

A FILM BY
LORENA
ZILLERUELO

SOY NIÑO



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LES FILMS DE L'OEUIL SAUVAGE AND CAPICUA FILMS
PRESENTS

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LORENA
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DOCUMENTARY / 62 MIN / CHILE, FRANCE
LANGUAGE : SPANISH / SUBTITLES: ENGLISH, FRENCH

INTERNATIONAL SALES & FESTIVALS

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SOY NIÑO



LOGLINE

At only 13 years old, Andrea decides to be David, a happy and confident teenager.

SYNOPSIS

Bastian, a young trans boy, has to face a very difficult time in life: adolescence. It becomes even harder when he must put his best efforts into asserting his individuality. From age 12 to 18, Bastian is filmed by his dear cousin Lorena who catches every glimpse of intimacy and difficulties. We witness how social and economic obstacles can put at risk Bastian's transition.

Bastian's journey introduces us to a newly open-minded Chile, more tolerant thanks to Chile's new generation.



Since he was a child, my cousin Andrea asked to dress up as a superhero. His favorite was "Spiderman". When he was only 5 years old, his teachers called her parents, they were worried. During the lessons, kids had to say what they wanted to be when they grew up:

- I would like to be a dad. Andrea answers.
- Mom, you mean. Insists the teacher.
 - No. Dad. She insists.
- To be a dad you must be a man!
 - Yes, I would like to be a man.

SUMMARY

David is 15 years old, and he is my cousin. When he was 13 years old, he decided to initiate a gender change process that deeply shook our family. Despite his parents' concern, David's position was accepted. A few months later, David began hormone treatment. However, doubts and fear existed provoking contradictory feelings and making this process wobbly.

For my father, Patricio, this situation was very difficult given the close bond he had with his niece Andrea. Although since she was little, she always had masculine tastes, she liked superheroes, boy clothes, etc., he never imagined it would go as far as gender change which he considers a premature decision.

A year later, with visible effects of his hormone treatment, David lives a social transformation, and, today, he looks like a happy child, he speaks with ease and knowledge about "transsexuality", although he categorically states that he is a boy. David leads almost the same life as many of his classmates, assuming with much awareness and maturity his identity. His way of being reveals more the teenage boy than the young transexual.

Little by little, David is taking control of his body, in constant questioning between the acceptance of it and the desire for a radical change, such as surgery. At 17 years old, David confronts his sexuality and intense and fragile moments emerge. Thanks to the unconditional support of his parents, who have founded the "Renaciendo" Foundation, an organization which informs and helps other parents of "trans" children in Chile, David will make vital decisions for his future, he will evaluate and question the possibility of having a masculinizing genitoplasty at legal age as well as a legal and definitive change of his gender identity.

DIRECTOR'S STATEMENT

Since he was a child, my cousin David has always felt like a boy. However, it has only been 4 years since he has been able to live as one and stop being Andrea. That moment caused a great shock for his parents and for the rest of the family. Over time, each member has welcomed it differently. David has had a lot of support.

Gender identity came as a central plot to our family. I started shooting David when he was 13 years old. I followed his transition process, both physical and social.

Through my documentary, I wanted to show, from an intimate and sensitive point of view, this reality, which is more and more frequently present in our contemporary society.

Many adolescents living in a body that doesn't correspond to their gender identity face serious social and emotional problems. Many of these cases end in suicide. My cousin's case has not been like that. His parents have been very supportive.

Despite this, to get informed and to act on the topic of adolescent transsexuality was not and has not been easy for them. I think that giving visibility to this situation can contribute both to families living this and to an audience that doesn't know anything about transsexuality. It seems fundamental to me to reveal this reality, because a more empathic society would increase the possibility for every human being to blossom.

Why is it so hard to accept this situation? What makes people react inappropriately? What is it that makes people afraid? I want this documentary to open the conversation on gender freedom, to give an opportunity to think and to consider these questions in a deeper, more human way.

We all need time to learn and to understand this process. A radical change process, like this one, needs time to mourn, but also space to welcome this new birth. A young "trans" is a person who is reborn.

FILM/AUDIOVISUAL PROCESS

From moving image perspective, I wanted to develop a very intimate work, accompanying David very closely but I also wanted to observe him with a distance that allows him to keep his privacy and breathe freely. I wanted to give time to his movements and actions.

During the shooting, two visual configurations and one narrative predominated.

1 – Direct cinema: the observation of situations, as for example, friends' encounters, conversations with his parents, sport training, etc. In this configuration, both fixed camera and hand-held camera were used. The camera observes as a witness. Gentle movements permit to humanize the scenes. Wide shots and close shots are present and make us feel the distance. Here, we are in a more contemplative and observational cinema.

2- Frames, visual composition: I made delicately constructed framing and compositions for the scenes in which the protagonists talk about situations they are going through in their lives. In these dialogue scenes, one should feel the closeness and trust that exist between each other. I suggested the topics, however, I tried to transmit and capture as much spontaneity as possible in my characters.

3- Voice over: I am the film narrator. I sought to maintain a climate of trust and intimacy. I wanted to give depth to the story with my voice including my thoughts delving into themes that are not made explicit but are evoked in the documentary.

Regarding image treatment, I made close shots and close-up of David but protecting his feelings of shyness.

