

A film written and directed by
FERNANDO GUZZONI

NICOLÁS DURÁN

ALEJANDRO GOIC



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FESTIVAL DE SAN SEBASTIÁN
2016

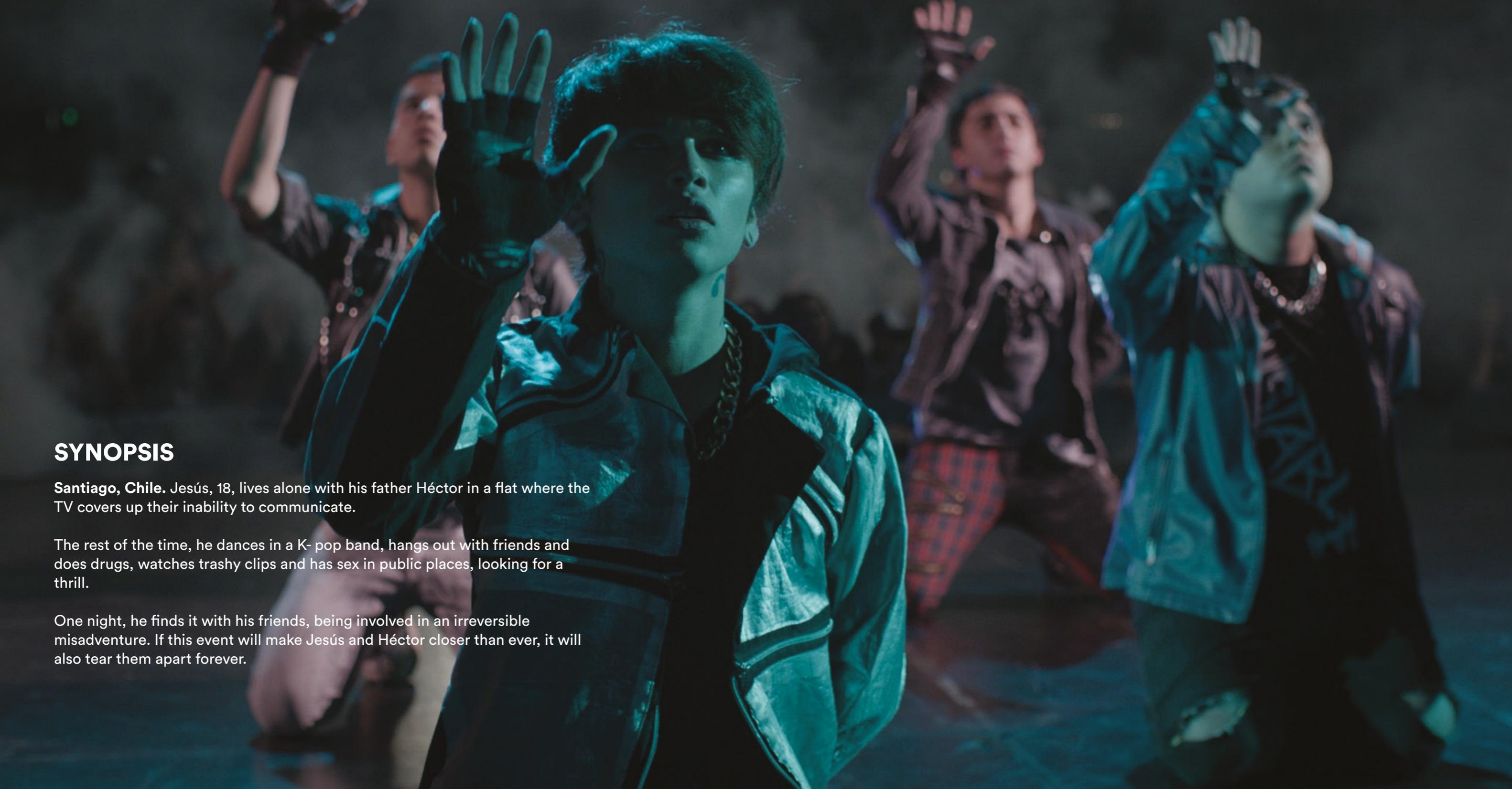
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TORONTO INTERNATIONAL
FILM FESTIVAL 2016

JESUS

When the flesh of your flesh is rotten, will you go to any extend to protect your own? Or will you cut them lose? Jesús is a story of the ultimate betrayal.



SYNOPSIS

Santiago, Chile. Jesús, 18, lives alone with his father Héctor in a flat where the TV covers up their inability to communicate.

The rest of the time, he dances in a K-pop band, hangs out with friends and does drugs, watches trashy clips and has sex in public places, looking for a thrill.

One night, he finds it with his friends, being involved in an irreversible misadventure. If this event will make Jesús and Héctor closer than ever, it will also tear them apart forever.

FERNANDO GUZZONI SCREENS JESUS IN TIFF DISCOVERY AND SAN SEBASTIAN OFICIAL COMPETITION

Next September, Chilean director Fernando Guzzoni will screen his second feature film **JESUS** in TIFF Discovery and will be part of the Official Selection of the San Sebastian Film Festival, to which he returns after having received the Kutxa New Directors Award in 2012 for his first film **Dog Flesh**. Jesús is an 18 year-old boy looking for his identity in a chaotic and globalized city; a city where parents have been superseded by the Internet and affection by adrenaline and in which any night you can end up being a murderer.

by ROBERTO DOVERIS

Fernando, What was the starting point of JESUS?

— Initially, I wanted to build a narration about the broken relationship between a father and a son. I was archetypally and anthropologically interested in that relationship, I think it's an unavoidable paradigm. I instinctively went into that imaginary and consumed, from varied media, elements related to the bond between a father and a son. From Bible stories, like Isaac's sacrifice, to current, literary, cinematographic, essays, etc. elements...

