

#### Technical Information

**Working title:** Without Artificial Tits There Is No Salvation

**Director:** Simon Jaikiriuma Paetau

**Screenplay by:** Simon Jaikiriuma Paetau and Fábian Suárez

**Nationality:**

German / Colombian

**Genre:** Hybrid between Deadpan and Melodram

**Format:** HD

**Length:** 90 min.

**Shooting location:** Bogotá, Colombia

#### Director's Biography and Filmography

Simon Jaikiriuma Paetau is the son of a German father and a Colombian mother. Since 2006 he has realized projects in Colombia, Brazil, Cuba and Germany.

With his last shortfilm *Mila Caos* he was selected for Cannes *Director's Fortnight*, MoMA New York, Rotterdam and many other International Film Festivals. He has won several awards, including the German Human Rights Film Prize 2008 for the film *Oury Jalloh*. He studied at the International Film School in Cuba, EICTV and the Academy of Media Arts Cologne, KHM.

**Posh**, 2012, 22 min. – in post production

**Mila Caos**, 2011, 18 min.

**Lua Verde**, 2011, 20 min.

**Oury Jalloh**, 2008, 30 min.

**El otro lado de la ciénaga**, 2007, 18 min.

**Paloma**, 2006, 9 min.

# WITHOUT ARTIFICIAL TITS THERE IS NO SALVATION

A FILM BY SIMON JAIKIRIUMA PAETAU



FESTIVAL DE CANNES

#### Simon Jaikiriuma Paetau

Hausdorffstrasse 334,  
53129 Bonn, Germany

[www.simonpaetau.blogspot.com](http://www.simonpaetau.blogspot.com)

**E-mail:** [simonjpaetau@gmail.com](mailto:simonjpaetau@gmail.com)

**Tel:** + 49 1 76 83 28 03 60 (Germany)

**Tel:** + 33 7 60 83 94 67 (France)

#### Résidence du Festival Festival de Cannes

3, rue Amélie, F-75007 Paris

Tel. 33 (0) 1 53 59 61 20

Fax 33 (0) 1 53 59 61 24

E-mail:

[residence@festival-cannes.fr](mailto:residence@festival-cannes.fr)

[www.festival-cannes.org](http://www.festival-cannes.org)

Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or even first

feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.



With the support of HP. Printed on an HP Indigo Digital Press.



cinéfondation  
LA RÉSIDENCE

# WITHOUT ARTIFICIAL TITS THERE IS NO SALVATION

A FILM BY SIMON JAIKIRIUMA PAETAU

#### SYNOPSIS

When Elsa, a transgender from Bogota, lands a role in a TV show, her mundane life takes a turning point. Impressed by her daring personality, the producer offers her the role of the protagonist in the late night telenovela: "Without Artificial Tits There Is No Salvation". Despite her family's will, Elsa portrays a transsexual prostitute trapped in sex and violence and becomes a starlet over night. While entering the world of gritty glamour, Elsa gradually distances from her true self and dangerously gets closer to the character she portrays.

#### DIRECTOR'S NOTE

My own experiences in Bogota, Berlin and Havana encouraged me to write "Without Artificial Tits There Is No Salvation" a highly personal film addressing several gender-related issues. Elsa is not outcast by society, she is "integrated" at the price of losing the ownership over her own image. Elsa knows that she is being used for a commercialized progressive and innovative "look" of a cheap TV series, and finds herself caught in between fighting for visibility in the media and realizing how this same visibility stigmatizes herself and others.

Can Elsa undermine the expectation of others? Can she subvert viewing habits of society through a pop telenovela or is she just an individual grieving for personal satisfaction?

#### SYNOPSIS

Lorsqu' Elsa, transgenre de Bogota, décroche un rôle dans une émission de télévision, sa vie mondaine prend un tournant. Impressionné par sa personnalité audacieuse, le producteur lui offre le rôle du protagoniste dans une série diffusée la nuit: "Sans seins artificiels Il n'y a pas de salut". Malgré la volonté de sa famille, Elsa interprète une prostituée transsexuelle prise au piège du sexe et de la violence et devient une starlette de la nuit. En entrant dans le monde du glamour graveleux, Elsa s'éloigne progressivement de sa vraie nature et se rapproche dangereusement du personnage qu'elle incarne.

#### NOTE D'INTENTION

Mes propres expériences à Bogota, Berlin et La Havane m'ont encouragé à écrire "Sans seins artificiels Il n'y a pas de salut", un film très personnel qui aborde les questions relatives au genre. Elsa n'est pas sous-traitée par la société, elle est «intégrée» aux dépens de son droit de propriété sur sa propre image. Elsa sait qu'elle est utilisée pour donner à une série TV bon marché une touche commerciale progressive et innovatrice. Elle se retrouve coincée entre la lutte pour la visibilité dans les médias et la stigmatisation qui en résulte pour elle et les autres. Elsa peut-elle miner l'attente des autres ? Est-elle subversive en brisant les habitudes d'écoute des médias de masse ? Ou bien trouve-t-elle seulement de la satisfaction dans la souffrance ?

