

KINO OTOK ISOLA CINEMA

festival filma Afrike Azije Latinske Amerike Vzhodne Evrope s prijatelji

festival del cinema Africa Asia America Latina Europa dell'Est con gli amici
festival of African Asian Latin American Eastern European cinema with friends

25-29 5 2004

filmske počitnice na kino otoku!
film holidays on isola cinema!

no. 1

organizator:

Zavod Otok

soorganizatorji:

Center za kulturo, šport in prireditve Izola

Kinodvor

Slovenska kinoteka

partnerji:

Klub izolskih študentov in dijakov – KIŠD

Multimedijski center PINA

Društvo zaveznikov mehkega pristanka – DZMP Krško

Luksuz produkcija Krško

Klub študentov občine Koper – KŠOK

Kinoatelje Gorica

partnerski festivali:

Internationales Film Festival Innsbruck

Bozner Filmtage/Bolzano cinema

Festival international de films de Fribourg

Crossing Europe

Far East Film

otok

Ok nodv r

kino
teka

KINO
KINOATELJE

**predsedstvo festivala/festival presidency**

Breda Pečan, županja občine Izola
Silvan Furlan, direktor Slovenske kinoteke
Jan Cvitkovič, filmski ustvarjalec

v.d. direktorja in programski direktor/managing and artistic director

Vlado Škafar

pomočnica direktorja/assistant director

Mateja Zorn

programski svetovalec/program adviser

Koen van Daele

mednarodni programski odbor/international selection board

Cis Bierinckx, filmski publicist, kustos in producent/film critic, promotor and producer
Jan Cvitkovič
Koen van Daele, programski vodja Slovenske kinoteke/head of program department Slovenian Cinematheque
Christine Dollhofer, direktorica festivala Crossing Europe/director of Crossing Europe Film Festival
Helmut Groschup, direktor mednarodnega filmskega festivala v Innsbrucku/ director of Innsbruck International Film Festival
Vlado Škafar

komandirka prostovilske brigade in še kaj/volunteer brigade commander and more

Vanja Kaluđerčič

pomočnik brigadir /assistant to volunteer brigade commander

Jovan Marjanovič

oblikovanje in cgp/design

Metka Dariš, Tomaž Perme, Maja Rebov

oblikovanje tiskovin/graphic design

Metka Dariš, Tomaž Perme

oblikovanje in izvedba spletne strani/web page design

Nil Baskar, Maja Rebov

stiki z javnostjo in novinarsko središče/public relations & press center

Igor Prassel, vodja/head of department
David Ožura, Lena Vasti

Stiki z javnostjo v Italiji/public relations for Italy

Kinoatelj
Aleš Doktorič, Erik Figelj

stiki z gosti in namestitve/guests & hospitality

Nina Peče, vodja/head of department
Nataša Pirnat, Taja Zorman, Emina Kujundič

tehnični vodja/technical director

Niko Novak

pomočniki tehničnega vodje / assistant technical directors

Lorena Pavlič, Ognjen Dizdarevič, Urška Kos

postavitev letnega kina in kina Gledališče/open air cinema

Stichting openlucht bioscoop

operaterji/projectionists

Martin van Broekhoven, Joop van Langen, Ervin van Phart, Ervin Kontrec, Bojan Bajsič, Polona Kuzman

videopodnaslavljanje/videosubtitling

Art Servis d.o.o.
Ernest Grun, Adis Memović

vodja prevajanja in videopodnaslavljanja/translations and videosubtitling co-ordinator

Anja Naglič

prevajalci in videopodnaslavljalci/translators and videosubtitlers

Daša Cerar, Denis Debevec, Diana Grden, Elida Hamžič, Branka Hočevár, Jasna Jovović, Sašo Mermal, Anja Naglič, Kristina Perc, Nataša Rijavec, Karmen Vesel, Maja Veselič, Neža Vilhelm

koordinacija filmskih kopij/print control

Saša Bizjak

redarska služba/security

Discret d.o.o.
Darko Zajc, koordinator/co-ordinator

prevozi/drivers

Igor Kožemjakin, koordinator/co-ordinator, Samo Jurečič, Boris Grmek, Marko Bajzelj, Gregor Hribar, Aleš Ogorevec, Uroš Potočnik, Marjeta Škafar, Matjaž Šmid

računovodstvo/accounting

Finares d.o.o., Breda Skok, Urška Aljančič

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kinodvor/kinodvor cinema

Špela Šmid, upravnica/managing director
Jurij Meden, programski vodja/program manager
Urška Aljančič, Samo Dekleva, Erik Kralj, Katja Kurbus, Maja Murnik, Zoran Srđič, Jana Putrle Srđič, Ana Kovač, Jasenka Lojovič, Alenka Avbar, Vesna Pfeifer, Alenka Šmid

koordinacija potujočega otoka/travelling island co-ordinator

Mojca Manček, Marko Bjazelj

koordinator za živo glasbo/live music co-ordinator

Jan Cvitkovič

video na plaži / video on the beach

Pina

Marko Mavrič, Sabina Dogič

delavnica vesela kamera/happy dv workshop

koordinacija/co-ordination: Tom Gomizej, Filip Bole

mentorji/mentors: Varja Močnik, Marko Cvejič, Marin Maleevič

festivalski časopis/festival daily newspaper

Nika Bohinc, urednica/editor

Slobodan Valentinčič, uredniški svetovalec/editor adviser

Katja Avberšek

fotografi/photographers

Jože Rehberger, Martin Podrzavnik, Jaka Vavpotič

festivalski radio/festival radio

Anita Urbančič

Tjaša Lotrič

festivalska kuhinja/festival kitchen

Al Kods

Gregor Karpo, Wasim Alkhasib, Iztok Markoja

D.J.-ji/ D.J.'s

Radio Študent

Božidar Plesnik, Matjaž Manček, Nik Jeffs, TC Lejla, Mario Batelič,

Gregor Karpo

instalacija riba/installation – fish

Radivoj Mulič, Maja Rebov

info točke sprehajalci/info points

Matjaž Zorc, Gašper Demšar, Miha Maček

oblikovanje festivalskih majic/festival T-shirts design

Jure Englsberger

olvejs d san

Samo Jurečič

izdelava radijskega napovednika/jingle

Boštjan Napotnik, Miha Žorž, Julij Zornik

pomoč pri trženju/marketing assistance

Sabina Žakelj

ostali prostovoljci/additional volunteers

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Hvala moštvu za obuditev pomena besede prostovoljstvo in – akcija!

Festival Isola Cinema – Kino Otok smo v Izoli sprejeli kot izziv in priložnost. Izola velja za hitro razvijajoče se turistično mesto. S stalnim vzponom obiska (predvsem gostov) se paleta potreb po kulturnih dobrinah širi. Poleg preko sto različnih prireditev, ki jih organiziramo v Centru za kulturo, šport in prireditve, je poseben izziv projekt festivala filmov iz Afrike, Azije, Latinske Amerike in Vzhodne Evrope.

V občini Izola smo sprejeli ponujeno priložnost, ki jo bomo finančno kot tudi organizacijsko podprli, saj verjamemo, da bodo nosilci projekta ob podpori donatorjev in velikega števila prostovoljcev uresničili filmski Otok v Izoli.

Želim, da bi festival zaživel v našem mediteranskem utripu in da bi obiskovalci doživeli čarobnost predstavljenih filmov.

Vesela bom, če boste prišli v Izolo s pričakovanji in nas zapustili v zadovoljstvu, da so se vaše želje izpolnile, ter se boste k nam še vrnili.

**Županja
Breda Pečan**

We accepted the Film Festival Isola Cinema – Kino Otok as a challenge and an opportunity. Izola is a rapidly developing tourist town. As the number of tourists is increasing every year, there is more need for cultural events in our town. The project of organising the festival of films from Africa, Asia, Latin America and Eastern Europe is a special challenge for our organisation (Centre for Culture, Sport and Events), which organises more than 100 events each year. In the community of Izola we accepted the opportunity the festival brings. We will support it financially and we will also help with the organisation, because we believe that the Isola Cinema – Kino Otok project will be a success. I wish that the festival will take on our Mediterranean spirit and that the visitors will be able to see and feel all the magic of the films screened at the festival.

We will be happy to have you as our guests and we hope that you will leave our town with a wish to come back.

**The Mayor,
Breda Pečan**

Še predlani sem postopal ...

Hitro se je zgodilo. Še predlani sem postopal po prizorišču motovunskega filmskega festivala in razmišljal, kako bi bilo fajn, če bi tudi mi imeli kaj takega. Oziroma še boljšega ... Ker pa sem tip, ki ideje bolj poredko spelje do konca, sem se odločil, da se bom najprej usedel na en kapučin (tako se samo reče, ne usedeš se res gor), prižgal en mehki boss in bomo videli.

In sva, jaz in moja Beti, srebala in puhalo in kmalu je mimo prineslo Vladota.

Evo ga!, sem pomislil, ta ima rad filme, pa še kar naprej se potika po tujih festivalih, zakaj si ne bi naredil svojega, domačega? Potem bi se lahko potikal kar po njem.

Na primer v Tolminu, je rekla Beti. Na primer, sva rekla midva z Vladotom.

Beseda je hitro dala besedo, kot se reče, in stvar je bila zmenjena. Že čez nekaj mesecev smo se pojavili v pisarni tolminskega župana. Vsi veseli in prepričani, da bo vesel tudi župan. Pa ni bil. Njegov pribočnik, za katerega se je izkazalo, da je šef lokalne turistične organizacije, pa je deloval celo malo jezno ...

