

VALOR

Sandrino Cayo Huerta



MOTIVATION

Indigenous tribes lived within a society on which they depended on each other. Traditions and spirituality bring the community together. In the modern western world, this is no longer the case and we live in an individualistic lifestyle. Shutting off from each other and living within our own communities. How do we communicate with each other when our values, traditions or language differ.

With the film I want to show that culture always brings us together. It reflects norms and values, beliefs and ambitions. They define the national identity of a person. It is important to maintain our cultural background as it preserves our identity and integrity.







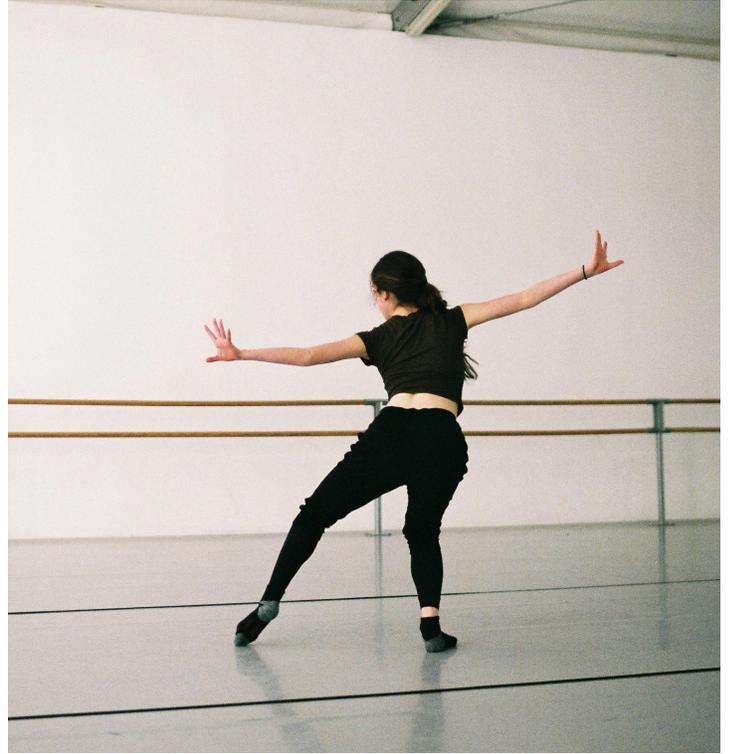
DIRECTORS MOTIVATION

Our Chilean nationality was always a major part of the development of my identity. We were raised spiritually and family ties were strong. After the loss of my mother, I lost an important role model, but also a large part of my culture. Family ties watered down and everyone grieved on his/her own way. How can the loss of a loved one contribute to the transformation and propagation of a new or stronger self-image?

The emptiness was filled by hanging in the street, which made me get into contact with street gangs at a very young age. I tried to establish new family ties within this group. These bonds were strengthened by seeking violence and abusing drug use to escape feelings and responsibilities. The toxic masculinity within the group caused an inner conflict with my sexuality that I started to discover.

Only after acknowledging my unresolved traumas and facing them was I able to accept myself and live without my self-destructive tendencies.

By combining the spirituality of the South-American Mapuche culture with the Western street culture, I want to show how you can grow up and create your identity between two polarizing cultures. The Mapuche culture that praised fluid gender and sexuality and Western street culture that does not accept this.



VISION

Throughout the movie there will be no use of spoken dialogue. I want to tell a coming of age story in an experimental and autonomous way. Everything will be communicated through dance. Dance is one of the purest forms of expression because all deep-rooted emotions are expressed by the body alone. The different dance styles offer countless ways to show one emotion.

Dance is entangled with representations of race, sexuality and gender in popular culture, choreography becomes a weapon for activism and emancipation.

CASTING CALL

CASTING CALL

WE ARE LOOKING FOR
MALE AND FEMALE
DANCERS FOR OUR
UPCOMING MOVIE
PRODUCTION

WHEN?

February 15th 2020
12 P.M.

WHERE?

Institute of the Arts Barcelona
C/ Ramon Dalmases 18
08870 Sitges, Spain

MORE INFO:

CASTING.VALOR@GMAIL.COM

SEND YOUR HEADSHOT & BIO
WHEN COMING FOR AUDITION
CASTING.VALOR@GMAIL.COM

CASTING CALL

SYNOPSIS

“FINDING INNER STRENGTH AND PURPOSE AFTER LOSS BY ACCEPTING OF ONE'S TRUE SELF.”

Mateo (17) is a boy who recently lost his mother. His mother had the role of spiritual leader of his tribe. This position is now become vacant, it is up to Mateo to follow in his mother's footsteps and become the new machi. The machi gives spiritual guidance and protects the tribe of spirits called the espíritus. Only the machi has the ability to communicate with the espíritus.

Overwhelmed by all responsibilities and uncertainty of his own abilities, the espíritus begin to appear. The espíritus start acting violently towards Mateo and chase him away.

