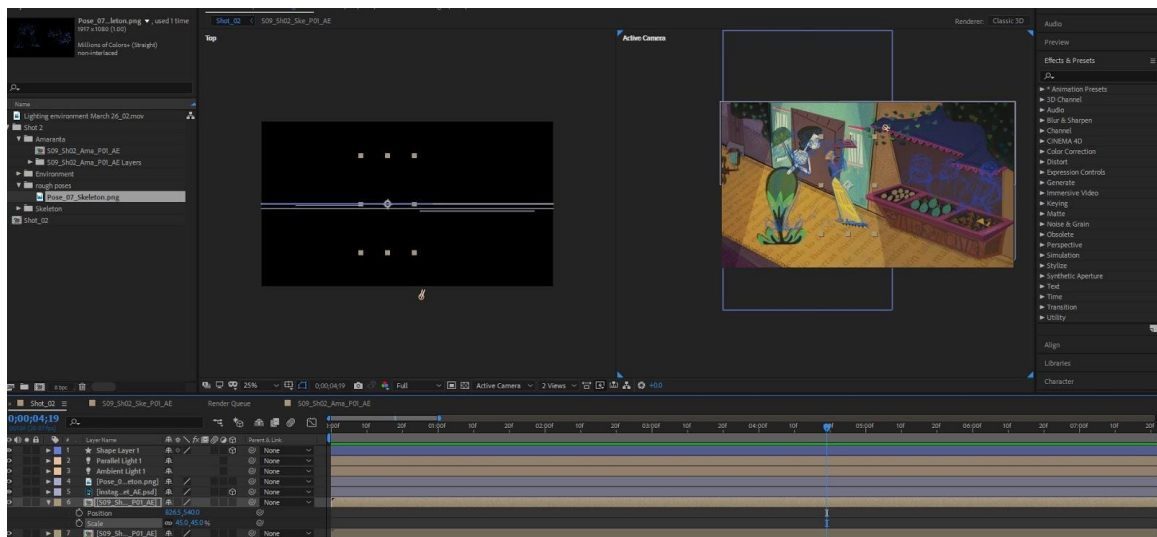


Figure 18. Maria Munoz, *After Effects Setup Market Scene*, 2019.

The problem was that the compositions had many layers, making it difficult to manage and very demanding on the computer. In addition to this, an artistic problem raised. The lighting of the scenes was not completely uniform. In order to get all the elements to cast shadows, it was necessary to set the point light at different angles for every element, so the overall lighting of the scene was not uniform. Added to this, the intensity of the light was not consistent either. Moreover, for each pre composition it was

necessary to create a silhouette so that it would cast a shadow upon the scene in which it was set, such as you can see in Fig. 19.



Figure 19. Maria Munoz, *Silhouette of Amaranta for After Effects*, 2019.

The number of hurdles that this method involved made me reconsider my approach to cast shadows. It was slowing me down and making my pipeline more complex without giving ideal results. So, I decided to explore again the built-in feature of After Effects to create shadows and see if I could set it up in a way that would satisfy me.

In Fig. 20 you can see an example of the look of cast shadows that I ended up developing towards the end of the project. I decided to set the shadows with the blending mode of Soft Light and add a level of noise to them to make them more interesting looking. I decided to do this to take advantage of the cast shadow tool from After Effects.

Even though my cast shadows would not be perfectly realistic, they would generate interesting color interactions and add more texture to the design.



Figure 20. Maria Munoz, *Detail Screenshot of Cast Shadows*, 2019.

This approach made the pipeline considerably more efficient, less labor intensive for the program and aesthetically interesting. However, with this choice it meant that my project would not exactly replicate the look of a paper piece that I originally intended.

## Results

Throughout this project my main objective was to design a sequence that presented the book in a way that expressed the wonder and nostalgia from the novel *One Hundred Years of Solitude*.

I developed an approximately minute long animatic that covers the life of the lady with the skirt and of the town on it as well. I explore from the moment she is little girl with a jungle, until she is an old lady covering the town with her night shawl.

I also developed a fully rendered section of said animatic. This film turned out to be an almost minute long sequence that covers the market scene. The first part includes ideas from the animatic, such as the rise of the town and the boat, which appear as small moments before the lady with the skirt is revealed.