In ker smo taki, da imamo svoj ponos, in ker smo sami emotivci, smo odkorakali in si rekli: Gremo tja, kjer nas bodo imeli radi!

In radi nas imajo v Izoli.

In zato imamo tudi mi radi Izolo.

Se vidimo tam!

Jan Cvitkovič

Only two years ago I was loafing around ...

It happened fast. Only two years ago I was loafing around at the Motovun film festival, thinking how great it would be if we too had something like that. Or even something better ... But since I'm a guy who doesn't carry out ideas all too often I decided to get me a cappuccino, light a cigarette and then we'll see.

And so, my Beti and me were sipping our coffee and puffing on our cigarettes, and soon Vlado came along.

He's the one!, I thought, he loves films and besides he's always wandering around foreign festivals, why wouldn't he make one of his own, a domestic one? Then he would have a place where to wander. In Tolmin, said Beti. For example, added Vlado and I.

So we began a conversation and soon the matter was settled. A few months later we showed up at the office of the mayor of Tolmin, happy and convinced that the mayor would be happy too. But he wasn't. His adjutant, who later turned out to be the head of local tourist organisation, seemed even somewhat angry ...

And since we aren't without pride and strong emotions we walked out of the office and said to ourselves: Let's go where they will like us!

And they like us in Izola.

And so we like Izola too.

See you there, then!

Jan Cvitkovič

Česa si želim?

Najprej nečesa, kar se za festivalskega direktorja (četudi v.d.) v uvodnem nagovoru najbrž ne spodobi: želim si, da bi se festival končal, ja, da bi ga bilo že konec in bi osvobojen s svojim mirom počasi štel junijske, julijske ... dni.

Pa vendar vem, da se prav v teh trenutkih pred mojimi očmi rojeva nekaj, kar je zadnji čas silno zapolnjevalo velik prostor za njimi. Ko se spomnim tega, si lahko zaželim konkretnih stvari: vedrega in toplega neba za letni kino, ljudi v dvorani z živim zanimanjem za film in prisotne ustvarjalce, razumevajočih domačinov, razumevajočih gostov, novinarjev in občinstva do naših začetniških napak, seveda nenamernih, dobrega vzdušja med vsemi, ki si že prvo leto jemljemo izolski filmski otok za svojega.

Želim si hitro končati ta uvodnik.

ln želim se zahvaliti festivalskemu moštvu, skupini ljudi, ki je s svojim prostovoljnim delom uresničila mojo največjo željo ob prevzemu vodenja festivala: da pokažemo, da še nismo tako prekleto daleč, da bi se dalo delati in narediti samo za denar. Zahvala županji Bredi Pečan – za vse.

(ln tistim, ki mi vselej stojijo ob strani.)

Matija Cerar pa poje:

*Jaz imam le eno željo,
ona ima milijon želja,
jaz pa rad imam jo
in zato bi vsako
željo ji izpolnil rad,
ker bi rad izpolnil
vsako njeno željo,
jaz imam milijon želja ...*

Vlado Škafar

v.d. direktorja in programski direktor

What do I wish?

In the first place something that probably does not befit the director of the festival in his introductory word: I wish that the festival ended, yes, that it would be over and that I would be freed and would peacefully and slowly count the days of June, July...

But nonetheless I know that in these moments something is being born before my eyes that recently has been mightily filling the vast space behind them. When I think of that I can wish concrete things: a clear and warm sky for the outdoor cinema, many people in the theatre with lively interest in films and present filmmakers, understanding local people, understanding guests, journalists and audience to forgive us our beginners' mistakes (which are of course unintentional), a pleasant atmosphere among all of us who from its very beginning consider the Izola film island ours.

I wish to finish this introduction quickly.

And I wish to thank the team of the festival, a group of people who with their voluntary work fulfilled the greatest wish that I had when I took over the direction of the festival: to show that we have not yet come that damn far that work could be done only for money.

Thanks to Mayor Breda Pečan – for everything.

(And to those who always stand by me.)

And Matija Cerar sings:

*I only have one wish,
She has a million wishes,
But I love her and therefore
I would like to fulfil
Her every wish,
Because I would like to fulfil
Her every wish,
I have a million wishes ...*

Vlado Škafar

managing and artistic director

Innsbruck-Izola

Dva kraja, ki ne bi mogla biti bolj različna, dobivata skozi naklonjenost do nekomercialnega filma nov skupen pomen. To je začetek prijateljstva, ki mu ne bo lahko, saj kulturna politika govori drug jezik. Od 1. maja bosta obe mesti pripadali isti gospodarski in vrednostni skupnosti, ki se vse bolj oddaljuje od sveta onkraj modernizacije. Mi želimo na široko odpreti naša okna in platna ter oddaljenim kulturam omogočiti, da se predstavijo.

Za to potrebujemo solidarne mreže, da bomo lahko tudi z malo denarja široko odpirali okna, in potrebujemo ljudi, ki si nesebično prizadevajo za to. V Innsbrucku opravljamo to delo že trinajst let. Uspelo nam je pritegniti turistične organizacije in prepričati lokalno politiko o smotrnosti našega dela.

Našim prijateljem in prijateljicam s Kino Otoka želimo podoben uspeh, mi pa bomo po naših močeh pomagali, da se novorojeni festival uveljavi. Za nas je seveda tudi pomembno izrabiti nove možnosti, ki jih prinaša sodelovanje z Izolo. Letošnja festivala sta že rezultat skupnih logističnih in programskih prizadevanj. Ideje so seveda velike, odločala pa bo naša skupna volja in vztrajnost. Toda eno je gotovo: rdečih tepihov ne potrebujemo, rajši ponudimo leteče preproge, da popeljemo naše občinstvo v daljne dežele.

Helmut Groschup, direktor mednarodnega filmskega festivala v Innsbrucku

Innsbruck-Izola

Zwei Orte, die verschiedener nicht sein können, bekommen durch das nicht kommerzielle Kino eine gemeinsame Bedeutung. Es ist der Beginn einer Freundschaft, die es nicht leicht haben wird, da die politischen Zeichen eine andere Sprache sprechen. Seit dem 1. Mai gehören beide Orte zur selben Wirtschafts- und Wertegemeinschaft, die sich immer mehr von der Welt jenseits der Modernisierung abkapselt. Wir wollen unser Fenster und vor allem die Leinwände der Kinos weit öffnen, um fremden fernen Kulturen eine Möglichkeit zu geben, sich darzustellen.

Dazu brauchen wir solidarische Netzwerke, die uns auch mit einem kleinen Budget erlauben, dieses Fenster so weit es geht zu öffnen, und es braucht Menschen, die mehr oder weniger selbstlos dafür arbeiten. In Innsbruck machen wir diese Arbeit schon 13 Jahre lang. Es ist uns gelungen, die Tourismusverbände miteinzubeziehen und es ist uns gelungen, die lokalen Politiker und Politikerinnen zu überzeugen von der Notwendigkeit unserer Arbeit. Dabei ist es natürlich auch immer wichtig, das Gleichgewicht zu wahren zwischen unseren politischen Absichten und den Rahmenbedingungen unserer Arbeit, die, wie ich eingangs erwähnte, nicht unbedingt für uns sind.

Ich wünsche unseren Freunden und Freundinnen der Kinemathek in Ljubljana einen ähnlichen Erfolg mit Kino Otok-Isola cinema, und wir werden mit unseren Kräften versuchen dazu beizutragen, daß sich dieses neue Festival etablieren kann. Für uns ist es natürlich auch wichtig, unsere Möglichkeiten durch eine enge Kooperation mit Izola zu steigern. Durch eine gemeinsame Logistik der Organisation der Festivals und durch einen regen Informationsaustausch haben wir die Festivals des Jahres 2004 vorbereitet. Wir hatten natürlich großartige Ideen und erst in der Umsetzung wurden wir mit den Problemen vertraut. Aber schlußendlich hängt es vom gemeinsamen Willen und vom Durchhaltevermögen ab, wie unsere Kooperation sich entwickeln wird. Mittelfristig peilen wir ein gemeinsames Fundraising an, um unsere kleinen, aber schmucken Festivals finanziell abzusichern. Einesreits geht es um einen Austausch von Ideen, aber wichtig ist auch der Respekt vor der Eigenständigkeit der Festivals. Eines fest: rote Teppiche haben wir nicht nötig, wir stellen fliegende Teppiche zur Verfügung, um unser Publikum in ferne Länder zu bringen.

Helmut Groschup

Director of International Film Festival Innsbruck

Kaj lahko človek, filmski človek, pričakuje od izleta v Innsbruck? Bila je ideja, da naredimo svoj festival s sproščenim vzdušjem, zares sproščenim, ne sproščenim, kakor zase pravi vsak festival, potem je pa vse samo posel. Nobenega posla na našem filmskem otoku, smo rekli. In ne prodaje festivalskih hitov; namesto tega resen koncept predstavitve afriškega, azijskega, latinsko-ameriškega in vzhodno-evropskega filma s prijatelji. Promovirati filme, ki se jih ne drži denar, se jih pa drži srce. Toda tisto "s prijatelji" je bilo pravzaprav najpomembnejše. Želeli smo imeti majhno število filmov in rajši prisotne vse njihove avtorje. Izbor je sledil našim srcem; filmi in režiserji, ki smo jih srečevali po festivalskem svetu, so jih morali ogreti. Toda to je bilo pozneje.