Exhausted, he tries to survive in his exile. At the moment when Mateo wants to give up, Elio (20) appears. They spend some time together and Elio tries to reassure Mateo. He eventually succeeds by dancing. Mateo starts to dance modestly, Elio challenging him in every movement. Mateo understanding his own body and how it moves. He eventually is able to take the lead from Elio and decides the pace. The dancing releases unprocessed feelings and Mateo starts to break down. Mateo uses all his anger and sadness into his dance and Elio is there to pick him up. Together dancing their bodies sync into one. Eventually falling into the ground.

Mateo wakes up alone, Elio disappeared without a trace. Mateo looks distressed around but realizes that Elio is nowhere to be found. Mateo closes his eyes and Mateo laughs. Mateo is not sad, but rather feels complete. He realizes who and what Elio was; a reflection of his inner strength and self.

Mateo makes his return home knowing that the espíritus are waiting for him at the border. Now that he has recovered his inner strength, he knows how to keep them at bay. The espíritus follow him all the way home. Their attitude changed from aggressive malevolent spirits towards peaceful spirits from nature. Mateo enters his home where he dances the cleansing ritual. Opening his eyes the espíritus have disappeared.

Entering the room of his mother he is able to say goodbye to her. Accepting his role as the new machi of his tribe.



MATEO & ELIO

Mateo

The son of the machi of the tribe. Young adult who is still looking for his own identity and uncertain about his position in the tribe. When his mother passes, he is confronted with reality. He gives into his fears, feeding his insecurities.

Elio

Spiritual reflection of Mateo. Strong and confident in own strength and ability. His goal is to guide Mateo towards the right path.

Mateo and Elio are a reflection of each other, they have the same movements. We see this reflected in the dancing. Dance style for Mateo and Elio will have elements from street hip-hop and classical modern. These two dance styles are polarizing from each other. Mateo will not want to give in to modern dance, but in the course of his acceptance he will express himself more with classical modern.

Modern indigenous look, strong eyes and long hair. Mateo and Elio must look alike in appearance. Both have strong masculine and feminine characteristics.



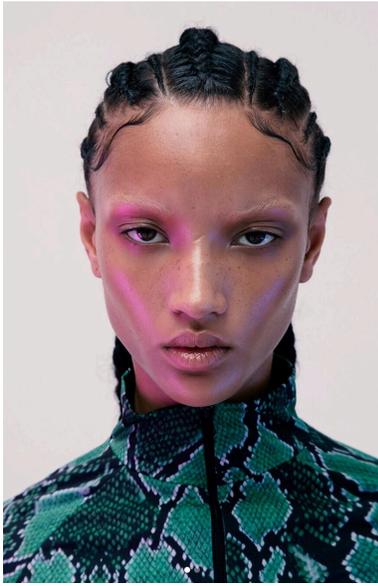
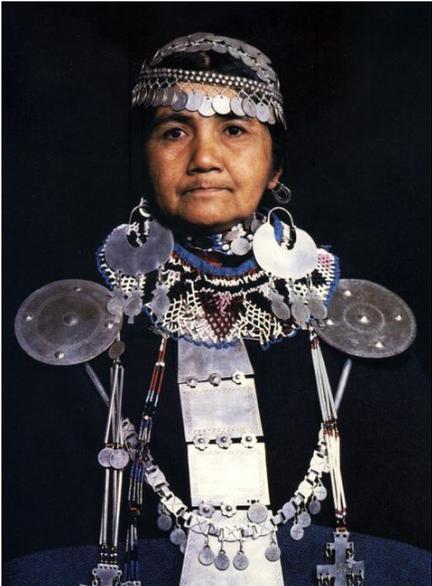
MAPUCHE

Flag of the Mapuche



The Mapuche are a group of indigenous inhabitants of south-central Chile and southwestern Argentina, including parts Patagonia. Today the Mapuche makes up over 80% of the indigenous peoples in Chile, and about 9% of the total Chilean population. Mapuche in the Spanish-ruled areas mingled with Spanish during the colonial period, forming a mestizo population and losing their indigenous identity. Today, many Mapuche and Mapuche communities are engaged in the so-called Mapuche conflict over land and indigenous rights in both Argentina and in Chile.

Styling of the tribe is inspired from the Mapuche culture. Wearing always silver which they believed protected them from evil spirits. The traditional jewelry will be send over from Chile by family members so it can be used in the movie. The traditional headgear and clothing will be styled towards the current time, modernizing it.



MACHI

Central to Mapuche belief is the role of the machi (shaman). It is usually filled by a woman, following an apprenticeship with an older machi, and has many of the characteristics typical of shamans. The machi performs ceremonies for curing diseases, warding off evil, influencing weather, harvests, social interactions and dreamwork. Machis often have extensive knowledge of regional medicinal herbs. As biodiversity in the Chilean countryside has declined due to commercial agriculture and forestry, the dissemination of such knowledge has also declined, but the Mapuche people are reviving it in their communities. Machis have an extensive knowledge of sacred stones and the sacred animals.



