



# SOBRE SU CABEZA

A SHORT FILM BY FERNANDO MOL

# Sinopsis

The story follows a young girl who climbs onto her roof to escape her everyday troubles, only to find herself stranded when her sister steals the ladder. As she searches for a way down, she faces a series of failed attempts and undergoes deep personal reflections.

Filmed in black and white, the film draws inspiration from directors like Kiarostami, Fellini, and the French New Wave—not just for the visual and emotional journey, but for embracing the liberating auteur cinema approach, freeing the filmmaker from the constraints of the traditional Hollywood production system.





# Director

## **Fernando Mol**

I was born in the city of Monterrey, Mexico. As a director, I have created documentaries in support of causes and artistic projects for friends and colleagues. Now, I aspire to showcase my work, moving away from the rigid standards of commercial production to offer something more personal.

I created this short film inspired by the simplicity of Iranian director Abbas Kiarostami's style. I collaborated with my family, filming at my mother's house. My nieces read the script, chose their own characters, and decided what outfits to wear. With the house soon to be sold, I used this project as an opportunity to reflect on the memories of the home in a more introspective way.

### **Lead Actress**

*Celeste Montoya*

Playing the trapped girl.

Celeste is my younger niece. She surprised me with her natural talent for acting, even though she wasn't fully comfortable following directions, as she's more used to directing her own creative projects. Still, she was very professional in delivering her role, and I'm incredibly proud of her.

### **Supporting Actor**

*Pol Montoya*

Playing the sister.

Pol was eager to participate in the project, but for him, it was more of a game. Even so, he gave 100% when it came time to be in front of the camera.



# FAQ

## 1. How and when did you conceive the script?

I spent a week writing down ideas on my phone, in notebooks, and with voice notes. In the end, I used them to create a plot, but it turned out to be too complex to film with my own resources. So, I followed Abbas Kiarostami's philosophy and removed the ideas that drew too much attention, leaving only what was essential for the character's inner journey. It was a freeing discovery, realizing that behind all those crazy ideas, I just wanted to talk about something simple, yet very deep.

## 2. What was the most difficult challenge on set?

For me, the hardest part was working with my family. Like many families, we've had our struggles, so it was really hard for me to ask for help. I was constantly afraid they would back out, and for a moment, they almost did. But in the end, we finished the short film. This might not mean much to the audience, but for me, it gave the film a lot of meaning—facing that fear and learning to trust the real love and support that my family has for me.

## 3. Do you have more films?

I've worked as a cinematographer on friends' projects and filmed short documentaries for artistic and community projects. But this is the first time I've directed a short based on my own idea. That's why this project is so meaningful to me.

## 4. Why the low budget?

As a photography and film production teacher, I wanted to work under the same conditions my students often face when making their films. My goal was to show them that even with just a phone, they can tell a compelling story with a level of sophistication that still references cinematic language.

## 5. If you had had more resources, what would you change?

I think I would have hired a couple of assistants to help with the shot list and continuity. I would have rented a stabilizer for the microphone and maybe brought in a sound technician. There's just too much to do alone! But the short film was meant to be made this way, with small imperfections. One thing I learned from Kiarostami's philosophy is that technical mistakes can become part of the film's language. It's a tough concept for me since I was trained in making ads and commercials, but it's also freeing.

## 6. How long did it take to create the film?

The whole process, from concept to completion, took about a month. But I have to admit, the first version was rushed. I took another year to reflect and go back to fine-tune some details in the short. Small things, but important—like adjusting the audio and the pace of the cuts. In the end, I removed a shot I really liked, but looking back, it didn't add much to the film.

## 7. What's the philosophy behind the film?

I grew up facing a lot of difficulties because I'm dyslexic, and the problems I had in school led to a lot of conflicts with my parents. I stopped trusting everything and eventually, stopped trusting myself. With this short film, I go back to when I was a kid, using my imagination to escape my frustrating life. A funny anecdote is that my younger sister (she doesn't appear in the short) told me she used to climb onto the roof to escape the arguments at home. She spent many afternoons there, watching the sunset. I didn't know that, but it feels like a beautiful, if somewhat tragic, coincidence.



Stills and  
production photos



# Blog post

## An Exploration of Escape in Minimalist Filmmaking

In *Sobre su cabeza*, director Fernando Mol presents a deceptively simple story that unravels into a layered exploration of personal and emotional entrapment. A young girl's decision to climb onto her roof, followed by the seemingly trivial act of her sister removing the ladder, initiates a chain of introspective moments that resonate far beyond the literal setting.

Mol's use of black-and-white cinematography immediately places the viewer in a timeless and almost placeless context, an approach reminiscent of directors like Abbas Kiarostami, whose minimalism invites the audience to look deeper into the emotional undercurrents of his characters. However, Mol doesn't attempt to emulate, but rather employs these influences as a framework to explore his own, more intimate narrative.

What makes *Sobre su cabeza* particularly intriguing is its restraint. The decision to shoot the film on a mobile phone, with limited resources, could easily be seen as a challenge, but Mol embraces it as an opportunity to distill the film down to its essentials. This choice brings the viewer closer to the protagonist's isolation, where there are no grand gestures or overly complex setups to distract from her quiet moments of reflection. It also opens up a dialogue about the democratization of filmmaking, echoing the spirit of auteur cinema, which often seeks to defy large-scale production norms in favor of a more personal and direct approach to storytelling.

The narrative's pacing is slow but deliberate, with the girl's attempts to escape the roof serving as metaphors for larger emotional struggles that many of us face: the feeling of being trapped by circumstances, the frustration of failure, and the quiet, often overlooked power of self-

reflection. There is a subtlety in Mol's direction that allows these emotions to simmer, without the need for dramatic tension or heightened stakes.

Though *Sobre su cabeza* is firmly rooted in personal filmmaking, there is an almost universal relatability to its themes. It speaks to those moments of solitude where our inner voices are the loudest, where physical spaces become mental landscapes. In this way, Mol has crafted a film that, despite its simplicity, feels deeply thoughtful.

From a technical standpoint, the film's choice to embrace mobile technology as its primary tool of creation points to a broader conversation about the future of cinema. Much like Sean Baker's *Tangerine* (2015), which famously utilized iPhone cameras to tell a complex story, Mol reminds us that cinematic quality is not always tied to the grandeur of equipment but to the clarity of vision.

Mol's experience as a film teacher is evident in his careful attention to the film's structure, demonstrating a clear understanding of how narrative can be shaped by limitations. The film doesn't try to overreach; instead, it draws strength from its modesty. It leaves space for the audience to reflect alongside the protagonist, to feel the weight of each failed escape attempt, and to recognize the moments of stillness as a kind of resolution.

In the end, *Sobre su cabeza* offers a thoughtful meditation on solitude, escape, and self-awareness. It may not seek to impress with scale or spectacle, but its quiet power lies in its reflection of the human condition, an experience that is both personal and profoundly relatable.

**Project Title:** *Sobre su cabeza*

**Genres:** Drama, Family, Teen

**Runtime:** 4 minutes 59 seconds

**Production Budget:** 6,000 MXN

**Country of Origin:** Mexico

**Language:** Spanish

**Shooting Format:** Digital

**Aspect Ratio:** 16:9

**Film Color:** Black & White and Color

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IMDB: <https://www.imdb.com/title/tt33909878/>

Poster, stills trailer and production images:

<https://drive.google.com/drive/folders/1xCc3ruE1lCzHOjzfMeqAAbRiN1MiUqUF?usp=sharing>