It was not the rawness of his transformation that was essential to my cinematographic proposal but the mix of details of his body that reveal innocence, bravery, loneliness, sadness... at a development stage between childhood and adolescence.

The shots are constructed as pictorial pictures with an important care in the light, color, and texture of the image. I tried as much as possible to use natural lights for lighting in both indoor and outdoor scenes, both day and night. There was rigorous work to construct the outdoor settings. These had to be very bright, with almost overexposed light to underline the exposure that David faces in his daily life. This result has been refined in the post-production stage.

With respect to sound, I captured direct sounds and realistic sound textures. These were combined with electroacoustic sound creations to accentuate dramatic moments.

The documentary was built as David grew and the months passed. So, the idea was to feel the physical and emotional evolution of David from the beginning until the end of the film. This transformation can also be seen in the change experienced by our family, which has been transformed over the years.

Thus, the documentary aims to address the last years of David's adolescence in continuity by seeking to transcribe the innocence, youthfulness, and conviction that strongly exist during adolescence.



THE DIRECTOR

Lorena Zilleruelo

Born in Chile, in 1974, Lorena is a visual artist video and filmmaker who has obtained all her degrees in France. Her work deals with political action and collective memory. She has presented her work in France, Germany, Spain, Italy, Norway, Thailand, Korea, and Chile. She studied at the Fine Arts schools of Grenoble and Paris-Cergy, at the Contemporary Arts School, Le Fresnoy and at La Fémis Cinema School, in France.



THE PRODUCER

Elisa Sepulveda Ruddoff

Elisa studied History of Art and Economics (Sorbonne) and has an Audiovisual Production master's degree at INA (National Audiovisual Institute, France). She has produced short fictions and documentaries in Films d'Altérité and worked in several production societies: NDM Mantarraya, Les Films du Worso, Les Films du Cygne and Maria Una Vez, among others. She directed VISOR doc festival (Mexico and France). Currently, she has her own company CAPICÚA films in Chile.



THE PRODUCER

Quentin Laurent

Trained as a geographer, Quentin Laurent discovered film by directing scholarly documentaries in Africa. In 2015, with Frédéric Féraud, he founded the production company Les Films de l'œil sauvage. Based in Marseille and Paris, he mainly produces creative documentaries for an international audience. A Eurodoc and Berlinale Talent alumni, he is often invited to teach film production classes and workshops and is a member of film commissions like Aide aux Cinémas du Monde.

DIRECTOR'S FILMOGRAPHY

LA TRAVERSEE

HD Film, 5.1, CNAP, Centre national des arts plastiques. 2014 / 2015
«Doc en Mai» Bordeaux, France

NOTRE TEMPO

HD Film, 5.1., Espace Croisé, le CRAAV - Studio National des Arts Contemporains, Le Fresnoy. 2013
Festival Milan Film Festival («19th edition of Milano Film Festival» Italie)
«Festival FID» Marseille, France
«43rd International Film Festival Rotterdam »

PASOS

HD Film, 5.1, - Production Art Aids. 2011
« Festival Écrans Documentaires » Arcueil France.

ÉLAN ET ELEGIE

HD Video - Studio des arts contemporains, Le Fresnoy. 2009

ICI C'EST AILLEURS

Film - 16 mm - Studio des arts contemporains, Le Fresnoy et Espace Croisé. 2008
« FESTIVAL DOC EN COURTS » Lyon, France

PRODUCTION COMPANY
Capicua Films

Capicua Films is a production company created in 2017 by the young producer and director Elisa Sepúlveda Ruddoff, with the aim of finding new talents from Chile and Latin America, making international co-productions and reaching new markets.

They are looking for works with unique visions, both documentaries and fictions, with new and challenging cinematographic expressions. They also have an experimental line that aims to support visual artists and videomakers.

ELISA SEPULVEDA RUDDOFF

Known as a producer for:

2018 – « Talking Holes » directed by Steve Bache et Andreas Kessler
In coproduction with ARTE SWR. (France - Germany) – Short film

2017 – « POR LA LIBERTAD / CARLOS REYGADAS »
Directed by Laurence Garret (France) - Documentary, 85 minutes
In coproduction with Atopic, Ciné +, Faites un vœu, Magnolias Films.
· IFFR Rotterdam 2017 - Deep Focus (Regained)
· BAFICI 2017 – Out of competition

2015 – « Un peu de moi par ici, un peu de moi par-là » de Sandro Lima (France - Brésil) – Court-métrage Fiction – 17' HD
Produced by Films d'Altérité, TrèsPulmôeset et Studio Le Fresnoy
· Official selection - Festival Curtas Sao Paulo 2015
· Short Film Corner Cannes

2015 – « Pâques »
Directed by Daria Yurkevich (France - Biélorussie) – Short documentary – 13' HD
Produced by Films d'Altérité & Minsk Art Place
· Projection de Films Biélorusses à Paris
· Festival des films biélorusses Bulbamovie

2014 – « Mamie, Vanya et la Chèvre »
Directed by Daria Yurkevich (France - Biélorussie) – Short film
Produced by Films d'Altérité et Zodiak
· Official Selection - Clermont Ferrand 2015
· Minsk International Film Festival Listapad - Best short film Prize 2014
· Festival des films biélorusses Bulbamovie – Best Short film 2nd Prize 2014
· Split International Festival of NEW Film Jury's Special Prize 2015



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