Traditional garments from the Mapuche

Becoming a Machi is a spiritual transformation that also fosters a place where people can flow between spectrums of gender. Within Machi rituals and ceremonies, gender is fluid and dynamic. Gender is not determined by sex, as it typically is in Western society, but rather by identity and spirituality and is ambiguous among Machi. All forms of gender fluidity are present within Machi culture. During some ceremonies gender is transcended and transformed spiritually. Gender exists in two realities, the earthly where gender is fixed and spiritual where gender is fluid. Machis are able to flow between both realities freely.



ESPIRITUS

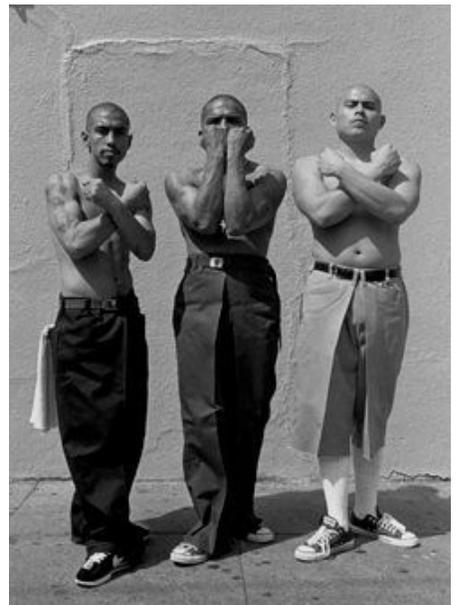
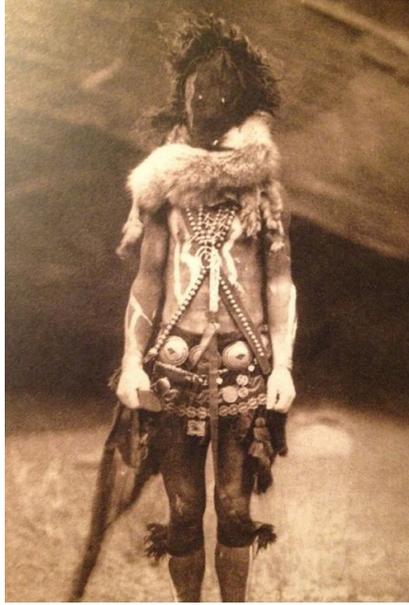
Espiritus are spirits that inhabit our world, only the machi has the ability to see and keep them at a distance. When the machi pass away, there is no one to stop the espiritus. Espiritus are not malicious in nature, but the longer they stay the greater their lust for life becomes. Becoming stronger as time passes they are eventually able to touch and disrupt the physical world.

As the espiritus become more aggressive, they start by dancing street hip-hop dance style, which changes into krump and vogue. Krump and vogue are expressive dance styles that come from the underground subculture.



The espiritus will have chicano street culture inspired elements mixed with indigenous South American culture.

The espiritus have a human body, but their face is always covered. Special masks will be made for the espiritus. All masks look distinct from each other. The masks include elements from nature like branches and fur. Wearing oversized clothing, cohesive with slight alterations between each individual.



LOCATION



With this movie I wanted to combine elements of the Chilean Mapuche culture with the modern street culture of today. The style of the film therefore tends to be something primitive but at the same time modern. We went to Barcelona, Spain because this resembled with the South-American street setting.

We found the film location in Rubí in Barcelona. The colors are gray and decayed, as if there had been more saturation in the past. The buildings and streets worn and deserted, perfect for that modern street culture.



ABOUT



Sandrino is born and raised in Amsterdam and of Chilean descent. Moved to Rotterdam for his study Audiovisual Design at the Willem de Kooning Academy. In his projects, he likes to approach subjects from a different angle, to show a new distinct perspective nobody has seen yet. He especially finds his inspiration in topics involving identity, culture, and fashion. We live in a world where we are consistently confronted with inequality. Because he feels so strongly about this subject he strives for diversity in his projects. With his passion for film, he has the aspiration to show how intriguing pain and imperfection really are.

CREW

DIRECTOR

Sandrino Cayo Huerta

ASSISTANT PRODUCER

Lucas Lobo

SOUND COMPOSITOR

Dylan van Dael

PRODUCER

Marlin Meulman

CAMERA ASSISTANT

Martin van Drunen

STYLING

Madlyn Saswin

DIRECTOR OF PHOTOGRAPHY

Daan Kretschmann

ART DIRECTOR

Daylene Kroon

SET GELUIDSMAN

Remi Visser

CHOREOGRAPHER

Jinko Adams

MAKE-UP

Patricia Kostelic

HAIR

Moïse Bohr

CAST



Jeffrey Loewenicht as Mateo



Joley Groeizaam as Elio



ESPIRITUS

Ria Launonen

Destiny Richardson

Remotse Kgwadi

Maya Mizrahi

Lahja Merenlahti

Elisa Moti

Rick Jordan Ponce

Georges Dapre

Thank you.







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