Ko sem brskal po internetu za informacijami o festivalih s podobno vsebino, sem odkril, da se v Innsbrucku ravno en tak zaključuje. Takoj sem bil v avtu, na števcu 160, da ga ujamem, preden ga zaprejo. Sedel sem v bistro in čakal na direktorja Dr. Groschupa. Nisem vedel, kaj naj pričakujem, fotografija v katalogu je zgledala resno. Kot sem pričakoval, zame ni imel časa. Toda potem je nenadoma našel čas in odkril sem, da tisti Dr. pred njegovim imenom pomeni nori doktor. Mnogi pogledi so se ujemali in ujeli sta se najini srca. Na poti domov, na števcu 120, sem se spomnil tistih znamenitih besed o prijateljstvu s konca *Casablanca*. In takrat sem bil prvič zares prepričan, da se bo ideja o našem filmskem otoku v Izoli uresničila.

Kooperativa Innsbruck-Izola je več kot partnerstvo, je dotikanje duš.

Vlado Škafar

What can a man, a film man, expect from a trip to Innsbruck?

There was an idea to make our own festival with relaxed atmosphere, you know, really relaxed, not relaxed in a way every festival presents itself but then there is all business. No business for business on our Island Cinema, we said. And no selling of festival hits, instead a serious concept of presenting African, Asian, Latin American and Eastern European cinema with Friends. To promote the films that don't have money but have a heart. But "with friends" was actually the most important. We wanted to have a small number of films and authors for all of them on our Island. Selection followed our hearts; films and authors we have met all over the world had to make them warm. But that was later.

When I was cruising on the Internet for information about festivals with similar concept, I found out that Innsbruck IFF is just finishing. The next moment I was in my car going 160 to arrive before they close it. I sat in the bar to wait for director Dr. Groschup. I didn't know really what to expect: the picture in the catalogue looked sharp. Well he didn't have time for me, as expected. But then suddenly, he found time and I found that this Dr. in front of his name actually means crazy doctor. We found many common grounds and our hearts. On my way back, going 120, I was thinking of that famous Casablanca line about friendship. And for the first time I was sure that the idea of Island Cinema in Izola will come true.

Innsbruck-Izola Kooperativa is more than partnership – it is touching of souls.

Vlado Škafar

vsebina/contents

trgatev/harvest

Tekmovalni program festivala, ki se vrti na velikem platnu Letnega kina Odeon na Manziolijevem trgu. Filmi se potegujejo za nagrado občinstva, ki najbolje ocenjenemu prinaša zagotovljen odkup za kinematografsko in drugo distribucijo v Sloveniji.

Festival's competition section; projected on the big screen at the Open Air Summer Cinema Odeon on Manzioli Square. Films are competing for the audience's awards, which will assure Slovenian cinematographic (and other) distribution for the winning film.

mojstri/masters

Izbor najnovejših del uveljavljenih avtorjev 'štirih kontinentov'.

Selection of the latest works by acclaimed directors from all 'four continents'.

prijatelji/friends

Prosta izbira članov mednarodnega programskega odbora. Filmi, ki so si jih na vsak način želeli pripeljati v Izolo – brez omejitev.

Films freely selected by members of the festival's international programme board.

posebna priložnost/special occasion

Filmi, ki spremljajo in dopolnjujejo glavni program in njegove goste. Pa še animacija za pokušino.

Films accompanying and supplementing the festival's main programme and its guests. Plus a taste of animation.

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From Bollywood to Ray: a great retrospective of Indian classical and popular film.

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 Muzaffar Ali



BABICA

BABUSJA

GRANNY

Lidija Bobrova

Rusija, Francija/Russia, France 2003

10

"Film je navdahnila resnična zgodba starejše gospe, ki sem jo poznala, a ji nisem mogla pomagati. Protagonist te pripovedi bi lahko postal vsakdo izmed tisočev upokojencev, na katere so otroci pozabili in živijo z minimalnimi dohodki v zahtevnem okolju ruskega podeželja na severu. Morda bo zvenelo naivno, toda želela sem pomagati tistim, ki so še vedno živi." Lidija Bobrova

V hiši pri jezeru stanuje živahna babica Tosja, ki kljub bremenu let z veliko skrbjo in potrpežljivostjo vodi gospodinjstvo v hčerini družini. Ko hči postane invalidka, njen mož Ivan babico prisili, da hišo in gospodinjstvo preda vnukom, ter jo pošlje k sestri Ani. Tej doma povzroča preglavice pijanski sin, hči Liza, uspešna novinarka, pa se je že pred leti odselila v Moskvo. Sestri se skupaj spominjata preteklosti, živita v harmoniji in se družita s sosedi. Nato si Ana zlomi kolk in odpeljejo jo v bolnišnico. Liza, ki prihiti iz Moskve, se na trudi, da bi Tosjo poslala nazaj k njeni družini, čemur najbolj nasprotuje Ivan, ki je medtem ovdovel in si je že našel novo žensko. Tudi drugim sorodnikom bi bila v njihovih stanovanjih, kupljenih z denarjem babičine prodane stare hiše, le v napoto.

Tusya has been a mainstay in her daughter's life and that of her grandchildren for many years. Then things change – her daughter becomes an invalid and her sister, Anna, has to go into hospital. Gradually, she realises that her relatives, though willing to profit from the sale of her house, are unwilling to look after her in her old age.

Še danes se živo spominjam prizora iz filma *V tisti deželi* Lidije Bobrove izpred nekaj let, ki pripoveduje o propadu ruskega moškega na podeželju v luči novih časov: na zasneženim zimski vaški poti si hodita nasproti mož in fant. Vidimo ju v splošnem planu, vendar dovolj dobro, da opazimo, da sta oblečena popolnoma enako. Nista oče in sin, drug mimo drugega gresta brez pozdrava. In vendar sta na tako preprost način usodno povezana: fant bo šel po poti moža, ki ga je alkohol praktično že pokopal.

Takšne *podobe-kristala* v *Babici* sicer ne najdemo, najdemo pa znova pristen stik z ruskim podeželjem in z naturščiki, s katerimi Bobrova ustvari svoj prepoznavni svet poetizirane naive. Čas nove Rusije je poguben tudi za *Babico*, ki je vsemu svojemu sorodstvu nenadoma odveč. S kakšno neznosno lahkoto so Rusi zajahali val novega časa in pod njim pokopali vse tisto, kar jih privezuje na njihovo izhodišče, ki bi ga najraje zatajili, kakor pozabljeno mater.

To this day I remember vividly a scene from the film In That Land by Lidija Bobrova, which tells the story of the fall of the Russian man in the countryside in the light of the new era: a man and a boy are walking toward each other on a snowed-in country road. The scene is filmed in a long shot, but we see the two well enough to notice that they are dressed identically. They are not father and son; they pass each other without greeting. But they are nevertheless fatally connected: the boy will follow in the footsteps of the man, who is already virtually ruined by alcohol.

We do not find any such crystal-image in Granny, but we do again find a genuine contact with Russian countryside and non-professional actors, who help Bobrova create her recognisable world of poetic naivety. The era of new Russia proves disastrous also for Granny, who all of a sudden becomes a burden to all her family. With what unbearable lightness did Russians ride the wave of the new era and buried underneath all that ties them to their origins, which they would prefer to disown like a forgotten mother!
V.Š.

**režija/directed by:**

Lidija Bobrova

scenarij/screenplay:

Lidija Bobrova

fotografija/cinematography:

Valeri Revič

montaža/editing:

Tatjana Bistrova

igrajo/cast:

Nina Šubinová, Olga Oniščenko,

Anna Ovsjannikova, Vladimir

Kulakov, Sergej Anufrijev

producent/producer:

Andrej Zercalov

produkcija/production:

Lenfilm Studio

10, Kamennostrovsky Ave

St. Petersburg 197101

Rusija

tel. 007 812 326 8381

faks 007812 326 8383

e-mail sales@ lenfilm.ru

koprodukcija/co-production:

3B Productions

infos@ 3b-productions.com

format/format:

35mm, barvni/colour

dolžina/running time:

97'

prodaja/world sales:

Lenfilm Studio

distribucija/distribution:

Tadrart Films

83 A rue Bobillot

75013 Paris – France

tel. 0033 1 43 13 10 60

faks 0033 1 43 13 10 66

e-mail infos@ tadrart.com

festivali, nagrade (izbor)/**festivals, awards (selection):**

Cottbus 2003 (nagrada za najboljši

film, nagrada žirije/best film, Grand

Prize), Karlovy Vary 2003 (posebna

omemba žirije, nagrada Don Kihot, nagrada ekumenske žirije/Special jury prize, Don Kichot Award, Award of Ecumenical Jury), Mednarodno filmsko srečanje Pariz 2003/International Film Meetings in Paris 2003 (nagrada Arte, nagrada občinstva/Award Arte, Audience Award), Festival evropskega filma Francija 2003/5th European film festival in France 2003 (glavna nagrada/Main Prize), Moskva/Moscow 2003, Rotterdam 2004

"The plot is based on the story of an older woman that I knew but felt unable to help. The protagonist could be any one of thousands of pensioners, rejected by their children, surviving on miniscule pensions in the harsh climate of the Russian countryside. Perhaps it is naive, but I want to help others who are still alive."

Lidija Bobrova

"Film Lidije Bobrove je močno zakoreninjen v podeželski krajini, s poudarjenim občutkom za tradicijo in skupnost, kar predstavlja močan kontrast svetu 'novih Rusov', ki so posvečeni svojim službam in dobrinam. *Babica* je navdihnila tradicija vaške literature, reference na glasbo in ljudsko kulturo se pretakajo skozi ves film, igrajo pretežno naturščiki. *Babica* je občutena študija medčloveških odnosov v postkomunistični Rusiji, zelo človeški film, ki verjame, da sanje o družbeni harmoniji niso povsem izgubljene."

