

Off World & Blume Producciones present

EL COLOR DEL CAMALEÓN

a film by **Andrés Lübbert**

During the Pinochet-dictatorship, Jorge becomes an instrument for the Chilean secret services, who force him to work for them in an extreme violent way. He is able to escape from Chile and becomes a war cameraman based in Belgium. Today, his son Andrés takes him back to the places of his unfinished past.

genre	creative documentary
duration	theatrical version 87 minutes television version 52 minutes
language	spoken in Spanish, German, Dutch subtitled in Dutch, French, Spanish or English
technical details	HD 16:9 5.1 audio DCP - HDCAM - DIGITAL FILE
written & directed by	Andrés Lübbert
director of photography	David Bravo
edited by	Guillermo Badilla Coto
original music by	Alejandro Rivas Cottle

The Color Of The Chameleon is a production by Off World (BE)
in co-production with Blume Producciones (CL), Mollywood (BE)
in co-production with broadcasters VRT-Canvas and RTBF

with the support from the Flanders Audiovisual Fund, le Centre du Cinéma de la Fédération Wallonie-Bruxelles,
the Media Programme of the European Union and the Tax Shelter of the Belgian Federal Government

Follow The Color Of
The Chameleon



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<https://vimeo.com/202721023>





SYNOPSIS

At the age of 21, Jorge fell victim to a special department of Chile's secret service. They considered him an ideal guinea pig for their most sophisticated experiment, combining espionage techniques and weapon handling with refined manipulation and torture, in order to turn him into one of their secret agents. But he manages to escape and flees to East Berlin.

Jorge is my father. He was never able to speak about his past. He is 60 now and a respected war zone cameraman, operating in most of the world's conflict areas. He can keep his cool in extreme situations. His closed personality dominated my life and created a strange and distant relationship. Only recently he accepted my questioning and together we confront the ghosts of the past.

We are traveling back to places he thought he would never visit again. We discover the STASI files about my father, and try to understand why they thought he was sent as a Chilean spy to infiltrate in the former East-Berlin. In Santiago, my father is confronted with locations where he still senses the smell of dead and sees the pools of blood. He remembers the place where he was tortured and brainwashed, how he was touching the borders of madness. We discover the clockwork orange torture method is not only fiction. I also follow in his footsteps as a war cameraman, which brings us to Palestine, where he was facing the harsh consequences of war, maybe to minimize his own past.

Will this long journey reveal my fathers past and bring us closer to each other?

Based on our intriguing personal story, *The Color Of The Chameleon* unravels an unknown passage of the Pinochet regime, when many sophisticated manipulation techniques were developed that are still in use today. An ambiguous piece of 20th century history that left many unresolved traumas in its wake.



DIRECTOR'S STATEMENT

"The Color of the Chameleon" is an intimate story. The story of a man in search of inner peace. The story of a son and his insistent search for answers. The story of a father and his son and their lack of dialogue. An intriguing and universal story about the dark side of the human condition.

Origin

Why is my father who he is? From childhood on, I had the feeling my father was different from those of my classmates. As an adolescent, I realized my father was suffering from insomnia, drug addictions and was even suicidal several times. I couldn't understand his auto-destructive behavior, neither his ambiguous relationship with his family and his country of birth. He seemed a wreck to me. It must have been the darkest period of his coming to grips with his past. These events and experiences have motivated me to delve into what exactly happened to him in Chile.

There was somehow a kind of a romantic image of my father: the typical revolutionary story of an exile. But the real story is raw and dark. Today, I understand my father had built a "plausible" story, something people would understand and accept. A story that also could protect him from distrust or condemnation. It was just impossible to tell people his true story. It felt too intimate, too difficult to understand for outsiders. He never had the words even to tell it... you would have faced it to be able to understand. But I am his son and I faced hard times due to his silence. I needed a dialogue with my father. I wanted to identify my position in our father-son relationship.

The film

The film is structured as a quest, an unsolved riddle, which the viewer will gradually comprehend. Through meticulous research, this quest of father and son deconstructs the mechanisms of the horror of a dictatorship.

The intimate, human story will tell the larger story in an accessible and emotional way. My desire to know and my father's ever-present difficulties in telling his story provide for a dynamic conflict in the film.

The central conflict in the film is the problematic father / son relationship. Because the dialogue about my father's painful past in Chile has been practically absent in my life, for almost 10 years I have been single-handedly researching his mysterious story.

A dialogue between father and son is a very important and universally necessary in order to allow a transfer between different generations. The film is constructed from this necessity. The non-existent dialogue will gradually develop during the movie, until finally an open dialogue between the generations is made possible.

There is also an inner conflict in Jorge, a deep-rooted trauma. In his testimony, Jorge describes the experiments that completely dehumanized him. He had to become numb, even to death itself. Today Jorge is mostly trying to be "human". This film is an indictment of the sophisticated atrocities and methods used and kept hidden by governments. The atrocities that happened to Jorge 35 years ago have not been sanctioned. Even today many regimes in the world daily eliminate political opponents and "re-educate" dissidents. Despite what happened to Jorge, he did not submit to his tortures. Even more, through his work as a cameraman he often risked his own life to highlight similar stories in European media. Jorge has even testified in various human rights trials, as a witness of the many conflicts he reported.

I hope this film will bring him one step closer to the indictment of his own painful past. The film is both a very intimate matter he wants to share and a kind of testament, but it is also a kind of gift to his son and the very last chance to build a "normal" father-son relationship.



