



Oscar Perou

26 diciembre de 2014

“Behind a great farce always hides a great truth”

a 7 personas les gusta esto

 **Me gusta**

|  **Comentar**

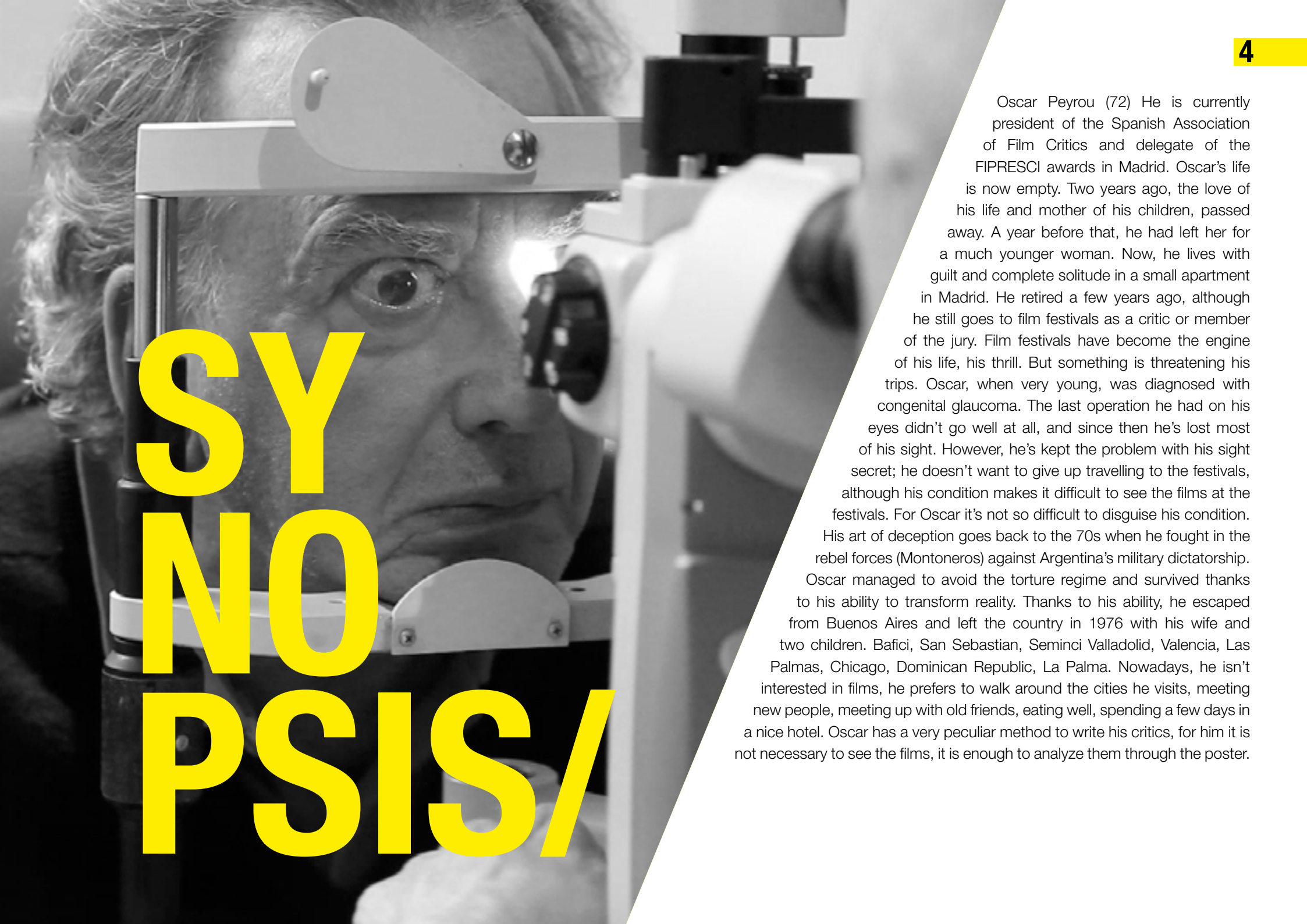
|  **Compartir**



Oscar Peyrou is a film critic and President of the Spanish Association of Film Critics. Óscar has a very peculiar method to write his critics, for him it is not necessary to see the films, it is enough to analyze them through the poster.

LOGLINE





SY NO PSIS/

Oscar Peyrou (72) He is currently president of the Spanish Association of Film Critics and delegate of the FIPRESCI awards in Madrid. Oscar's life is now empty. Two years ago, the love of his life and mother of his children, passed away. A year before that, he had left her for a much younger woman. Now, he lives with guilt and complete solitude in a small apartment in Madrid. He retired a few years ago, although he still goes to film festivals as a critic or member of the jury. Film festivals have become the engine of his life, his thrill. But something is threatening his trips. Oscar, when very young, was diagnosed with congenital glaucoma. The last operation he had on his eyes didn't go well at all, and since then he's lost most of his sight. However, he's kept the problem with his sight secret; he doesn't want to give up travelling to the festivals, although his condition makes it difficult to see the films at the festivals. For Oscar it's not so difficult to disguise his condition. His art of deception goes back to the 70s when he fought in the rebel forces (Montoneros) against Argentina's military dictatorship. Oscar managed to avoid the torture regime and survived thanks to his ability to transform reality. Thanks to his ability, he escaped from Buenos Aires and left the country in 1976 with his wife and two children. Bafici, San Sebastian, Seminci Valladolid, Valencia, Las Palmas, Chicago, Dominican Republic, La Palma. Nowadays, he isn't interested in films, he prefers to walk around the cities he visits, meeting new people, meeting up with old friends, eating well, spending a few days in a nice hotel. Oscar has a very peculiar method to write his critics, for him it is not necessary to see the films, it is enough to analyze them through the poster.

