

1

00:00:00,060 --> 00:00:04,120
Hello! I'm Ana Maestre Perdiguero,
from Casa del Cine Ciudad Real.

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00:00:04,120 --> 00:00:06,220
Director and screenwriter of "Carne".

3

00:00:09,200 --> 00:00:13,430
The inertia of creating.
I don't really know why I do what I do.

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00:00:13,430 --> 00:00:17,810
I guess I don't have a very deep reason.

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00:00:17,810 --> 00:00:21,920
I just need to keep my mind active,
always creating something.

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00:00:24,140 --> 00:00:29,340
As a kid, besides the typical animation films,

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00:00:29,340 --> 00:00:33,540
my mum introduced my sister and I
to classic cinema

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00:00:33,540 --> 00:00:38,540
and showed us movies
of all genres and themes.

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00:00:38,540 --> 00:00:43,500
So I'm very thankful to her for
the film culture I now have.

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00:00:45,550 --> 00:00:47,990
Directors who've influenced me a lot...

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00:00:47,990 --> 00:00:52,300
I'd say Tim Burton, for his aesthetics.

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00:00:52,440 --> 00:00:56,400
And Amenábar, because I've always
really liked his work.

13
00:00:58,980 --> 00:01:01,380
I'd probably say "The Sixth Sense".

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00:01:01,700 --> 00:01:06,060
I think it's a must-see film, a classic.

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00:01:08,400 --> 00:01:12,000
I'm sure about this one:
Buero Vallejo's "The Foundation",

16
00:01:12,000 --> 00:01:15,000
because I think it's a sublime play.

17
00:01:15,000 --> 00:01:20,080
It's a really interesting proposal,
especially because the room where

18
00:01:20,080 --> 00:01:24,500
all the action happens
becomes a character itself.

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00:01:26,740 --> 00:01:30,790
My favourite writers...
I'd say Alejandra Pizarnik,

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00:01:31,140 --> 00:01:33,140
Buero Vallejo and Sylvia Plath.

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00:01:35,840 --> 00:01:41,340
It might sound odd but I'd say

the soundtrack of "The Prince of Egypt".

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00:01:41,340 --> 00:01:44,020

I was obsessed with the film as a child,

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00:01:44,020 --> 00:01:53,020

and the "Plagues" song always gave me
goosebumps... still does.

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00:01:53,200 --> 00:01:55,300

I get chills, I don't know why.

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00:01:57,700 --> 00:02:01,890

I honestly can't think of anyone right now.

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00:02:01,890 --> 00:02:05,800

But I'll say Olivia Molina because
I saw her in a play recently

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00:02:05,800 --> 00:02:08,790

and was really moved by her performance.

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00:02:10,880 --> 00:02:14,680

The last movie I watched was
"The Sea Inside", for a class project.

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00:02:14,680 --> 00:02:16,680

I'd absolutely recommend it.

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00:02:18,980 --> 00:02:20,980

My next project...

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00:02:20,980 --> 00:02:24,840

Not conceived yet.
Probably a university assignment.

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00:02:27,080 --> 00:02:29,370
"Carne" revolves around several themes,

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00:02:29,370 --> 00:02:32,500
like hunger, despair, and survival.

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00:02:32,560 --> 00:02:39,240
It presents a dire situation where,
for some reason, there's no food.

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00:02:39,600 --> 00:02:44,100
A father sacrifices his physical integrity

36
00:02:44,100 --> 00:02:46,720
to feed himself and his daughter.

37
00:02:46,720 --> 00:02:54,420
It's a moral struggle about
what's justifiable in survival.

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00:02:56,700 --> 00:02:58,800
This might sound ridiculous...

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00:02:58,800 --> 00:03:02,000
I had to write a horror script for film school.

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00:03:02,000 --> 00:03:05,030
One day, while walking the dog,

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00:03:05,030 --> 00:03:07,700
I thought it would be grim

42
00:03:07,700 --> 00:03:11,600
to feed someone their own leg,
against their will.

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00:03:11,600 --> 00:03:13,250

I started writing it,

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00:03:13,250 --> 00:03:16,550

and at first it was a completely different idea,

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00:03:16,550 --> 00:03:19,300

more maximalist and even crueler.

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00:03:19,550 --> 00:03:22,770

The relationship between the characters was different too.

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00:03:22,770 --> 00:03:27,220

They weren't father and daughter, but kidnapper and victim.

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00:03:28,250 --> 00:03:31,200

I showed it to a friend and she said...

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00:03:31,290 --> 00:03:33,800

"I love the idea...

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00:03:34,500 --> 00:03:37,890

but it would be stronger if they were family."

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00:03:37,890 --> 00:03:39,890

And that changed everything.

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00:03:39,890 --> 00:03:47,890

The short took a different path, I loved it, and decided to continue with that story.

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00:03:50,180 --> 00:03:52,380

In terms of production,

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00:03:52,380 --> 00:03:55,630

"Carne" was shot in two days, over a weekend.

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00:03:55,870 --> 00:03:58,090

Pre-production took several weeks,

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00:03:58,090 --> 00:04:00,090

developing the idea,

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00:04:00,090 --> 00:04:02,090

coordinating with the team,

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00:04:02,090 --> 00:04:05,490

and preparing everything
before filming started.