Peter Harnes

"Lidia Bobrova's film is strongly rooted in its country locations, emphasising a sense of tradition and community that contrasts strongly with the world of the 'New Russians', devoted to their jobs and possessions. Inspired by the traditions of village literature, references to music and folk culture run throughout and Bobrova, who found Shubina in a small village, uses unknown actors. But this perceptive study of interpersonal relationships in post-Communist Russia is also a very human film and suggests that the dream of social harmony may not be entirely lost." Peter Harnes

Lidija Bobrova

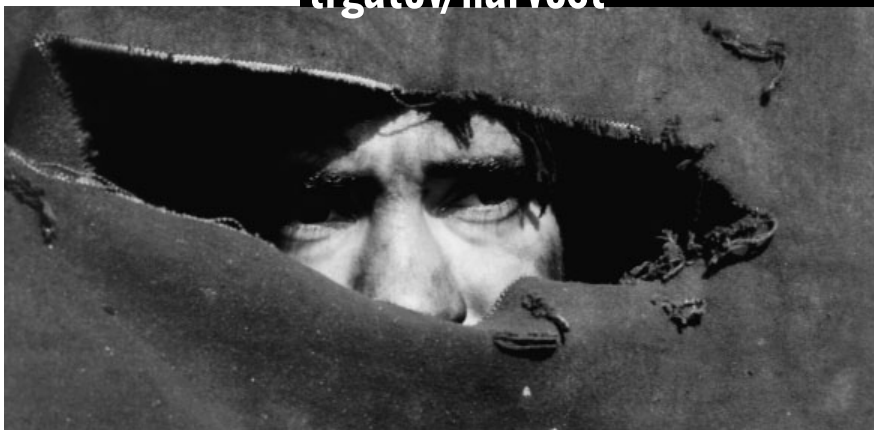
Rojena leta 1952, Chita. Študirala je scenaristiko na Ruski državni šoli za kinematografijo (VGIK). Med letoma 1987 in 1989 je pripravljala magisterij iz scenaristike ter režije. Njen režijski prvenec *Oj, vi gusi* iz leta 1981 je zgodba o vaški družini. Domala vsi njeni filmi so postavljeni v podeželsko okolje in v njih največkrat igrajo naturščiki. Za svoj drugi film *V tisti deželi*, v katerem prikazuje vpliv družbenih in tranzicijskih sprememb na vaško življenje, je prejela kopico mednarodnih nagrad. To temo nadaljuje tudi v *Babici*.

Born in 1952 in Chita. Studied screenwriting at the Russian State Institute of Cinematography (VGIK), and went on to postgraduate study in screenwriting and directing (1987–89). Her debut film about a village family, Hey, You Geese, came out in 1991. The countryside is the common denominator of all her projects, on which she works mainly with non-actors. Her second film In That Land (1997), which shows the impact of the transformation of life in a Russian village, gained many international awards. She further develops this theme in Granny.

filmografija/filmography:

1988 Uroslenje

1991 *Oj, vi gusi* (Hey, You Geese)1998 *V toj strane/In That Land* (V tej deželi)2003 *Babusja/Granny* (Babica)



DROBNE SNEŽINKE

DANEHAYE RIZE BARF

TINY SNOWFLAKES

Ali-Reza Amini

Iran/Iran 2003

V samoti odročnega in zapuščenega gorskega zaselka živita čuvaja rudnika. Z majhnimi opravili in določanjem pravil preganjata dolgčas, saj ljudje poredko vstopajo v njuna življenja. Občasno ju obišče mož na motorju, ki jima dostavlja potrebščine, ali skupina rudarjev, ki pridejo na delo. Da bi premagala osamljenost, si ustvarjata svoj svet, v katerem ju še vedno razveseljujejo majhne in preproste stvari, kot je radijski sprejemnik ali izgubljeni psiček in figura neznane ženske (kakor fatamorgana), ki jo opazujeta iz daljave. Edini neposredni pogled na zunanji svet jima zagotavlja daljnogled. Med njima se vzpostavlja odnos nad- in podrejenega. Prvi veliko govori in zapoveduje, drugi molči.

Two watchmen guarding a mine live in an isolated, semi-deserted kind of hamlet in the mountains. To survive their extreme solitude, they have created their own world, made up of games and objects which assume fundamental importance in their lives. A little dog, a radio, a woman's shoe, a female silhouette frequently glimpsed on a steep path feed the imagination of the two men, giving them a reason to live. A man on a motorbike, who delivers them different goods, and a team of miners are the only ones to occasionally interrupt their isolation ...

Amini postavi moško samoto v zapuščeno naselje iranskega hribovja. Čuvaja rudnika si jo lajšata z organizacijo dela in igro, ki v skopi scenografiji in neskončni odmaknjenosti od sveta morda res delujeta absurdno, vendar pa je njuna samota vse prej kot absurdna. Prej kot pri Beckettu, ki ga režiser odkrito potrjuje za referenco, lahko vzore iščemo prav pri obeh vodilnih iranskih cineastih, Kiarostamiju (*In življenje teče dalje ...*, *Okus češnje*) in Makhmalbafu (*Kolesar*), ki se ju prav tako odkrito otepa. Občutek samote je otipljiv, stvaren, še kako realen, prav tako kot tudi rešitev, ki sem in tja kot prikazen šine skozi objektiv daljnogleda: ženska.

Amini places male loneliness in an abandoned settlement in the mountains of Iran. Two mine watchmen try to alleviate their loneliness by organising their work and playing a game, which might – in the scant scenery and infinite remoteness from the world – indeed seem absurd, but their loneliness is all but absurd. Rather than in Beckett, whom the director openly confirms as a reference, we may look for models in both leading Iranian filmmakers, Kiarostami (And Life Goes On, Taste of Cherry) and Makhmalbaf (The Cyclist), whom Amini as much openly refuses. The feeling of loneliness is palpable, material, very much real, such as is the solution, which now and then flashes like a ghost through the lens of the binoculars: woman.
V.Š.

"Študiral sem gledališče, vendar sem se vedno želel ukvarjati s filmom. Ko sem režiral film *Drobne snežinke*, sem izhajal iz Beckettove drame *Čakajoč na Godota*, napisane po drugi svetovni vojni. Prebral sem jo že kot študent, pritegnila me je in najprej sem jo želel uprizoriti v gledališču. Zaradi osemletne vojne med Iranom in Irakom sem videl mnogo podobnosti med našim položajem in to dramo. Tako sem scenarij zasnoval prav na Beckettovi igri, a z bistveno razliko: pri Beckettu ob koncu drame Vladimir Estragonu reče 'Greva?' in potem ostaneta na sceni, v mojem filmu pa protagonista odideta. Razhajanj z Beckettovim tekstom je še nekaj, največ podobnosti je v prostoru, čustvih in razpoloženju."

Ali-Reza Amini

"I studied theatre, but I always wanted to work with film. When directing Tiny Snowflakes, I based the story on Samuel Beckett's text Waiting for Godot, written after the WW II.

I read the text as a student, it attracted me strongly and at first I wished to put it on a theatre stage. Considering the Iran-Iraq war, which went on for eight years, I saw many similarities between our condition and this text. So, I adapted the screenplay on the Beckett's text, but with an essential difference: when one character says to another 'Shall we go?' at the end of the play, they both stay on the scene, while in my film they leave. There are some other differences between my text and that of Beckett, but similarities prevail in the ambient, emotions and the atmosphere."

Ali-Reza Amini

režija/directed by:

Ali-Reza Amini

scenarij/screenplay:

Ali-Reza Amini

fotografija/cinematography:

Tooraj Aslani

glasba/music:

Mehrdad Nosrati

montaža/editing:

Ali-Reza Amini

zvok/sound:

Mohammad Reza Yousefi

igrajo/cast:

Mohsen Tanabandeh, Majid Bahrami

producent/producer:

Ali-Reza Amini

produkcija/production:

Documentary and Experimental Film Center

format/format:

35mm, barvni/colour

dolžina/running time:

80'

prodaja/world sales:

Katayoon Shahabi

Sheherazad Media International

2, 3rd Sarvestan, Pasdaran Ave,

Shariati St

Tehran, 16619, Iran

tel. 0098 21 286 3160/61

faks 0098 21 285 8962

e-mail: katysha@ dpimail.net

www.smediaint.com

distribucija/distribution:

Sheherazad Media International

festivali, nagrade (izbor)/**festivals, awards (selection):**

Locarno 2003 (posebno priznanje

žirije, posebna nagrada žirije

mladih/Special Jury Mention, Youth

Jury Special Prize), Pusan 2003

(nagrada za najboljši film (Novi

tokovi)/Best Film Award (New

Currents)), Thessaloniki 2003

(nagrada za umetniške dosežke/

Artistic Achievement Award), Milan

African 2004 (druga nagrada/Second

Prize), Bratislava 2003, Amiens

2003, Fajr 2004, Beograd 2004



"Ali-Reza Amini se v svojem drugem celovečercu zopet ukvarja z moškimi, živečimi v samoti, temo, ki se je dotika že v svojem drugem filmu *Pisma v vetru*, kjer so v ospredju rekruti prenatrpane iranske vojašnice. V obeh filmih protagonisti živijo v težavnih okoliščinah in da bi jih lažje prebrodili, začnejo iskati pomen v stvareh in dogodkih, ki so na prvi pogled povsem nepomembne. Tako vojaka v filmu *Pisma v vetru* pri življenju ohranjajo zven ženskega glasu iz kasetofona in šum mesta, a tudi čuva rudnika odkrijeta svoje drobne obsesije: ob uho prislonjen radijski sprejemnik, čohljanje psa in še posebej poživljajočo silhueto ženske. Če je Ali-Reza Amini ustvaril svoj prvi film v skorajda dokumentarni maniri, tukaj vzpostavlja slog, za katerega je značilna prav posebna lepota podob. Iranski režiser se poigrava s simboli, ki so kot protipol obskurnemu svetu (noč, rudnik), s svetlobo (svetilke, ognja) ... Mojsrsko uporablja statične in natančno kadrirane posnetke, da bi vanje zajel ves občutek zapuščenosti ter večnega čakanja obeh moških." Locarno Daily 2003