A portrait of Oscar Peyrou, a middle-aged man with dark hair, wearing black-rimmed glasses and a green button-down shirt with dark suspenders. He is looking slightly upwards and to the right with a serious expression. The background is a plain, light-colored wall.

Oscar Peyrou, writer and journalist, was born in Buenos Aires and has lived in Madrid since 1976. He was the head of the International Culture section of the EFE Agency, which he joined in 1976 at the headquarters in Madrid. He worked in the national and international sections, covering social topics and culture.

Nowadays, he is the President of the Spanish Association of Film Press, a subsidiary of FIPRESCI (International Film Critics Federation) in Madrid. As a critic, he collaborated with the newspaper “El Correo de Andalucía”(The mail of Andalusia) and the magazines “Turia of Valencia”, “Cine/Arte 16” (Cinema/Art 16) and the digital magazine “La lectora provisoria” (The provisional reader). He currently is working with the digital magazine “The Hype”.

He has published several books of short stories: “Cambio de domicilio” (Change of Address, 1972), “El camino de la aventura” (The Road Adventure,1988), “Las aventuras de Rungui y Bungui” (The Adventures of Rungui and Bungui,1988), and “Máscaras de polvo” (Dust mask, 1992). In addition, he has published stories in magazines in Argentina, Spain and United States such as “Revista de Occidente” (Magazine of West), “Puro cuento” (Pure story), “Cuadernos Hispanoamericanos” (Latin-American Notebooks), “Zorros y Erizos” (Foxes and Hedgehogs), “Tropel” (Mob or Rush), “Lateral” (Side).

THE CHARACTER



Today, I sat in a sunny spot, outside a coffee shop. I ordered a coffee. A light breeze was blowing. I felt so comfortable that I thought I was floating on the chair. I closed my eyes and imagined what life would be like, if I finally ended up going blind; maybe it wouldn't be so boring.

Oscar Peyrou

Octavio Guerra. 1976, Las Palmas de Gran Canaria (Spain), Graduated in Journalism at the University of Valencia, he also took the Iberoamerican Masters of Film's and TV script writing (FIA-UIIMP, 2002-2004. Valencia). He continued his training in different workshops in the documentary genre with directors such as Abbas Kiarostami or José Luis Guerin. His short documentary "The Russians' Machine" has been nominated for the Goya Awards 2015 in the category Best Short Documentary. His first feature film non-fiction "Agua Bendita" has been selected at festivals such as Toulouse or Havana, and his second non-fiction feature "Searching for Oscar" made its World Premiere in Berlin Critics' Week at the Berlinale 2018.

**DIRECTOR /
SCREENWRITING**

**OCTAVIO
GUERRA**

DIRECTOR'S STATEMENT

To explain the films that I shoot would be like unveiling the mystery and magic of the work itself. Once a film is screened it becomes part of the spectator, therefore its comprehension is exclusively his or hers. A lot of that comprehension will have to do with whatever that person's state of mind, the attention that was paid to the film and the prejudice that is carried towards the topic in question. I will talk a little about this non-fiction film that has brought out suspicion among some critics and programmers, and the appreciation from others. The reason of this polarization is a consequence of the radical premise that this feature has. Our protagonist, a real character named Óscar Peyrou, who is also the president of one of the most important Spanish film journalist associations, says that he has a groundbreaking method to analyse or review films in which it is not necessary to watch them: it's enough to see the poster and read the synopsis to write a review. How do we rate this position? Irony or anarchy? Truth or falsehood? Provocation or drawing attention? The film gallops in the narrow frontier between fiction and reality and the premise, a critic that doesn't watch the films, is simply a trigger, a lit wick to tell a great amount of things that have to do with universal matters like loneliness, guilt, old age, disease, politics, capitalism or the current state of society.

"Searching for Óscar" is a film with layers, a deep amount of them, that's why it is important that the critic, the programmer and the general public watch it with a sense of humor, in order to be able to get a full comprehensive reading. Is "Searching for Óscar" a fake, or not? This question will be present in the mind of the spectator during the full screening. But let's make more important questions: Is the media telling us the truth, or is it just their interests? Are the politicians lying to us? Do we share information in social media without fact-checking it? Do we read the news, which we later talk about, in a correct way? Do we have time to analyse and reflect? Press offices of alt-right political parties could prepare a thesis about all these topics. Fake news and canards have arrived to stay and manipulate us. This film is a portrait, with its truth and its exaggeration, that only pretends to open a debate.

Octavio Guerra

TRAILER

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