CREDITS

written & directed by **Andrés Lübbert**
director of photography **David Bravo**
edited by **Guillermo Badilla Coto**
original music by **Alejandro Rivas Cottle**

editing consultant **Anna Savchenko**
sound engineer Chile **Juan Pablo Manriquez**
sound engineer Germany **Cesar Fernandez Boraz**
sound engineer Belgium **Maarten Leemans**

production Chile **Dieter De Mulder**
voice over actor **Francisco Ovalle**
additional research **Nico Duran**
color grading **Javier Rebolledo**
sound edit **Veerle Zeelmaekers**
sound mix **Lieven Dermul**
Marius Heuser

with

Jorge Lübbert

Javier Rebolledo • Orlando Lübbert • Marie-Hélène Deploige
Roberto Welzel • Federico Lübbert • José Diaz

This project was developed at Maia Workshop 2014, IDFA Academy 2014 & Esodoc 2013
and pitched at Lisbon Docs 2013 & Visions du Reel 2015

a production by **OFF WORLD**
delegate producers **Eric Goossens**
Frederik Nicolai

in co-production with **BLUME PRODUCCIONES**
delegate producers **Flor Rubina**
David Bravo

in co-production with **VRT-CANVAS**
channel manager **Reinhilde Weyns**
commissioning editor **Simon Vrebos**

in co-production with **RTBF - DOCUMENTAIRES**
commissioning editor **Wilbur Leguebe**
Isabelle Christiaens
associate producer **Annick Lernoud**
head of production **Philippe Antoine**
production assistant **Arlette Claeys**

in co-production with **MOLLYWOOD**
delegate producers **Guy Van Baelen**
Wilfried Van Baelen

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ABOUT DIRECTOR ANDRES LUBBERT

The Belgian-Chilean Andrés Lübbert has a Master in Audiovisual Arts from the RITCS film school in Brussels. His documentaries participated in more than 130 International Film Festivals in 20 countries, and won 19 prizes. Andrés tells stories about his intercultural environment about migration, identity, Human Rights and social issues.

In 2009 his short documentary "La realidad" was nominated for the Golden Key at the Kassel Documentary Film Festival in Germany. Andrés has worked for Alice Productions, Prime TV, Eyeworks and TV Oost. From 2010 Andrés makes educational documentaries on social subjects for the city of Antwerp. In 2013 he has been laureate for the Vocatio Award for his vocation on making social documentaries. Jury member Stijn Coninx (Director: Daens (Oscar nominated), Marina) his comment: "Andres is an incredibly enthusiastic young filmmaker, his passion is fascinating, his social commitment is admirable." In 2014 Andrés made a fiction short film for the district of Hoboken (Antwerp) about 50 years Turkish and Moroccan migration in this city. In 2016 Andrés made the documentary "Dying for life" about a Syrian refugee who dreams of making a theaterplay. Andrés' latest film "El color del camaleón" will premiere in 2017.

ABOUT PRODUCER OFF WORLD

Off World is an independent production company based in Brussels, capital of Flanders, Belgium and Europe. Off World's main goal is to produce international author documentaries. Over the last few years, the company has built up a large portfolio and a solid reputation as delegate producer and co-producer of many creative and original documentaries.

Select filmography: **Archibelge**, a series by Olivier Magis and Sofie Benoot, VRT- Canvas, RTBF and Playtime Films // **Red Star Line**, a film by Daniël Cattier and Fabio Wuytack, in coproduction with VRT- Canvas, RTBF, Eklektik, RSL Museum – sold in more than 10 countries // **Rêve Kakudji**, a film by Ibbe Daniels and Koen Vidal, in coproduction with VRT- Canvas - Official selection IDFA 2013 // **Reinoud, my sculptor**, a film by Blaise D'Haese, in coproduction with RTBF (3 awards) // **Little Heaven**, a film by Lieven Corthouts, in coproduction with DG-D, Lichtpunt – IDFA 2012 (+20 festival selections/ 3 awards) // **The Boy is Gone**, a film by Christoph Bohn, in coproduction with Simple Production, VRT-Canvas, BRF, RTBF (BE) and SeriousFilm (NL) // **The Last Passage**, a film by Iurre Telleria and Enara Goikoetxea, in coproduction with RTBF (BE) Moztu Filmak, ETB (ESP) and Amo Film, France Télévisions (FR) // **Kongo**, a film by Samuel Tilman, in coproduction with Eklektik (BE), RTBF, ARTE, VRT-CANVAS // **Leaving Mandela Park**, a film by Saskia Vredeveld, in coproduction with Zeppers Film & TV, IKON (NL) and Lichtpunt (BE) // **La Royale Harmonie**, a film by Manu Bonmariage, in coproduction with RTBF // **The Promised Land**, a film by Luckas Vander Taelen and Pascal Verbeken, in coproduction with Canvas en RTBF // **Paul Dujardin, The Long March**, a film by Manu Riche, in coproduction with Canvas, RTBF, & ARTE // **My Future**, a film by Lieven Corthouts, broadcasted by ARTE, TV5 MONDE, TV3, TVI24,... for the complete filmography, visit www.offworld.be

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ABOUT CO-PRODUCER BLUME PRODUCCIONES

Blume Producciones EIRL consists of director of photography and postproducer David Bravo and producer Flor Rubina. They are an independent production company that produces documentary films and also they provide advisory services, production and postproduction.

In 2010, in partnership with producer Errante, they founded CHILEDODC: an organization dedicated to promoting the distribution and marketing of Chilean documentary.

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