

LOS REYES

A FILM BY BETTINA PERUT AND IVAN OSNOVIKOFF



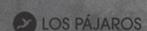
With Football and Chola / Direction and Editing: Bettina Perut, Iván Osnovikoff / Cinematography: Pablo Valdés / Additional Cinematography: Adolfo Mesías / Direct Sound: Iván Osnovikoff
Production: Maite Alberdi, Bettina Perut, Iván Osnovikoff / Image Post-Production: Kiné-Imágenes / Color Grading: Daniel Dávila / Sound Design: Janis Grossman / Sound Post-Production: Sonamos
Mix: Roberto Espinoza / Graphic Design: Los Pájaros / Executive Production: Maite Alberdi, Dirk Manthey / Produced by Perut + Osnovikoff, Dirk Manthey Film
With the support of Ministerio de la Cultura, IDFA Bertha Fund, CORFO, Tribeca Film Institute / International Distribution: CAT&Docs
perutosnovikoff.com



Perut + Osnovikoff



DIRK MANTHEY FILM



LOS REYES

Chile - Germany

78 min.

DCP - 5.1

creative documentary

Synopsis, short

Chola and Football are a couple of street dogs that live in the Los Reyes skatepark. A microcosm is organized around them, composed of things, animals and young adolescents in conflict with an adult world that they reject but are required to enter.



Synopsis, long

Los Reyes ("The Kings") is the oldest skatepark in the Chilean capital of Santiago. This story is about the real kings here: Football and Chola, two stray dogs that have made their home in this open space full of hurtling skateboards and rowdy teenagers. The energetic Chola loves to play with the balls she finds lying around. She positions them at the edge of the bowls where the skaters show off their tricks and tries to catch them just before they fall down. The older dog, Football, looks on impatiently and barks at Chola until she finally drops the balls. The teenagers around them come from very different, sometimes troubled backgrounds. They each have their own story, which they recount to us in voiceover. In this almost fairy-tale-like film, the phenomenal, dreamlike camerawork centers almost entirely on the subtle interaction between the two dogs, as they play with a ball, a stick, a stone and each other.

Directors' interview

How did the idea of making Los Reyes originate?

Bettina: In 2009, for the day of his birthday, I gave Ivan a skateboard to go back to riding. He had not skated for 25 years and dreamed of doing it again. So he started going to the Los Reyes skatepark every week. As he came into confidence with the young skateboarders, he would listen to conversations that he told me later and that were very interesting. At the beginning of 2013 the idea of making a film in Los Reyes, based on the homies, appeared. At first I was not very enthusiastic about working with teenagers, but as the idea developed I became convinced.

Iván: The financing of the project was quite fast and by the end of 2015 we were already recording. There also began our problems: the skaters did not let go with the camera, they were inhibited, others overacted, their con-

versations were empty, it was not working. In addition, Bettina was dissatisfied with the visual style, she thought that the form was conventional, that it was not coherent with our artistic identity, and that we were falling squarely into reality television.

When dogs appear?

Bettina: Football and Chola appear right at the worst of the crisis. One day Ivan was skating in Los Reyes and I called him on the phone to tell that the film had failed, that it had to be aborted. He tried to convince me that this alternative did not exist, that we had to continue and among many other things he tells me that right at that moment there were a couple of dogs playing in the bowls with a ball, that I had to see that.

Iván: So the next day Bettina went to see the dogs and was captivated. "This movie has to be about these two dogs," she said. I did not agree. We had to include the dogs but there was no reason to eliminate the skaters! For Bettina the dogs were the object of audiovisual experimentation that we were looking for and that should solve our problems.

Bettina: In any case, I convinced Iván that from then on we had to concentrate the shooting on the dogs because at any moment something could happen to them, while the skaters were going to be always there. Any producer would have panicked with such a change but Maite Alberdi and Dirk Manthey always supported us. The same for Pablo Valdés, our cinematographer, and the funds that backed the film. We are very thankful.

Iván: And we spent 10 months recording the dogs. In the end Bettina's intuition that the film had to be about Football and Chola was imposed on its own. She was absolutely right. To record the dogs for months was to investigate them in detail, discover dimensions and unexpected relationships, surprising images. And the skaters continued in the movie but in an underground way, becoming part of the sound atmosphere of the world of dogs, of what surrounded them.

What did the skaters say when they saw that you were recording Football and Chola?