But suddenly, in March 2012, an eclipsing and very mediatized event took place. A young man was brutally murdered by four other young men in a square downtown. The death of Daniel Zamudio is the kind of things that worry you and encourage you to do things. Out of curiosity, I started looking deeper into the case and I realized it had elements that were related with what I was looking for. The victim, as well as the murderers were young people with vague or absent father figures and they all came from the same social background, but there was a dead person among them. That fact caught my attention; it disturbed me. That death represented to me the failure of the people, since we are young people that come from the same social marginality; there's no class

struggle revenge in that crime that one may see as payback, but a kind of nihilism, of apathy, an underground violence that sooner or later would surface.

Father and son, an insurmountable distance.

Why were you interested in that broken relationship between father and son?

— Because it's historic. The father experienced the dictatorship in Chile, carries an internalized repression, a life moral that refers to work, to effort, to wanting his son to be more than him, at all costs. But the son is different, he comes from the generation that precedes us: hyper-globalized, hyper-sexualized, but at the same time non-ideological, politically as well as sexually. It's almost impossible they meet in this scenario, which makes the film a tragedy, because since the very beginning we know it won't have a happy ending, that the encounter of these two worlds is impossible.

It's a story of dissociation set in a male world where the father, who in a lacanian sense is the figure that works as the entry into society, that is the one who

sets the rules, the one who gives you the identity, can end up not accepting you or abandoning you. From that, the idea of the motherless and abandoned child and the father as a ghostly and absent figure came to my mind... that is why he is the main character to me. The fragile identity of Jesús is Chile's identity, in an affective, sexual and labour search, in a deep identity crisis.

You chose to depict the story from the point of view of one of the murderers. How did you get there?

— To me, the murder was a fratricide. What a meant before, people who kill those of their same class, which makes it even more painful. Zamudio, as well as his murderers, were equally hidden, they belong to an excluded social class, that's what hurts me the most. I was interested in looking at these murderers and make an approach... I did a lot of research on their lives and was captivated by all details. Complexities that weren't tackled by the official speech became to arise.

"Parks are the new polis where you dance, chat, drink and have sex."

That is, it was somehow a documentary approach?

— It was making a dialogue with what's real, achieving a deeper rapport. Part of the work was to understand that public spaces, like parks, are the new polis where you dance, chat, drink and have sex. And in that overflow you get in excess states that may easily lead to something terrible, without necessarily being criminals, without that label. Death in this context may be a result of a game that has no happy ending. I never wanted to build a speech about the underclass or a stigmatizing one. Reality is more complex than that.

In fact, the murderers relate with homosexuality in a quite natural way, even in a daily way. Furthermore, the main character has two sex scenes, one with a girl and another with a one of the murderers.

— Right, this new statement about sexuality has to do with the unprejudiced body. It's a body, period. I wanted him to have sex with a woman and with a man, because the character doesn't question himself, they are only ways to get desire, pleasure and affection. The second scene, the homosexual one, takes place after the crime and is followed by betrayal, which again strengthened the general idea about the breakdown in relations. Because the betrayal of his friend is also a way of not recognizing each other as equals and, in that circumstance, the character has no choice but to go to his father.

That's the character's journey. In the beginning his way of life is very primary, there's no self-consciousness, he's totally into his most basic impulses. On that horizon, murder is the highest limit of the amorality in which he lives, that is why Jesús then becomes conscious of the social order and goes back to his father, there he recognizes him. But even there, he'll find more betrayal.





FERNANDO GUZZONI FILMOGRAPHY

In 2008, Fernando Guzzoni screened **La Colorina** (documentary) in Competition the Festival des Films du Monde. He was awarded with the Best Director Award in SANFIC and Best Movie Award, Trieste.

Carne de Perro, written in the Cannes Festival Résidence, was his first feature fiction film (2012). The film was given the “New Directors” Award in the San Sebastian Festival; the Ingmar Bergman Award (Gothenburg); Best Opera Prima (Havana); Best Actor (Punta del Este); Rail D’Oc (Toulouse) and it was selected in more than 30 International Festivals. **JESUS** is his second fiction film.

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CREW AND CAST

Original title: **JESUS**

Length: 83' / Spanish original version / DCP Color 1,85 24f/s

Author-Director: Fernando Guzzoni

Producers: Marianne Dumoulin, Jacques Bidou, Giancarlo Nasi

Co-producers: Titus Kreyenberg, Konstantina Stavrianou, Irini Vougioukalou, Diana Bustamante, Paola Pérez, Jorge Forero

Image: Barbara Álvarez

Production Design: Rodrigo Bazaes

Costume: Francisca Román

Sound: Carlo Sánchez, Roberto Espinoza, Jean-Guy Véran

Editing: Andrea Chignoli

Casting

Nicolás Durán as « Jesús »

Alejandro Goic as « Héctor »

Gastón Salgado, Sebastián Ayala, Esteban González

Production

JBA Production, Jacques Bidou & Marianne Dumoulin

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Written and directed by Fernando Guzzoni with Nicolás Durán and Alejandro Goic. A production JBA Production (France), Rampante Films (Chile) in coproduction with unafilm (Germany), Graal Films (Greece), Burning Blue (Colombia) with the contribution of Consejo de la Cultura y las Artes del Gobierno de Chile, L'Aide aux Cinémas du Monde - Centre National du Cinéma et de l'image animée - Ministère des Affaires Étrangères et du Développement International - Institut Français, with the support of Ibermedia, TorinoFilmLab, Film-und Medienstiftung NRW, Corfo, Greek Film Center, TorinoFilmLab, Creative Europe-Media Programme of the European Union and Banco Estado.

JBA
PRODUCTION



unafilm:



Burning Blue



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