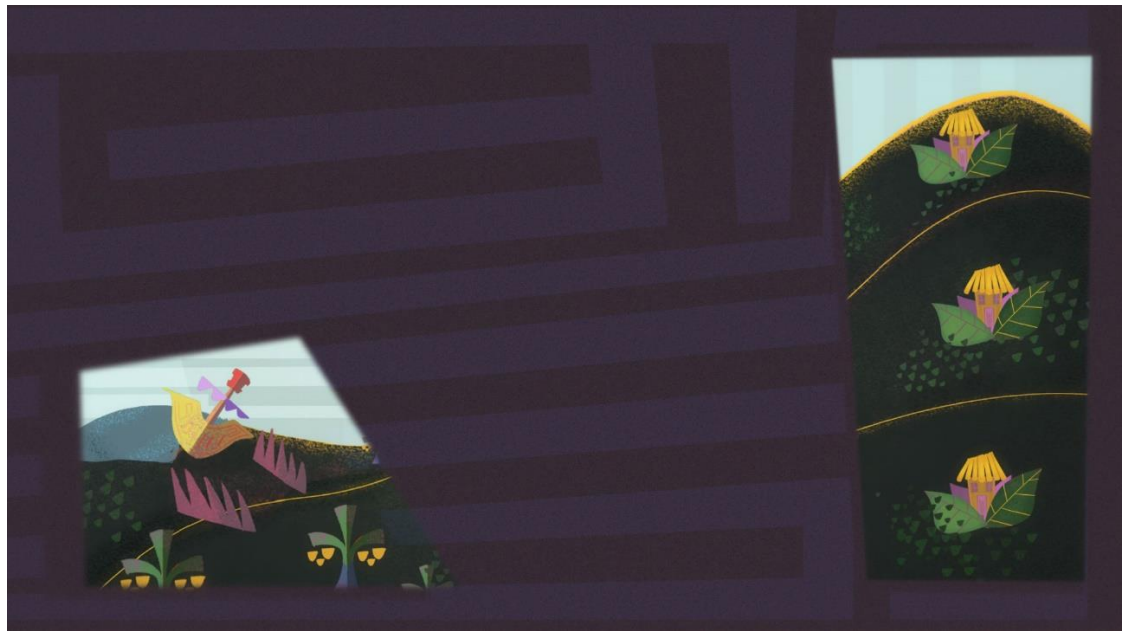


Figure 21. Maria Munoz, Screenshot Opening Title Sequence *One Hundred Years of Solitude*, 2019.

The Title Sequence covers the span from the moment the lady opens the cloud, until a rain of flowers falls that lead us into the credits. The project also has original music composed for it.



Figure 22. Maria Munoz, Screenshots Title Sequence *One Hundred Years of Solitude*, 2019.

## Discussion

It is difficult to determine if the sequence was able to convey the wonder and the nostalgia it intended to, since this is a subjective goal. In my opinion, the project did convey the vibrancy and sense of wonder the novel presents.

As for the sense of nostalgia, this part of the project was a bigger challenge. Partly because the feeling of nostalgia is accompanied by a sense of loss. A sequence is a very small span of time to create this feeling, considering it such a character centric piece. Moreover, the vibrancy of the visual style encouraged a more energetic feeling that was

harder to connect with a feeling of nostalgia, which tends to be of more of a quiet nature. Thus, in this sense balancing such opposing emotions was particularly tricky. I had hoped the music would help in this sense. However, since the music ended up accompanying the piece rather than adding to the nostalgia this was not the case. Nevertheless, the last scene of the title sequence, which appears in the animatic but not yet on the film is meant to speak about nostalgia.



Figure 23. Maria Munoz, Detail Animatic Title Sequence *One Hundred Years of Solitude*, 2018.

In this moment, we have the character as an old lady. Her age is the first element meant to convey the sense of time. Secondly, it is also nightfall at this point and the music has quieted down. Her character is asleep and covering the whole town, and there is a moment in which we can see the night sky on her shawl. This instant of peace is interrupted by the sudden turning on of the lights on the town. As the streetlights turn on,



the night sky is harder to see, and the stars are replaced by the lights from the town. This creates a sense of replacing nature with technology and having the cost of this being the loss of the night sky. I decided to make this moment about nostalgia. In a sense all of us who live in cities have lost the chance to see the night sky clearly due to light pollution. So, I thought everyone could relate to this feeling.

On another hand, did the project achieve a unique look that feels distinctively South American? I hope it does. It was a project in which I took good care to rely on the Molas to an almost religious degree to inform my choices. At times only looking at them as my artistic inspiration rather than other artists in order to remain authentic. I consider this project's style to be quite hybrid in its results, as I did study a variety of artists from all over the world for its production. The one thing I can say about it, is that I was very personally invested on it. I did my best to keep it genuine and sincere, in the hopes that in my being from South America, it would convey the sensibilities of someone who grew up there.

## **Conclusion**

This title sequence began as a project to introduce *One Hundred Years of Solitude* using visual metaphors that evoke a feeling of wonder with a “little bit” of nostalgia. I consider the project to have achieved the objective of generating wonder and a sense of nostalgia as well, albeit less than I would have preferred. However, for a book as sophisticated and vast as this one it is harder to say if I was able to capture it and express it completely.

I addressed the challenge by looking at the book very closely and using a metaphor of a woman whose skirt ages with her. Through her experience we can sense the passage of time and sense the Magic Realism of her being.

Through the sequence the viewer was meant to be exposed to a world where; skeletons and humans are friends and golden fishes come to life while swimming through a woman's hair. Not everything is explained, and it is not meant to. Part of the essence of magic realism is treating the impossible as possible and, not being self-conscious about it. In this strange feeling of unapologetic magic, we experience the wonder of *One Hundred Years of Solitude*.

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