"In his second film, Ali-Reza Amini deals with men living in solitude, a subject he also tackles in *Letters in the Wind*, even if that of the recruits described in his first feature is experienced in the midst of a crowded barracks. In both cases, these men placed in difficult situations must, to survive, give meaning to things and events which on the face of it have little or none. The soldiers in *Letters in the Wind* feed on sounds: that of a woman's voice on a cassette recorder, then that of the city. For the mine watchmen, the obsession is both tactile – the transistor against the ear, stroking the dog, and visual – the woman's silhouette. But whilst he conceived his first film in an almost documentary style, Ali-Reza Amini here establishes a distinctive style marked by plastic beauty. The Iranian director plays with symbols, notably in his recurrent opposition of obscurity (night, the mine) and light (from a lamp, the fire ...) and cleverly uses static shots, with very carefully composed framing, to convey the two men's feeling of abandonment and the sense of waiting." Locarno Daily 2003

Ali-Reza Amini

Rojen leta 1970 v Teheranu, Iran. Doštudiral je gledališko režijo, ima pa tudi igralske izkušnje. V zgodnjih devetdesetih se je začel ukvarjati s filmom. Režiral je okoli dvajset kratkih in dokumentarnih filmov, ki so na mednarodnih festivalih nabrali veliko nagrad. Pri mnogih je Amini, vedno voljan preizkušati meje medija, eksperimental z različnimi filmskimi formati, od 8mm do 35mm traku in videa. Nadaljeval je kot asistent režije pri snemanju filmov *Living in the Mist* (1999) in *Čas pijanih konjev* (2000) Bahmana Ghobadija. Predvajanje njegovega prvega celovečernega igranega filma *Pisma v vetru* v domačih kinematografih in tujini so iranske oblasti prepovedale, kljub temu pa ga je prav omenjeni film zapisal med najpomembnejše sodobne iranske filmske ustvarjalce.

Born in 1970, in Tehran, Iran. Ali-Reza Amini holds a degree in theater directing and also has experience as an actor. He made his first steps into the film industry in the early 90s. Avid for new experiences, he works on 8mm, 35mm and video. He worked as assistant director on two films by Bahman Ghobadi, Living in the Mist (1999) and Time of Drunken Horses (2000). He directed 20 short and documentary films which have been screened and won awards at international festivals. His first feature was banned from domestic cinema release, but established Amini as one of the most influential contemporary Iranian filmmakers. Despite not being allowed to leave it's own borders, the film was seen and appreciated by most of the influential foreign experts on Iranian film.

filmografija/filmography:

1994 The Look (kratki/short)

1994 The Gift (kratki/short)

1995 The Case (kratki/short)

1997 40 Pieces (kratki/short)

1998 The Letter (kratki/short)

1998 Teacher's Home (kratki/short)

1998 The Green Frame (kratki/short)

1999 Here is Tehran (kratki/short)

1999 The Rainbow (kratki/short)

2000 The Desert (kratki/short)

2002 Namehaye Baad/Letters in the Wind (*Pisma v vetru*) (celovečerni igrani/feature)

2002 Dark Angle (kratki/short)

2003 Danehaye Rize Barf/Tiny Snowflakes (*Drobne snežinke*) (celovečerni igrani/feature)

Čakajoč Godota na iranski, liričen način.

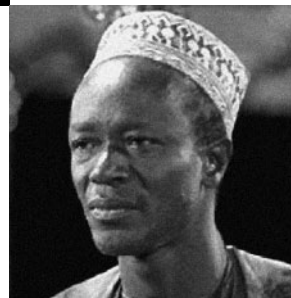
GOSPA BROUETTE

L'EXTRAORDINAIRE DESTIN DE MADAME BROUETTE

MADAME BROUETTE

Moussa Sene Absa

Kanada, Senegal, Francija/Canada, Senegal, France 2002



režija/directed by:

Moussa Sene Absa

scenarij/screenplay:

Moussa Sene Absa, Gilles Desjardins

fotografija/cinematography:

Jean-Jacques Bouhon

glasba/music:

Majoly & Serge Fiori & Mamadou Diabaté

montaža/editing:

Matthieu Roy-Décarie

zvok/sound:

Philippe Scultéry, Raymond Vermette

igrajo/cast:

Ousseynou Diop, Rokhaya Niang, Aboubacar Sadikh Bâ, Kadiatou Sy, Ndèye Sénéba Seck, Akela Sagna, Ibrahima Mbaye, Moustapha Niang, Juliette Aïta Bâ, Mody Fall, Ibrahima Mbaye Sope

producent/producer:

Rocl Demers, Danielle Champoux

produkcija/production:

Production La Fête
387 St-Paul street Ouest
Montreal (Quebec)
H2Y 2A7
Canada

tel. 00514 848 0417

faks 00514 848 0064

e-mail info@lafete.com

format/format:

35mm, barvni/colour

dolžina/running time:

104'

prodaja/world sales:

Productions La Fête

distribucija/distribution:

Distributions La Fête

festivali, nagrade (izbor)/

festivals, awards (selection):

Berlin 2003 – srebrni medved za

glasbo/Silver Berlin Bear for Best Music, Pariz 2003 – najboljši igralec/Best Actor (Aboubacar Sadikh Bâ), posebna nagrada žirije/Special Jury Prize, Angers 2003 – nagrada občinstva/Audience Award, Namur Film Festival 2003 – najboljša glasba/Best Music, najboljša igralka/Best Actress, Montreal 2003, Karlovy Vary 2003, Kopenhagen/Coepnhagen 2003, London 2003

Gospa Brouette, prodajalka krame z dakarskih ulic, sanjari o boljši prihodnosti. Želi si odpreti restavracijo, ki bi hčeri in njeni prijateljici Ndaxté omogočila kolikor toliko spodobno življenje. Ker se je pravkar rešila iz neuspešnega zakona, z moškimi ne želi imeti prav nobenega opravka, a njena kolena se hitro omehčajo, ko se zagleda v mikavnega in premožnega policista Naagoja. Znova stopi v zakonski jarem in kmalu tudi zanosi, pa jo hitro obišče spoznanje, kako zelo se je spet uštel v svojih pričakovanjih; Naago je skorumpirani lažnivec, zato se Gospa Brouette odloči, da se enkrat za vselej otrese izkoriščevalcev.

Proud and independent, Mati, nicknamed Madame Brouette, survives by pushing her cart through the pathways of the market in Sandaga. Divorced, she shares with her daughter Ndeye and her father Ndaxte, who has also escaped from a violent marriage, a dream of opening a small restaurant, a snack bar which will allow them to make a living in dignity. She's had her fill of men and wants nothing more to do with them. But fate has other ideas and gets her to meet Naago, a local policeman, a charmer, a smooth talker, and Mati falls in love again despite everything.

Da si ogledaš nek film, je nenavadno; da spoznaš režiserja filma, pa je že pravi čudež. Si lahko predstavljate, kako lahko ženska preživi v afriškem mestu, ne da bi znorela? Moussu Seneju Absu uspe povedati to zgodbo, ne da bi se ujel v past. Kdo lahko začrta mejo med komedijo in tragedijo? Pred časom sem s prijateljem razpravljajal o ločnici med obema poloma dramaturgije, a nisva našla rešitve. Nekdo se smeje, v istem trenutku pa se nekdo drug joče. Le prava umetnost lahko ti dve čustvi hkrati izvabi iz različnih gledalcev. V nekem nemškem časopisu sem bral članek o tem filmu in v njem sem pogrešal odprto do tujcev. Vsaka kultura ima svoj humor in svojo tragiko. Zato je po mojem mnenju ta film dober primer, kako se da združiti srečo in žalost ter brez sentimentalnosti pokazati, kako lahko revni živijo v družbi, v kateri je denar sveta vladar.

To see someone's film is curious, to know the director is a miracle. Can you imagine how a woman can survive in an African city without going crazy? Moussa Sene Absa is able to tell this story without walking into a trap. Who can draw the line between comedy and tragedy? I discussed with a friend the borderline between the two ends of dramaturgy, but we did not find a solution. There is somebody laughing, and at the same moment another one is crying. To elicit these two sentiments at the same moment from different spectators is the result of great art. I read in a German paper about the film and I missed the feeling for foreign behaviour. Every culture has its own humour and every culture has its own tragedies. Therefore I think this film is a good example of how to put together happiness and sadness and to show, without being sentimental, how the poor can live in a society where money is governing the world.

Helmut Groschup

"Želel sem raziskati naravo ljubezni, odkriti, zakaj nekateri ljudje ostanejo skupaj trideset let, drugi pa samo dva meseca. Zakaj se nekatere ženske pri petintridesetih odločijo, da nočejo več imeti opravka z moškimi! Želel sem naslikati portret teh žensk."

