

Director's statement – Carla Subirana

My son Mateo is 7 years old and he spends the day playing war. I have never bought him a toy gun. It doesn't matter. His little finger, in the shape of a gun, is enough. I have tried to explain to him that in war everyone loses. But Mateo likes violent games, explosions and weapons. That world fascinates him. He likes war. I've given up, it's a losing battle.

This is the starting point of **Flying**. Children's fascination with violence. This is the image that has led me to the General Air Academy. I have always been interested in war films, those that deal with the psychological aspects of those men who have to abandon their individuality to follow orders and move as one man.

How does the school of war transform them? Where is the border between the game of war, of soldiers and trenches, and Afghanistan?

The camera observes how his individual will gradually transform from the first year of admission to the last years. The spontaneity of our first-year characters will give way to control and visible self-censorship in the 3rd and 4th year lieutenants.

Fulfilling the childhood dream of flying, the fascination for airplanes, the power of their engine and the possible pirouettes in the sky can be more powerful, in many cases, than their military vocation. I observe how that sparkle in the eyes when being close to an airplane has to do with the look of a child who dreams of caressing the sky with the wings of his airplane. His clothing and the fact of holding a weapon have to do with children's games where the soldiers behind their trenches advanced along the side of the living room sofa. But *Flying* acquires its true dimension when we understand that, after achieving their objective, the majority of those who are passionate about flying choose the Hunt and Attack specialty. Afghanistan does not exist, only the Eurofighter, the most advanced plane.

The General Air Academy is the stage, "the framework" where this game of representation takes place. All the actors perfectly know how to play their role, the first-year cadets are internalizing it. There is no time to think, they repeat. As if it were something casual...

The humanization of the characters coexists with the counterpoint that gives it its true dimension: These young people are being trained in a military academy and that inaugural decision entails consequences.

Flying proposes to enter the military world that is only known to the viewer through fiction, and break that barrier, until now insurmountable between the Army and society. Get to know more deeply an institution that has remained hermetic for centuries. In other countries, such as England or Denmark, they have long since focused on their armies through cinema and television. Now it is our country's turn. **Never before has a documentary camera had access to a Spanish military Academy for so long.**

Flying reflects through an observational look, as well as personal, daily life at the General Air Academy, where military pilots are trained.

It is not about judging or drawing exclusive conclusions but, through documentary film work, placing a mirror before certain elements of our society and seeing what it reflects.

Narrative and visual aspects

Swimming (2008), my first feature, is an autobiographical film that reflects on how we reconstruct our memory, what are our mechanisms to turn that story that happened into another story, maybe into a movie.

On that occasion, when I was writing the script, I worked with real elements of my family and built a story with the tools of fiction. A look into the past was necessary.

Now, with *Volar*, I want to draw fragments of other lives and create a film that mixes cinema of personal reflection with more observational cinema. It is an introspective look based on the concentration of interest in detail and in what is apparently insignificant, thus allowing what the camera captures to end up being revealing for the viewer. Capturing the detail of the gesture supposes the creation of a language that speaks beyond what is apparent.

Flying, wants to focus its attention on what the cinema has taught us, but that so few have documented.