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00:04:05,490 --> 00:04:07,590

It always takes several weeks.

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00:04:07,590 --> 00:04:10,340

And post-production also took weeks.

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00:04:12,290 --> 00:04:16,090

Probably, learning to keep things brief,
because we had a time limit

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00:04:16,090 --> 00:04:19,940

and I tend to ramble a lot.

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00:04:19,940 --> 00:04:26,940

So I had to simplify it a lot, reduce dialogue...
sometimes to just one sentence.

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00:04:26,940 --> 00:04:29,940

That was probably the biggest challenge.

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00:04:32,300 --> 00:04:36,580
The most memorable moment was
when we "amputated" the actor's leg.

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00:04:36,580 --> 00:04:42,880
We went into filming without a clear idea
of how we'd pull off that effect.

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00:04:42,880 --> 00:04:48,380
We tried different things, none were working,
and we were running out of time.

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00:04:49,400 --> 00:04:54,200
Then I saw a sock ball lying around
and said, "Let's try this."

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00:04:54,200 --> 00:04:56,200
We wrapped it in bandages,

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00:04:56,700 --> 00:05:00,880
we covered the rest of the actor's leg with the sheet,

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00:05:01,180 --> 00:05:06,880
added some make-up, and it turned out
exactly as we had envisioned.

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00:05:06,880 --> 00:05:08,880
It was a very satisfying moment.

73
00:05:10,900 --> 00:05:12,400
The team was fantastic.

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00:05:12,400 --> 00:05:18,000
I felt supported throughout,
in pre-production, production, and post.

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00:05:18,420 --> 00:05:22,020

I suppose it helped that
we'd worked together before,

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00:05:22,020 --> 00:05:26,440

so we were pretty smooth in getting things done

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00:05:26,440 --> 00:05:28,440

and solving problems.

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00:05:29,260 --> 00:05:34,060

Regarding post, I'd like to thank
my professor Javier López Velasco

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00:05:34,060 --> 00:05:38,760

who gave me a huge hand
by editing the short himself.

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00:05:38,760 --> 00:05:42,760

As for the cast,
I was very pleased with the actors

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00:05:42,760 --> 00:05:47,160

who were so engaged,
showing a real interest in the story.

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00:05:47,160 --> 00:05:49,660

A special mention to Carmen García,

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00:05:49,660 --> 00:05:53,260

whose suggestions for the character

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00:05:53,260 --> 00:05:58,600

changed my perspective on the story
and enriched it greatly.

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00:05:58,600 --> 00:06:02,990

I love working with people

who are dedicated and collaborative.

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00:06:05,300 --> 00:06:08,000

I'd love to give a profound answer,

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00:06:08,000 --> 00:06:10,000

but it's really as simple as a task.

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00:06:10,000 --> 00:06:13,500

As I mentioned earlier,
we were asked to write a horror script.

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00:06:13,500 --> 00:06:17,500

The idea came to me,
and I shaped it little by little.

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00:06:19,660 --> 00:06:22,990

When it came to sound, we aimed for precision.

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00:06:22,990 --> 00:06:29,000

We focused on capturing the sound
of cutlery slicing meat,

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00:06:29,000 --> 00:06:32,780

meat cooking, and the kitchen's ambient noise.

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00:06:33,180 --> 00:06:38,400

We aimed to create a sense
of unease and disgust through this.

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00:06:40,460 --> 00:06:42,460

Not really.

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00:06:42,460 --> 00:06:46,000

In terms of the technical script,

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00:06:46,000 --> 00:06:49,080
we researched several films
that dealt with cannibalism.

97
00:06:49,700 --> 00:06:52,500
Even cooking videos and channels.

98
00:06:52,500 --> 00:06:55,000
But I can't name any right now.

99
00:06:57,600 --> 00:07:00,150
I've learnt that less is more.

100
00:07:00,580 --> 00:07:04,180
I'm quite ambitious when it comes to aesthetics,

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00:07:04,180 --> 00:07:07,180
but with "Carne" I chose to experiment

102
00:07:07,480 --> 00:07:11,380
with something simpler, more minimalist.

103
00:07:11,380 --> 00:07:13,380
Visually and narratively.

104
00:07:13,700 --> 00:07:18,650
"Carne" consists of very simple shots and actions,

105
00:07:18,650 --> 00:07:21,350
with very simple dialogue.

106
00:07:21,350 --> 00:07:24,040
Just one line, but nothing more is needed.

107
00:07:24,040 --> 00:07:27,040
It's clear, concise, and gets the message across.

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00:07:27,420 --> 00:07:29,720

It's also quite subliminal because,

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00:07:29,720 --> 00:07:35,380

even with such simple actions,
there's a dark and broad subtext.

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00:07:36,320 --> 00:07:38,990

I'm really pleased with the result,

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00:07:38,990 --> 00:07:46,590

so I wouldn't change a thing
about the short or the production process.

112

00:07:46,900 --> 00:07:48,100

Well, that's all.

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00:07:48,100 --> 00:07:53,250

Thank you so much to
Starling Film Festival for supporting my work.

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00:07:53,550 --> 00:07:57,500

And a massive thanks to my team for everything.

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00:07:57,500 --> 00:07:58,500

Goodbye!