Moussa Sene Absa

"I wanted to explore the nature of love, discover why some people remain together for thirty years and others just two months. Why certain women decide at 35 that they don't want anything more to do with men! I wanted to paint a portrait of these women."
Moussa Sene Absa

"Ob svojem naivnem videzu je *Gospa Brouette* v resnici dodelan in skrbno sestavljen film, z elementi grške tragedije in komedije *dell'arte*, kriminalke in melodrame. Zaznamuje ga črno vzdušje in karnevalesko sprevračanje vrednot, očarljiva teatralnost, ki istočasno zabava in zavezuje, zasebno in družbeno."
J.M., *Le Monde*

"Beyond its 'naïf' tone, Madame Brouette is in fact an elaborate and carefully composed film, with elements of Greek tragedy and commedia dell'arte, crime story and melodrama. Black ambience and carnivalesque inversion of values, a film with enchanting theatricality that entertains as it engages personally and socially."
J.M., *Le Monde*

Moussa Sene Absa

Vsestranski umetnik Moussa Sene Absa, slikar, pisatelj, glasbenik, brez težav prevzema vlogo scenarista in režiserja tako v gledališču kot pri filmu. Začel je kot igralec in nadaljeval z gledališko režijo svojega komada *La légende de Ruba*. Pri filmu je najprej napisal scenarij za *Les enfants de Dieu* in posnel svoj prvi kratki film *Le prix du mensonge*, za katerega je prejel nagrado na festivalu Journées cinématographiques de Carthage (1988). Leta 1991 je režiral igrani film na 16mm *Ken Bugul*, sledil pa je še niz kratkih filmov *Jaarama*, *Set setal* in *Entre vos mains* (1992). Leto pozneje je posnel svoj prvi celovečerec *Ça twist a Poponguine*, za katerega je prejel številne mednarodne nagrade. Leta 1996 je na 35mm posnel film *Tableau ferraille*, ki je dobil nagrado za najboljšo fotografijo na festivalu afriškega filma FESPACO '97. Med pripravi za *Gospo Brouette* je produciral zelo priljubljeno televizijsko komično serijo *Gorgorlu*. Tudi kot slikar je mednarodno uveljavljen, saj so njegova barvita dela razstavljali v Senegal, v Evropi in tudi v Severni Ameriki.

A multi-faceted artist, painter, writer, musician, Moussa Sene Absa switches easily between writing and directing, in the theatre as well as the cinema. He made his debut as an actor, then moved to directing with the production of his own stage play, *La légende de Ruba*. In the cinema, he scripted *Les enfants de Dieu*. His directorial debut, the short film *Le Prix du mensonge*, earned him the Silver Tanit at the Journées cinématographiques de Carthage (1988). In 1991, he directed a feature film in 16mm, *Ken Bugul*, followed by the shorts *Jaarama*, *Set setal* and *Entre vos mains* (1992). A year later, he directed *Molaan* and *Offrande a Mame Njare*, then the feature film *Ça twist a Poponguine*, which won numerous international awards. In 1994 he directed a medium-length film, *Yalla Yaana*, and in 1996 a 35mm feature, *tableau Ferraille*, which won several prizes, including best photography (thanks to Bertrand Chatry) at FESPACO '97. Even while he was busy preparing *Madame Brouette*, he produced a tremendously popular daily comedy sketch, *Gorgorlu*, for Senegalese television. His talent as a painter is also well established and his colorful, vibrant works have been exhibited in Senegal as well as in Europe and North America.

filmografija/filmography:

1988 *Le prix du mensonge* (kratki/short)
1991 *Ken Bugul* (kratki/short)
1992 *Jaarama* (kratki/short)
1992 *Entre nos mains* (kratki/short)
1992 *Set setal* (kratki/short)
1993 *Molaan* (kratki/short)
1994 *Yalla yaana* (srednjemetražni/medium length)
1994 *Ça twist a Poponguine* (celovečerni/feature)
1998 *Tableau ferraille* (celovečerni/feature)
2002 *Madame Brouette* (*Gospa Brouette*)

OTOK

DWEIPA

THE ISLAND

Girish Kasaravalli

Indija/India 2002



V spomin Soundaryi (1971–2004)

Prikazovanje filma *Otok* je posvečeno spominu na Soundaryo, glavno igralko in producentko filma. Kanareška, teluška in tamilska zvezdnica je umrla v letalski nesreči 17. aprila tega leta. Bila je hči producenta in režiserja Satyanarayana iz Bangalora. Da bi postala igralka, se je odpovedala zdravniški karieri. Leta 1992 je nastopila v svojem prvem filmu. V naslednjih 12 letih je igrala v skoraj sto filmih, skupaj z največjimi zvezdami indijske kinematografije. Za film *Otok* je prejela državno filmsko nagrado za najboljšo igralko in kot producentka tudi nagrado za najboljši film.

In Memoriam Soundarya (1971–2004)

The screening of The Island is dedicated to the memory of Soundarya, the lead actress and producer of the film. The Kannada, Telugu and Tamil star died in an air crash on April 17th of this year. She was the daughter of the Bangalore-based producer/director Satyanarayana. She had given up her career in medicine to become an actress. In 1992 she played in her first film. Over the next 12 years, she appeared in nearly a hundred films, working with many of the biggest stars of Indian cinema. For The Island she received the State Film Award for Best Actress (and for best film, as producer).

režija/directed by:

Girish Kasaravalli

scenarij/screenplay:

Girish Kasaravalli

po knjižni predlogi/based on a book by:

Norbert D'Souza

fotografija/cinematography:

Ramachandra Halkere H. M.

montaža/editing:

M. N. Swamuy

glasba/music:

Isaac Thomas Kottukapally

igrajo/cast:

Soundarya, Avinash, Vasudeva Rao, Harish Raj

producent/producer:

Soundarya

produkcija/production:

M-S Satya Moviemakers

National Film Development Corp. of India

Nehru Centre 6th Floor, Dr Annie Besant Rd, Worli, Bombay 400 018, India

tel. 0022 494 9856

faks 0022 495 0591

www.nfcdindia.com

format/format:

35mm, barvni/colour

dolžina/running time:

132'

V vasi na otoku živijo Nagi, njen mož Ganapa in tast Duggajja. Njihovo samozadostno, tradicionalno življenje postane ogroženo, ko se vlada odloči, da bo zgradila jez, zaradi katerega bo vas poplavlila voda. Ker ima otok religiozen pomen, se vaščani preselitvi uprejo. Z naraščanjem monsunskega deževja se otok vse bolj potaplja. Bližajoča tragedija ter nesoglasja med vaščani in oblastjo vodijo v napetosti, dvome in obup. Edino Nagi premore moč, da se sooči s kruto usodo.

Nagi, her husband Ganapa and her father-in-law Duggajja live in a small village on an island. Their self-sufficient, traditional way of life is threatened by the government's decision to build a dam, which would flood the village. Ganapa, who is also a local priest, refuses to move away, because the island has a religious importance. The approaching tragedy and discord between the villagers and the government lead to tensions, doubts and despair. Monsoon rains keep on falling and the island is sinking deeper and deeper. One after another the villagers are abandoning the island and accepting the government's offer for substitute housing. Only Ganapa is determined to resist.

prodaja/world sales:

National Film Development Corp. of India, Mumbai

distribucija/distribution:

National Film Development Corp. of India, Mumbai

festivali, nagrade (izbor)/

festivals, awards (selection):

nagrada zlati lotos za najboljši film, Indija 2002/national award for best film (Golden Lotus), Vancouver 2003 (najboljši film/best film, najboljši režiser/best director, najboljši igralec/best actor, najboljša igralka/

best actress), Rotterdam 2003, Film Festival of India, New York Intl. Human Rights Film Festival 2003, Fukuoka Asian Film Festival 2002, Hawaii 2002, Rome Asian 2002, Mumbai Asian 2003, Cairo International Film Festival 2003

Tako kot mnogi drugi sem se tudi jaz z indijskim filmom prvič srečal ob ogledu *Pesmi ceste* (Pather Panchali) Satyajita Raya. Bil je v bruselskem filmskem muzeju, ko sem bil star devetnajst let. Nepozabno!

Leta 2002 v okviru retrospektive Indijsko poletje na festivalu v Locarnu Adoor Gopalakrishnan predstavi *Past za podgane* (Elippathayam). Preprosto nepozabno. Lani si na rotterdamskem filmskem festivalu ogledam njegov zadnji film *Nizhalkkuthu* (Shadow Kill, 2003). Dokončno me prepriča, da mu moram v Kinoteki pripraviti retrospektivo. In na tem istem festivalu Rada Šešić pritegne pozornost z retrospektivo režiserja Girisha Kasaravallija, predstavnika novega kanareškega filma. Ogledam si njegov prvenec *Obred* (Ghatashraddha). Spet nepozabno. Če ste si ogledali katerega od teh filmov in vas je ravno tako pretreslo, potem ne smete zamuditi *Otoka*. Če pa niste, se pustite presenetiti. Čaka vas nepozabna izkušnja!

Like for so many, my very first encounter with Indian cinema was a screening of Satyajit Ray's Pather Panchali. It was at the Brussels Filmmuseum at the age of nineteen. Unforgettable!

At the 2002 Indian Summer retrospective at the Locarno Festival: Adoor Gopalakrishnan introduces Elippathayam (The Rat Trap). Simply unforgettable. Last year I see his latest film Nizhalkkuthu (Shadow Kill, 2003) at the Rotterdam Film Festival. I definitely want to bring him to Kinoteka for a retrospective. But at that same festival-edition Rada Šešić draws our attention to her retrospective of the New Kannada Cinema director Girish Kasaravalli. I see his debut film Ghatashraddha (The Ritual). Again unforgettable. If you've seen any of the above films and have experienced a similar memorable shock, then don't miss The Island. If you haven't, let yourself be surprised. You're in for an unforgettable experience!
Koen Van Daele



"My great fascination for rain and the metaphor of water symbolising life, had been used to portray the human trauma behind the process of displacement."

