

A FILM BY
FERNANDO GUZZONI

CARNE DE PERRO (DOG'S FLESH)

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FESTIVAL DE CANNES

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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.

Technical Information

Working title: Carne De Perro

Director: Fernando Guzzoni

Screenplay by: Fernando Guzzoni

Nationality: Chile

Genre: Drama

Format: HD

Length: 90min.

Shooting location: Chile

Production Companies:

Ceneca Producciones (Chile)

Parafina Films (Chile)

Hangfarn Filmproduktion (Germany)

Producer Contact: Adrian Solar, Ceneca Prod.

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Development partners:

Audiovisual Development Fund (Chile)

Festival de Biarritz (France)

Director's Biography and Filmography

Fernando Guzzoni was born in Santiago, Chile in 1983. He has written and directed for advertising and television and also teaches in film and theatre schools.

In 2008, his documentary *La Colorina*, a film about the punk poet Stella Díaz Varín, was released in theatres after having been selected to run in competition at the *World Cinema Festival of Montreal*. The film was selected for over 20 international festivals and won several awards.

Fernando is currently developing two feature film projects, *La Noko* and *Carne de Perro*. This last was awarded a prize by the *Biarritz Film Festival* in 2009 and also obtained the *Chilean Screenplay Development Grant* in 2010.



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CARNE DE PERRO

DOG'S FLESH



cinéfondation
LA RÉSIDENCE

SYNOPSIS

Carne de Perro deals with a complex period in the life of Alejandro (55), a solitary, fragile and unpredictable man who is crushed by the hostility of his mysterious past.

The story is that of a man searching for a new identity, but who becomes lost among his own ghosts and obsessions: a man who begins to dangerously unravel and whose perception of reality is warped. *Carne de Perro* tells the tale, in 2010, of one of the torturers of the Pinochet dictatorship as he attempts to redefine and give purpose to his existence

NOTE OF INTENT

This film was born from an important reflective process regarding the frailty of a person who loses their way. The story is in dialogue with a political era of the past and examines a character that is present in our collective consciousness: a “former torturer”. The film is about solitude and the loss of paradigms. It observes – without casting moral or zealous judgments – the way in which a human being reacts when confronting a complex past.

I am particularly interested in the borderline characters that live beyond the fringe of society, people who are ignored by those in power and who exist outside the rhythm of the developing economy. These people are unheeded by iconoclastic events and by the entertainment industry winners we are used to seeing. This story tries to depict the presence of an archetypal character in the fabric of Latin American society that many people would like to forget.

SYNOPSIS

Carne de Perro aborde une période complexe de la vie d’Alejandro (55 ans), un homme solitaire, fragile et imprévisible, écrasé par l’hostilité d’un passé obscur.

Ce récit est celui d’un homme en quête d’une nouvelle identité qui s’égare parmi ses fantômes et ses obsessions, un homme qui commence à se désintégrer dangereusement et dont le regard sur la réalité est déformé. *Carne de Perro* raconte l’histoire en 2010, d’un ex-tortionnaire de la dictature de Pinochet qui essaie de réinterpréter sa vie, et de lui redonner un sens.

NOTE D’INTENTION

Ce film naît d’une intense réflexion sur la fragilité d’un personnage en dérive. Le récit dialogue avec une conjoncture politique passée et s’approprie une figure très présente dans notre imaginaire collectif, celle de l’« ex-tortionnaire ». À partir de là, le film essaie de montrer la solitude, la perte de paradigmes, et tente d’observer sans jugements moraux ou prosélytiques la façon dont agit un être humain face à un passé complexe.

Je m’intéresse particulièrement aux personnages *borderline*, en dehors des marges de la société, car ils sont ignorés tout à la fois par les dirigeants au pouvoir, le rythme de l’économie en développement, les récits iconoclastes ou les *winners* auxquels nous sommes habitués dans l’industrie du divertissement. Ce récit tente de montrer la présence d’un archétype du paysage social latino-américain que beaucoup de personnes aimeraient oublier.