

Inca Empire, the new story

A 90' film Directed by Thibaud Marchand Produced by Arte France & Tournez S'il Vous Plait



Pitch

It is one of the greatest puzzles of contemporary archeology. In the 15th century, in the waters of Lake Titicaca, a colossus with dazzling fate was born. A bloodthirsty giant with feet of clay: the Inca Empire. History tells us that in just a century, the Incas would have conquered a boundless land of more than a million km2 stretching from the desert plains of the Pacific to the borders of the Amazon, becoming the first superpower in America. It would have collapsed like a vulgar house of cards against Spanish Conquistadors. An official thesis, which today seems to falter in the light of the latest discoveries.

From Cuzco to Brussels, from Berlin to the unexplored cavities of Machu Picchu,

archaeologists specializing in the Inca world are completely rewriting the history of this legendary civilization.

Sabine Hyland, North American archaeologist: "It was said of that civilization that it was the only one in the world not having writing, but I am proving that it is probably false. On the contrary, it seems that the Incas mastered a rather incredible writing technique."

Who really were the Incas capable o conquemg such an Empre? How dd they appear? Were they really ero cous wrtngless invaders? And how dd they finally dsappear?

Synopsis

A few decades ago, here is what we thought we knew about this mythical people, considered as a bloodthirsty giant with feet of clay. Born on the shores of Lake Titicaca in the 14th century, the Incas would have conquered, in just a hundred years, a boundless land of more than a million km2, comparable to the Roman Empire. Valley after valley, mountain after mountain, the Incas would have tamed the whole of the Andes.

This ruthless Empire, not possessing writing, and run with an iron fist by the Inca, the Son of the Sun, inflexible and cruel sovereign, would then have collapsed like a vulgar house of cards against a handful of Conquistadors. These are the preconceptions that have long prevailed, and which archeology is working to rectify.

A traveling investigation

Inca Empire: a giant is revealed is above all a field survey which, over the course of the story, will help clarify the course of history of the Incas by answering 3 main questions:

- What are the origins of the Incas: Were they really born on the banks of the mythical Titicaca? Is Pachacutec really the founder of the Empire?
- How did the Inca giant develop: Was violence the only weapon of the Incas? How could they rule over such a vast empire without writing?

- How did the Inca Empire collapse: How was their resistance organized? Where is their last stronghold?

Through these questions, which will govern the story, the movie will ultimately answer a big question: who was the Inca giant?

Why this film?

The commonly accepted history of pre-Columbian peoples, particularly that of the Incas, with whom the Spanish Conquistadors were directly in contact, is often contaminated by texts of the latter. Magnifying their courage, exalting their power, conveying their misunderstandings, the stories of the victors have long served as a reference for writing history.

Archeology, which is based on «the facts, only the facts», therefore depends on sorting between the good grain and the tares. Research carried out for more than a century on the territory of the former Inca Empire thus made it possible, little by little, to free oneself from the texts, and to refine the knowledge that one had of this civilization.

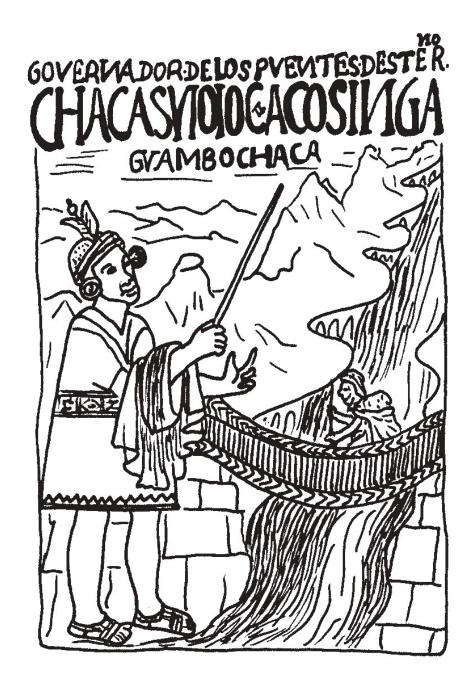
During last decade, numerous archaeological missions have succeeded one another on the Inca territory: guided by a very precise quest, or brought to light in an entirely fortuitous way, the latest discoveries have shed an entirely new light on the epic of the Inca Empire.

Visual style

The archaeological sites that we'll have the privilege of discovering are among the most beautiful in the world and constitute an invitation to travel and a change of scenery. Fixed shots, or with light traveling shots, at the foot, will of course be privileged, and the use of drone will prevail, it will open times of discovery of places, and will allow a fluid sequence with 3D renderings.

These 3D renderings will allow us to show sites at the time of the Incas. We will use animated maps, to particularly illustrate the expansion of the Incas, and we will be guided by the remarkable period drawings that have come down to us, thanks in particular to Guaman Poma. This native, descendant of a family of noble Incas, wrote one of the most famous illustrated chronicles intended for the King of Spain in person. In total there are at least a hundred that we can use.

We will use these illustrations to turn into images the myths and legends conveyed by the Incas themselves, then relayed by the Conquistadors, some of which are the origin of the ideas received today on the Incas. When our subject cannot be illustrated by Guaman Poma's drawings, we will call on a designer to create a drawing «in the manner of». All these drawings will then be animated by Antoine Laugier, specialist in 2D animation.



