

**KINO**  
INTERNATIONAL

**PRESENTS**



# DOGTOOTH

**A film by Yorgos Lanthimos**

Greece, 2009, 96 minutes  
35mm / 2.35 : 1

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**Press Materials:** <http://www.kino.com/press/dogtooth>

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## SYNOPSIS

A hyper-stylized mixture of physical violence and verbal comedy, *Dogtooth* is a darkly funny look at three teenagers confined to their parents' isolated country estate and kept under strict rule and regimen — an inscrutable scenario that suggests a warped experiment in social conditioning and control. Terrorized into submission by their father, the children spend their days devising their own games and learning an invented vocabulary (a salt shaker is a “telephone,” an armchair is “the sea”) — until a trusted outsider, brought in to satisfy the son's libidinal urges, starts offering forbidden VHS tapes in return for sexual favors.

## FESTIVAL/AWARD HIGHLIGHTS

*Best Film, Best Director, Best Script,  
Best Actor in a Supporting Role, Best Film Editing*  
**Greek Film Academy Awards**

*Prize Un Certain Regard, Cannes International Film Festival  
Special Jury Award, Sarajevo Film Festival  
Best Film Award, Stockholm International Film Festival  
Official Selection, Toronto International Film Festival  
Official Selection, London Film Festival  
Official Selection, New Directors/New Films*

## CREDITS

Christos Stergioglou ..... Father  
Michelle Valley ..... Mother  
Aggeliki Papoulia ..... Older Daughter  
Mary Tsoni ..... Younger Daughter  
Hristos Passalis ..... Son  
Anna Kalaitzidou ..... Christina

Directed by Yorgos Lanthimos  
Written by Yorgos Lanthimos and Efthimis Filippou  
Produced by Yorgos Tsourgiannis  
Executive Produced by Iraklis Mavroidis  
Associated Produced by Athina Tsangari  
Cinematography by Thimios Bakatakis  
Art Direction & Costumes by Elli Papageorgakopoulou  
Editing by Yorgos Mavropsaridis  
Sound by Leandros Ntounis

Produced by Boo Productions  
Co-Produced by the Greek Film Center, Yorgos Lanthimos and Horsefly Productions



## ABOUT THE DIRECTOR

**YORGOS LANTHIMOS** was born in Athens in 1973 and studied film and television direction at Stavrakos Film School. Since 1995, he has directed numerous short films (including 2001's *Uranisco Disco*), experimental theatre, music videos and TV commercials; his first feature film was 2005's internationally-acclaimed *Kinetta*.

## ABOUT THE CAST

**CHRISTOS STERGIOGLOU (FATHER)** has collaborated with some of the most important Greek theatre directors and played lead roles in feature films, short films and TV series. In 2006, he won the Greek State Award for Best Supporting Actor in Katerina Evangelakou's *False Alarm*; in 2002, he won the award for Best Leading Actor at the Thessaloniki International Film Festival for Penny Panayotopoulou's *Hard Goodbyes: My Father* and Evangelakou's *Think It Over*. He is a graduate of the State Conservatory of Thessaloniki and the HB Studio of New York.

**AGGELIKI PAPOULIA (OLDER DAUGHTER)** graduated from the Empros Theatre School of Drama and is a founding member of the theatre company Blitz, where she works as co-director, actor and writer. Her feature film credits include *Athanassia* and *Matchbox*.

**MARY TSONI (YOUNGER DAUGHTER)** is a graduate of the Athens State School of Dance and the Musical Theatre Dance Attic of London. Her feature film credits include *Evil* and *Evil: In the Time of Heroes*; she also sings in the punk performance band Mary and the Boy.

**CHRISTOS PASSALIS (SON)** graduated from the State Theatre School of Northern Greece and is a founding member of the theatre company Blitz, where he works as co-director, actor and writer. His feature film credits include *Black Field* and *Homeland*.

**MICHELE VALLEY (MOTHER)** has worked in film, TV and theatre in Switzerland, France and Greece. She has also worked with the multimedia artist Dimosthenis Agrafiotis on several poetry projects, experimental performances and translations in English, French, German and Italian.

**ANNA KALAITZIDOU (CHRISTINA)** graduated from the State Theatre of Northern Greece and has worked extensively on television and in theatre companies across Greece.



## DIRECTOR'S STATEMENT

The idea for *Dogtooth* came from speculating about the future of family. How would it evolve in the future (if it evolved at all), and what would happen if this social organism ceased existing as we know it? What would someone do to preserve it at any cost, and what would that do to the people involved? How distorted can bodies and minds become after being confined and shaped?

We tried to make it the opposite of a claustrophobic film. That's why we placed it in a big, expensive house with a swimming pool and a big garden. There are many scenes that take place outside in the beautiful garden, which of course is surrounded by a tall fence. It's an openly claustrophobic film.

We worked with the actors more physically and verbally rather than intellectually. We were trying to figure out what would happen to the most fundamental and basic things, like language and words and common sense, if they were put in this very specific and different situation — where would that lead, and what practical problems would be faced?

The world of *Dogtooth* takes place whenever you imagine it to be. There are no factual elements that tell you if this happened today or sometime long ago or in the future.