

Dogtooth (Kynodontas)

Greece 2010

Directed by

Giorgos Lanthimos

Cinematography

Thimios Bakatakis

Writers

Giorgos Lanthimos

Efthymis Filippou

Cast*Christos Stergioglou*

Father

Michele Valley

Mother

Aggeliki Papoulia

Older daughter

Mary Tsoni

Younger daughter

Hristos Passalis

Son

Anna Kalaitzidou

Christina

94 min Subtitles

Cinema harnesses the power to challenge and shock, as well as to entertain. Whilst multiplexes pander to the latter, we feel the responsibility to fly the flag for the former. Welcome to *Dogtooth*.

Lanthimos has crafted a stunningly provocative and at times witty play on the inspirations that make us who we are. All families live by their own rules, and this drama takes that idea to its perverse and shocking conclusion. Lanthimos films these calamities in a quiet, observational style, with calm colours, subtle camera movements and gentle edits, lending an air of normality to a world that couldn't be less so. Special and troubling. *Time Out*

A dysfunctional family drama pitched like a Buñuelian black comedy laced with horror, *Dogtooth* unnerves with a rigorous focus and technical dexterity that's apt to stun and amaze. *Slant Magazine*

A stunning experience that will leave you shaking afterwards. *Little White Lies*

There is this. *Dogtooth* is like a car crash. You cannot look away. The Greek director Yorgos Lanthimos tells his story with complete command of visuals and performances. *rogerebert.com*

A black-comic poem of dysfunction, a veritable operetta of self-harm, this brilliant and bizarre film is superbly acted and icily controlled – it grips from the very first scenes. Development does not get more arrested than this. *Dogtooth* could be read as a superlative example of absurdist cinema, or possibly something entirely the reverse – a clinically, unsparingly intimate piece of psychological realism. Watching this, and alternately gaping at the unselfconsciously shocking scenes of violence, thwarted sexuality and unexpressed sibling grief, I was reminded of Alan Bennett's maxim that all families have a secret: they are not like other families. But I can't imagine any family being quite as unlike others as this. It is a movie of southern Europe, which bears the influence of something more northern European. With its pristine clarity, refrigerated light and deadpan stabs of violence, it looks unmistakably like something by Michael Haneke or his Austrian contemporaries, Ulrich Seidl and Jessica Hausner. It also brought to my Anglo-Saxon mind William Golding and the early fiction of Ian McEwan. It is a film about the essential strangeness of something society insists is the benchmark of normality: the family, a walled city state with its own autocratic rule and untellable secrets.

Peter Bradshaw, *The Guardian*

Our next screening...

Peepli Live (India)

Tue 17 April 2012

Dir: Anusha Rizvi

Comedy-drama from India mixing politics, farming and a media-frenzy.