Girish Kasaravalli

17

"Svojo veliko očaranost nad dežjem in metaforo vode, ki simbolizira življenje, sem v filmu *Otok* uporabil pri portretiranju človeške stiske, ki jo izzove prisilno izseljevanje prebivalstva. /.../

Modernizacija, globalizacija in razvoj so parole dneva. Zato, da nekateri živijo udobno, so drugi pahnjeni v bedo; da se nekateri dvignejo k luči, so drugi pahnjeni v temo. Ena takih družin pod težkim bremenom t.i. razvoja je Nagijina družina." Girish Kasaravalli

"In commercial films the stress is on sentimentality. In serious cinema you cut sentimentality down and bring out the political and social ethos, and the forces that make the subject behave in a particular manner." Girish Kasaravalli

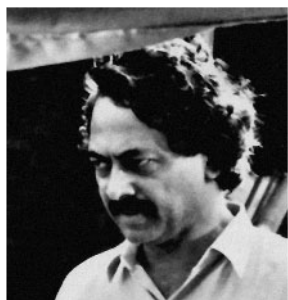
"Sestavljen iz Kasaravallijevih – na podrobnosti osredotočenih in čudovito poetičnih – podob slikovitega Malenadujevega hribovja (krajev režiserjevega otroštva), postane *Otok* univerzalna, skoraj mitična zgodba o pradačnih nasprotjih med človekom in naravo, napredkom in tradicijo." Tom Vick

"Grounded by Kasaravalli's precisely detailed, masterfully poetic images of the specific landscape of the Malenadu hills of his childhood, The Island becomes a universal, almost mythic tale of the age-old conflicts between man and nature, progress and tradition." Tom Vick

Girish Kasaravalli

Rojen leta 1947 v Malnadu, v pokrajini Karnataka v južni Indiji, njegov materin jezik je kanareščina. Film je kot deček spoznal v potujočem kinu, ki je občasno prihajal v vas. Za študij filma se je odločil, ko mu je stric po ogledu prelomnega filma *Funeral Rites* (Samskara, 1970) P.R. Reddy priporočil knjige o indijskem filmu. Leta 1972 se je vpisal na študij režije na Filmski in televizijski inštitut v Indiji. Med študijem je spoznal tradicijo avtorskega evropskega filma, ki je izrazito vplivala na njegovo delo. Tri leta pozneje je z diplomskim filmom *Arashesh* (1975) – za katerega je dobil nagrado za najboljši študentski film – diplomiral kot najboljši študent letnika.

Kasaravallijevi filmi se osredotočajo na različna obdobja indijske socialno-politične zgodovine, kjer se bijejo nasprotja med tradicijo, religijo in identiteto posameznikov. Kasaravalli ne pristaja na komercialno bollywoodsko produkcijo, ki se ne ozira na filme manjšin, in zanjo večkrat pravi, da "človekovo izkustvo ukaluplja v prazne formule". Svoje filme ustvarja več let, sam piše scenarije in je perfekcionista natančen pri montaži in fotografiji. Je eden bolj senzibilnih indijskih režiserjev in edini, ki je štirikrat prejel državno nagrado zlati lotus za najboljši film.



Born in 1947 in Malnad, province Kamataka, in South India. His mother tongue is minority Kannadian. As a boy he acquainted himself with film through the touring cinema, which occasionally stopped in their village. When his uncle gave him books on Indian cinema and when he saw a landmark film *Samskara* (1970), directed by P. R. Reddy, he decided to study film. He registered as a student at the Film and Television Institute of India in the year 1972. During the study he became familiarized with European author tradition of film, which had an enormous influence on his work. Three years later he graduated with a diploma film *Arashesh* (1975), for which he got the award for best student film of the year. Kasaravalli is focusing on various periods of Indian socio-political history in which there are conflicts between tradition, religion and identity of individual. He doesn't agree with commercial Bollywood production which doesn't take into consideration minority films and which – according to his own words – 'streamlined human experience into formulas'. Production of his films lasts for several years, he writes his own scripts and is a perfectionist when it comes to editing and cinematography. He is one of the most sensible Indian directors, the only one who got National Award for Best Film (Golden Lotus) four times.

filmografija (izbor)/filmography (selection):

1977 Ghattashraddha/The Ritual (Obred)
1986 Tabarana Kathe/The Story of Tabara
1990 Mane/The Dwelling
1998 Thayi Saheba
2002 Dweepa/The Island (Otok)

PASIJON MARIJE ELENE

LA PASIÓN DE MARÍA ELENA

THE PASSION OF MARIA ELENA

Mercedes Moncada Rodríguez

Mehika/Mexico 2003

režija/directed by:

Mercedes Moncada Rodríguez

scenarij/screenplay:

Mercedes Moncada Rodríguez

fotografija/cinematography:

Javier Morón Tejero

glasba/music:

Café Tacuba, Martín Chavez, Samuel Larson Guerra

montaža/editing:

Viviana García-Besné, Mercedes

Moncada Rodríguez

zvok/sound:

Samuel Larson Guerra

nasosta/featuring:

María Elena Duran Morales

producenta/producers:

Mercedes Moncada Rodríguez,

Javier Morón Tejero

produkcija/production:

Mercedes Moncada

Eje 10 Sur Pedro Henriquez Ureña 444

Pedregal de Coyoacan. Pabellón

Burdeos., Edificio 1, depto. 503.

CP 04330, Los Reyes Coyoacan,

Mexico D.F., Mexico

tel. 0052 55 5689 4072

faks 0052 55 5689 8802

e-mail monqui@laneta.apc.org

Mexican Film Institute (IMCINE)

Tepic 40 PB, Col. Roma Sur

Mexico, D.F. 06760, Mexico

tel 0052 55 847.283

faks 0052 55 644 187

informes@imcine.gob.mx

koprodukcija/co-production:

Chango Films, Universidad de

Guadalajara

prodaja/world sales:

Mexican Film Institute (IMCINE)

Tepic 40 PB, Col. Roma Sur

Mexico, D.F. 06760, Mexico

tel. 0052 55 847 283,

faks 0052 55 644 187

mercaint@imcine.gob.mx

distribucija/distribution:

Mexican Film Institute (IMCINE)

Tepic 40 PB, Col. Roma Sur

Mexico, D.F. 06760, Mexico

tel. 0052 55 847 283

faks 0052 55 644 187

informes@imcine.gob.mx

format/format:

35mm, barvni/colour

dolžina/running time:

76'

**festivali, nagrade (izbor)/
festivals, awards (selection):**

Sundance 2003, Guadalajara,
Mehika 2003 (nagrada Mayahuel za
najboljši film/Mayahuel Best Film
Award), Sao Paulo 2003 (nagrada za
najboljši dokumentarni film/Best
Documentary Award), Sarajevo 2003,
IDFA, Amsterdam 2003, Toronto
2003, Las Americas International
Film Festival 2004, San Sebastian
Human Rights Film Festival 2004

Mlada, ločena mati Marija Elena iz indijanske skupnosti Rarámuri, ki živi v goratem predelu severne Mehike, zapusti svojo skupnost in odide v mesto Chihuahua, da si poišče delo. Avgusta 1999 v središču mesta pred njenimi očmi tovornjak do smrti povzi njenega triletnega sina. Voznica tovornjaka, bela Mehičanka, hči zemljiškega posestnika, je povzila dečka in pritisnila na plin. Spovedala in opravičila se je pred tradicionalnim sodiščem skupnosti Rarámuri, vendar je kasneje pred uradnim mehiškim sodiščem zanikala svoje izjave. Tesno povezana staroselska skupnost, v kateri je ločena ženska izobčena, krivi Marijo Eleno za smrt svojega otroka, ker se je odpovedala tradicionalnemu načinu življenja. Marija Elena se odloči, da bo po uradni pravni poti dokazala, da ni kriva nesreče svojega sina in si s tem znova utrla pot v svojo skupnost. Mehiški pravni red se za Marijo izkaže kot pravi križev pot, na katerem namesto pravice vladata diskriminacija in korupcija.

A young, divorced mother María Elena, the Rarámuri Indian from the mountainous region of northern Mexico, decides to leave her community to live in the anonymity of the city of Chihuahua, where an Indian woman is an outsider. In August 1999, the eldest son of María Elena was run over by a pick-up truck in front of his mother's very own eyes. A "white" Mexican woman, the daughter of a landowner, hit the boy and took up the speed. She confessed and apologised to the traditional Rarámuri jurisdiction, but later denied her statements before official legal authorities of Mexico. The very close-knit indigenous community, where a divorced woman is not accepted, blames María Elena for the death of her child, because she left behind the traditional way of life. It is vitally important to María Elena that the woman who ran over her three-years-old child officially admits her guilt, as she is trying to disclose the corruption and discrimination which prevent justice from prevailing.

Presenetljivo srečanje dveh dokumentarnih poti v prvenec mlade mehiške avtorice, ki je k filmu prišla iz sociologije in novinarstva. Srečanje z usodo Marije Elene, ki jo je ob sinovi smrti doletela še dodatna kazen, izgon iz skupnosti, je, normalno, porodilo film. Vendar dokumentarni prvenec ni krenil po preverjeni poti ankete in rekonstrukcije ali sociološke raziskave, ampak je v ljudeh in gorah odkril svojo poezijo, podobno danes praktično pozabljenemu poetičnemu psevdodokumentarcu iz dvajsetih in tridesetih let. V tej filmski poeziji je določena mera naive, ki je čudovit kontrapunkt drugi poti dokumentarca, surovi kroniki Marijine bitke za čast in pravico do doma. Njena nemoč in frustracija nad zemeljsko pravico se odvijata na ozadju veliko usodnejše krivice visoko nad mestom in gorami, ki ji je vzela triletnega otroka.