Bettina: At first they got a little misplaced, they did not understand what was the grace of these dogs. But for us it

was very good because from then on they were uninhibited. As knowing that they were no longer the protagonists, they began to relax and to be themselves in front of us and in front of the camera. Because although in the movie we only hear their voices and never see them, the recordings were always with a camera.

What was the result of this process?

Iván: Finally, what turned out was a film about a microcosm, the Los Reyes skatepark, seen from the day to day of a couple of wonderful dogs that love each other, Football and Chola, and that live surrounded by insects, highways and human adolescents trying to emerge in life in a somewhat clumsy way. What we are proud of is that all these dimensions intertwine and create a powerful cinematic experience, it seems.



About the directors by Iván Pinto (La Fuga)

Since its inception, the documentary work by Bettina Perut and Iván Osnovikoff has stood out for the risk and creativity in its themes, treatments and points of view. With seven feature films to their credit, their poetic journey is full of turning points and mutations that have accompanied the technological and cultural transformations of their time, challenging the most stable and conservative premises of what is meant by documentary filmmaking.

Their work has gone from a very physical and gestural first record linked to the lightning of the cameras and the voyeur drive present in films such as *Martin Vargas* from Chile (2000) or *A Man Aside* (2002), which in turn emphasized the performative dimension of its protagonists (the boxer Martín Vargas in the first, and a fantasist

manager in the second); towards a visual stylization that began with the exercise of "inverted ethnography" Welcome to New York (2006), found a hinge in the ethical exploration of the field (and its limits) in News (2009); and reaches a climax in his last work Surire (2015), a documentary about a salar in the highlands where landscape, nature, animals and humans are observed from a glance that combines the sensory with the materiality.

Before conclusions, the documentaries of Perut + Osnovikoff raise questions; they interrogate the limits and the common senses. This is the case, for example, of its two entries around the social memory, on the one hand the Clever Monkey Pinochet versus La Moneda's Pigs (2004), where groups of school children represent the military coup through acting improvisations where the game is combined with the parody, speaking of a conflicting present that inhabits the bodies, an issue that they emphasized even more in The Death of Pinochet (2011), a "social fresco" around the day of Pinochet's death that established the body as a horizon of ultimate sense where the public performance of politics is established (in their passions, exhaustion and decay).

Although his work has been discussed and even marginalized from some circuits, his proposal has only grown and opened up new avenues, including documentary cinema as a plastic and social exploration.



Directors' filmography

Los Reyes (2018), Surire (2015), The Death of Pinochet (2011), News (2009), Welcome to New York (2006), Clever Monkey Pinochet versus La Moneda's Pigs (2004), A Man Aside (2002), Martin Vargas from Chile (2000).

dcp

colour

language: spanish

subtitles: english, german, spanish

teaser

vimeo.com/152889235

producer

Maite Alberdi for Perut + Osnovikoff Ltda.

Los Abetos Sur 1117

7630326 Santiago, Chile

+569 9820 5255

maitealberdi.s@gmail.com

perutosnovikoff.com

co-producer

Dirk Manthey for Dirk Manthey Film ug

Schomburgstr. 48

22767 Hamburg, Germany

USt.ID DE283898379

cel: +49 163 7421454

mail@dirkmanthey.de

financers

Ministerio de la Cultura

IDFA Bertha Fund

CORFO

Tribeca Film Institute

credits

directors: **Bettina Perut, Iván Osnovikoff**

info@perutosnovikoff.com

executive producer: **Maite Alberdi**

maitealberdi.s@gmail.com

executive producer: **Dirk Manthey**

mail@dirkmanthey.de

cinematographer: **Pablo Valdés**

pablovaldesb@hotmail.com

direct sound: **Iván Osnovikoff**

editors: **Bettina Perut, Iván Osnovikoff**

sound design: **Janis Grossmann, Superhearo**

mix: **Roberto Espinoza, Sonamos**

color grading: **Daniel Dávila, Kiné Imágenes**

vfx: **Jaime Gándara, Kiné Imágenes**

mastering: **Kiné Imágenes**

title design: **Los Pájaros**

contact

Perut + Osnovikoff

Los Abetos Sur 1117

7630326 Santiago, Chile

cel: +56 9 62073144

info@perutosnovikoff.com

perutosnovikoff.com

[@perutosnovikoff](https://www.instagram.com/perutosnovikoff)

international distribution

CAT&Docs