

A photograph of two young girls standing outdoors in a garden. The girl on the left is wearing a white collared shirt under a dark jacket. The girl on the right is wearing a dark top and has her hair in braids with pink hair ties. They are both holding a white rectangular box. The background is a lush green garden with trees and bushes.

matadoras

drama // 26 min. // 1:1.85 // germany 2020

DIRECTOR & SCREENPLAY Sophia Mocerrea // PRODUCTION Sarah Valerie Radu // DOP Jacob Sauermilch // EDITING Jannik Eckenstaler & Sofia Machado
ART DIRECTION Susanna Rydz & Michail Michailidis // SOUND Santiago Roldan // SOUND DESIGN & MIXING Kevin Jahnel // MUSIC Bertolt Pohl
CAST Madison Villanueva, Lucía Herzberg Rivas, Tatiana Saphir, Andreas Nickl

Two Argentinian-German sisters outgrow the world constructed by adults.
Operation adolescence begins.



Madi (12) and her sister Lucia (10) grow up in a multicultural home. On the one hand they experience the catholic upbringing of their Argentinian mother, and on the other hand they experience their pragmatic German father. The primary caregiver is their mother Dolores, who operates as a matriarchal woman but at the same time loses herself in a cliché. Catholic values and the correct choice of shampoo are conveyed. Confession is expected, and it is preached, that hair belongs on the head and not on the armpits, because with hairy armpits, a woman would look like a man.





Their father August takes care of the shopping and fills the stereotypical role as the breadwinner. Through role plays with their dolls, Madi and Lucia expose the relationship between their parents.

One summer morning, Dolores suddenly faints and for unexplained reasons must spend a prolonged period of time in hospital.



With their mother indisposed, molehills appear in their garden. August takes charge of the domestic duties and is unprepared for the confrontation with two growing girls, both of whom could not be further distanced from him at this point in time. Overwhelmed, he turns his attention to the molehills in the garden as a substitute problem.

The sudden absence of their mother brings about a shaky structure for the sisters, yet at the same time, it opens doors for Madi to find an autonomous way to deal with her curiosity and her questions. Operation adolescence begins. Madi tentatively begins to question her mother's upbringing and discovers her sexuality. The baptism for a new life takes place in the home's bathtub, the Madonna is washed clean and a group of church girls dance to the downfall of childhood. The unlikely heroine Madi grows towards the light.

Growing up is glaringly bright.

INTENTION

The film *Matadoras* is very important to us because it involves abstract, autobiographical moments. We deal with the questions of what it is like to grow up as a young girl between two different cultures and two different people. Also we show how children take in, process, and rebel against family structures and critiques.

The observing camera and natural playfulness meet an unconventional narrative with mystical elements and leave room for interpretation not only for the children, but also for us.

Through ongoing exchanges with children and adolescents as well as through conversations about our own childhood, sibling dynamics and the questioning of our upbringing, Sophia Mocerrea developed the script.

We show how the different family members behave towards one another and how the girls become increasingly independent.

Text hier eingeben
With a mini DV camera the girls filmed some of their own scenes and were able to decide for themselves which part of their world they wanted to reveal to us. The calm camera in the other scenes is repeatedly broken up by the unfiltered camera work of the children and the mini DV aesthetics. In the shots we learn how the two sisters perceive and interpret the events around them.

They are protagonists and directors on their way into adulthood.



Films create identity and can therefore help to differentiate and develop ourselves. Our film plays an important role for adults, children and adolescents in relation to growing up. For all of us, puberty was an exciting time of life in which we still did not understand many things and created a fantastical picture of adulthood. With mystical elements that we project onto the screen, Madi deals with her own identity and with growing up.

With a female perspective we present young adolescents as autonomous subjects and can thus provide a platform for identification and self-awareness.



We are Sarah Valerie Radu (production) and Sophia Mocerrea (direction). Together we have already realised the short film „Nothing going on in New York“ (Original title: „Nichts los in New York“), which opened the documentary film contest at the Film Festival of German Cinema – FILMZ and competed in the largest european student film festival Sehsüchte. During our last collaboration we found that we have many things in common, which we have incorporated into Matadoras. While Sophia grew up in a German-Argentinean household as the younger of two sisters, Sarah lived in Germany with Romanian and Slovenian roots and was the older of two sisters. In addition to a multicultural family life, we are also united by an upbringing which was strongly influenced by catholicism. These experiences are also reflected in our work as filmmakers.

direction & screenplay SOPHIA MOCORREA

German-Argentinian Sophia Mocerrea grew up between Münster and Buenos Aires. After graduating high school, she trained as a media designer for image and sound, in the course of which she produced contributions for television. Following this she worked as an assistant director in film. Between the film productions she pursued her own projects, for which she visited countries such as Vietnam, Bolivia, Peru as well as her second home Argentina. Currently she is studying direction at the Film University Babelsberg Konrad Wolf.

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production SARAH VALERIE RADU

Sarah Valerie Radu played in and produced plays for several years in the Young Ensemble Stuttgart Theatre. Later she moved to Vienna to study theatre, film and media and simultaneously supervised student film projects. In Munich she worked as a production coordinator for series and films. This was followed by an internship at a film distributor in Berlin. She is currently studying film and television production at the Film University Babelsberg Konrad Wolf.

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