Participants

Peter Eeckhout

Belgian archaeologist Peter Eeckhout, co-author of the film, will provide scientific direction for the film.

Brian Bauer

American archaeologist at the University of Illinois, Chicago. Inca specialist.

Alan Covey

American archaeologist from the University of Austin, Texas. Inca specialist.

Christophe Delaere

Belgian archaeologist from "l'Université libre de Belgique." Specialist in Lake Titicaca and underwater excavations.

Béthany Turner

American archaeologist, specialist in Macchu Pichu.

Sabine Hyland

American anthropologist at the University of Illinois, Chicago. Specialist in Inca khipus. She will publish her results at the end of the documentary in the journal Nature.

Javier Fonseca

Peruvian archaeologist, specialist in Vilcabamba.

Milton Lujan

Peruvian archaeologist, specialist in Pachacamac.

Rocio Vilar

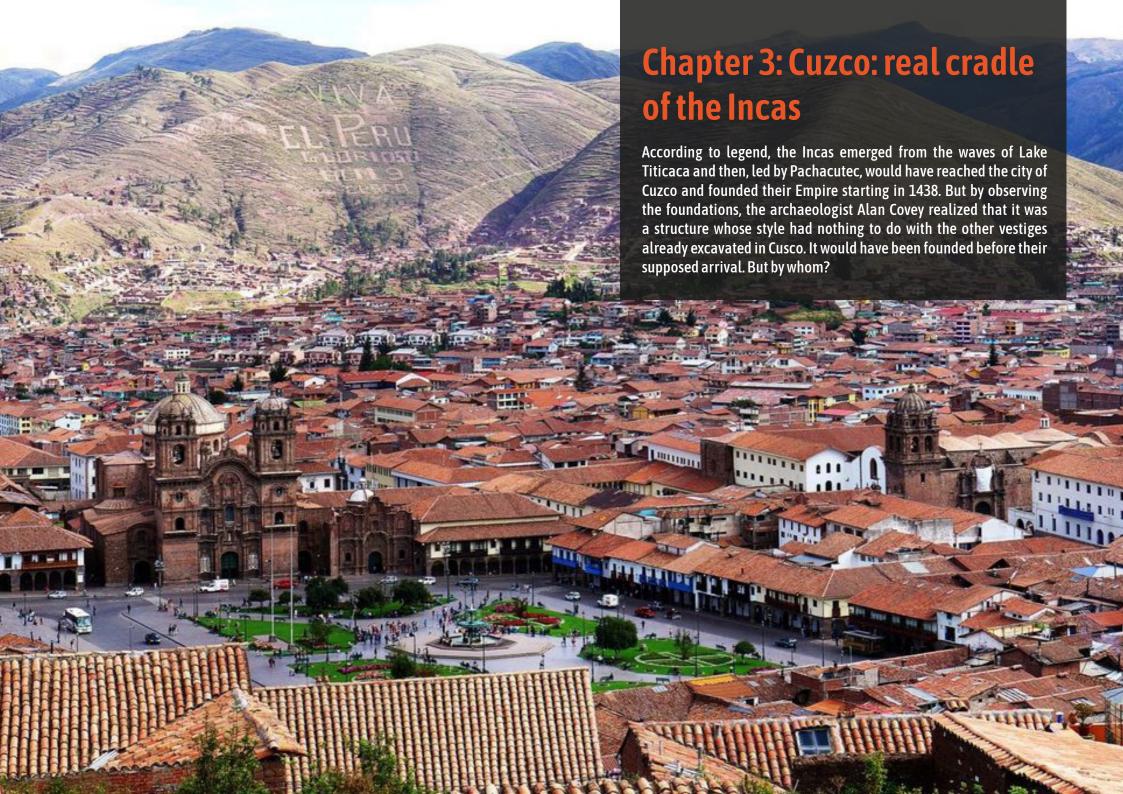
Peruvian archaeologist, specialist in Pachacamac.

Lucy Salazar

Peruvian anthropologist at Yale University, specialist in the Incas.











Among the nearly 2 million pieces exhibited at the National Museum of Lima, there is a set of knotted cords named «khipus» that caught Sabine Hyland's attention. If 4/5th of them are considered accounting instruments, 1/5th could actually represent much more than that. Sabine Hyland is working on this last category of khipus, and obviously they are very different from those used to keep the accounts. She has long wondered about their usefulness.

It was in San Juan de Collata that she found the missing

link in this enigma: a parish register. The latter has written names on one side and khipus on the other. Thanks to this double inscription, it became possible to pronounce the words and syllables figured by such or such a node. All things considered, these parish registers can be considered as Inca's Rosetta Stone. Furthermore, mastery of writing is the key moment in the passage of a civilization from prehistory to history. This discovery therefore means that the Inca Empire, contrary to what was taught until now, was

not the last great prehistoric civilization. However, scientists have expressed reservations

about the results of Sabine Hyland. To demonstrate that the Collata khipus are not an exception, and to reinforce the thesis of the Inca script, Sabine Hyland will investigate in Berlin in search of a fundamental object: a catechesis khipu. Will it allow her to confirm her theory?





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