A surprising encounter of two documentary lines in this debut by the young Mexican director, who came to film from sociology and journalism. The encounter with the fate of María Elena, who besides losing her child underwent an additional punishment, the exile from her community, naturally led to a film. However, this documentary debut did not take the safe path of inquiry and reconstruction or sociological research, but instead it found in people and mountains its own poetry, similar to the virtually forgotten poetical pseudodocumentary of the 1920's and 1930's. In this cinematic poetry there is a certain amount of naivety, which beautifully acts as a counterpoint to the other line of the documentary, a crude chronicle of María's fight for honour and the right to a home. Her helplessness and frustration over earthly justice unfold over the background of a much more fatal injustice high above the city and mountains, the injustice that took away her three-year old son.
V.Š.



"Posamezni pravni sistemi vsebujejo vso moralo in etiko določene kulture. Zato je zelo pomembno, da se vsakemu človeku sodi v skladu z moralnim in pravnim zakonom njegovega okolja, kajti samo na ta način se lahko uveljavi pravica. To je še vedno zelo občutljiva tema, celo v 21. stoletju. Po mojem mnenju je odpiranje dialoga na nacionalni ravni edini način za mirno in pravično sožitje različnih kultur edini način." Mercedes Moncada Rodríguez

"Different legal systems contain the entire morals and ethics of their respective cultures. For this reason it is necessary that every person is judged by their own moral code, that is, according to their own laws, because only in this way can justice prevail. This is still a very delicate subject, even in the 21st century. But it is my opinion that the only way there can be a peaceful and just coexistence between different cultures is to open a discussion on a national level." Mercedes Moncada Rodríguez

"V svojem prvencu se Mercedes Moncada Rodríguez osredotoča na kulturo Rarámurov. Kamera postaja na vrhovih dišajočih mehiških gora regije Sierra Tarahumara in v objektiv lovi od sonca prežgane obraze njenih prebivalcev ter gledalcu skuša razkriti in približati njihov pogled na življenje. Čeravno pripoveduje tragično zgodbo, je ves film prežet s posebno spokojnostjo, ki napotuje na režiserkino spoštovanje trdih in krutih moralnih zakonov." Diana Sanchez

"First-time director Mercedes Moncada Rodríguez focuses a great deal of the film on the Rarámuri culture, the camera lingering over the breathtaking mountainous Sierra Tarahumara region and the weather-worn faces of its people. The audience is invited to attempt to understand their thinking and appreciate their very different way of life. Despite the tragic circumstances that inspired this documentary, the film is all peace and tranquility – clearly a testament to Moncada Rodríguez's admiration for tough moral codes." Diana Sanchez

Mercedes Moncada Rodríguez

Rojena v Seville, Španija. Mercedes Moncada je otrok španske matere in nikaraškega očeta. Polovico svojega življenja je preživela v obeh državah, dokler se ni pred devetimi leti preselila v Mehiko. Študirala je sociologijo, izkušnje ima s terenskimi raziskavami in novinarstvom. Od leta 1996 se ukvarja s filmom, večinoma kot producentka dokumentarnih in igranih filmov. *Pasijon Marije Elene* je njen režijski prevenec.

Born in Sevilla, Spain, into a Spanish-Nicaraguan family. Mercedes Moncada spent half of her life living in both countries. Nine years ago, she moved to Mexico. She is a trained sociologist with experience in journalism and field research. She became acquainted with film production in 1996 and has since worked on several documentaries and narrative films. The Passion of Maria Elena is her directorial debut.

filmografija/filmography:

2003 La pasión de María Elena/The Passion of Maria Elena (Pasijon Marije Elene) (celovečerni dokumentarni film/feature documentary)

2004 Historia de dos hermanos – La Doble Vida de Antonio/A Tale of Two Brothers – The Double Life of Antonio (celovečerni dokumentarni film/feature documentary)

The passion of justice with a face of a mother, desperate to save her name and regain honour.

ČAKAJOČ NA SREČO

HEREMAKONO

WAITING FOR HAPPINESS

Abderrahmane Sissako

Francija, Mavretanija/France, Mauretania 2002



V Maliju se hiše, ki so namenjene začasnemu prebivanju, imenujejo Heremakono; ker čakajo na srečo. Nouadhibou je majhna vasica na obalah Mavretanije. Po dolgem času se v njej znajde Abdallah, ko se tik pred odhodom v Evropo, odpravi na obisk k svoji materi. V vasi ostane kar nekaj časa, čeprav je ves čas osamljen in izoliran od ostalih sovaščanov. Z mislimi je že nekje daleč stran v Evropi, tako da ga tradicionalni načina oblačenja in tamkajšnji jezik prav nič ne zanimata. A skrit za hišnimi zidovi vseeno opazuje dogajanje v vasi, tamkajšnje ljudi in njihove vsakodnevne težave in radosti. Vaški električar Maata poskuša izučiti malega in prebrisanega Khatro svoje obrti in ga seznanja s problemi, ki lahko nastopijo pri napeljavi elektrike. Starejša ženska svojo vnukinjo uči tradicionalnega petja in igranja na glasbilo. V vasi prebiva tudi kitajski emigrant, ki podnevi preprodaja ure, ponoči pa se zabava ob petju karaok. Nana pove Abdallahu svojo tragično zgodbo o tem, kako je v Evropi poskušala izslediti očeta svojega otroka. Nekega jutra na obali najdejo mrtvega emigranta, v ozadju pa se ogromni ladji odpravljata novim deželam naproti. Abdallah se končno le odloči zapustiti vas in mamoter se s Khatro ob strani in s kovčkom v roki odpravi po sipinah puščavskega pdeska.

In Mali, houses built for temporary accommodation are called Heremakono: they 'wait for happiness'. Nouadhibou is a small village on the coast of Mauretania. It is here that we find Abdallah who after a long time has come to visit his mother just before leaving for Europe. He stays in the village for quite some time, though he feels lonely and isolated from the rest of the villagers throughout his stay. In his thoughts he is already somewhere far away in Europe, so that he takes no interest in the traditional dress and language of this village community. Still, hidden inside the house he follows the goings-on in the village and also its people with their daily troubles and joys. The village electrician Maata is trying to teach the clever little Khatra his trade and he informs him of the difficulties that can occur with electric installations. An elderly woman is teaching her granddaughter traditional song and instrument. There is also a Chinese emigrant who sells watches by day and enjoys singing karaoke by night. Nana shares with Abdallah the tragic story of how in Europe she tried to track the father of her child. One morning they find a dead emigrant on the shore and in the background two large ships are setting sail for unknown lands. Abdallah finally decides to leave the village and his mother, and with Khatra at his side and a suitcase in his hand he walks off along the desert sand.



Lepe so, podobne Abderrahmana Sissaka. Nežne barve, lepi moški in ženske, postavljeni v dovršene kompozicije. Topla sončna svetloba. Rumeni pesek. Modri ocean. Brezčasne lokacije, za katere se zdi, da ne pripadajo nobenemu prostoru. Idilični lenobni prizori in zvoki z afriškega podeželja. Vse, kar povezujemo z eksotično razsežnostjo "svetovnega filma". Čisti užitek. Neškodljiv in neproblematičen. Sissako nas zavaja.

Toda pod očarljivo površino se skriva povsem drugačna izkušnja. Izkušnja, ki je Sissako svojemu občinstvu nikoli ne vsiljuje, temveč jo vedno le tenkočutno nakazuje. Njegovi filmi so nomadski. Potujejo med "tu" in "tam". To je izgnanski film, ki korenini v filmski zgodovini. Ki potuje med "zdaj" in "nekoč". Djibrilove podobe iz leta 1973 z Moryjem in Anto, ki zreta v isti ocean, se prikradejo pred oči ...

They look beautiful, the images of Abderrahmane Sissako. Gentle colours, beautiful men and women placed in perfect compositions. Warm sunlight. Yellow sand. Blue ocean. Timeless locations that seem to be out of space. Idyllic lazy sights and sounds from the African countryside. Anything one would associate with the exotic dimension of "world cinema". Pure pleasure. Harmless and unproblematic. Sissako is seducing us.

But right under that charming surface lies an experience of a totally different nature. An experience that Sissako never forces upon his audience, but always with subtlety suggests.

His films are nomadic. Commuting between "here" and "there". It is exile cinema that is rooted in film history. Commuting between "now" and "then". Djibril's 1973 images of Mory and Anta facing the same ocean spring to mind...

Koen Van Daele

"Ko ustvarjaš filme, čutiš neizmerno željo po tem, da bi se izrazil, in mislim, da to najbolje storiš tako, da spregovoriš o sebi ali o svojih izkušnjah. Tako najlažje premostiš razkol z Drugim. Čeprav so si filmi podobni, je vsak lekcija zase, lekcija iz življenja. Ko se približam ljudem, ki jih hočem posneti, se zmeda v meni postopoma uredi: to, kar mi manjka, najdem v Drugem in črparam iz tega. Sebe lahko vidim v Drugem in se lahko bolje sprijaznim s sabo. Mislim, da je to tisto ključno pri pogledu." Abderrahmane Sissako

"When you work as a filmmaker, you have an intense desire to express yourself and I think that the best way to do so is to speak about oneself, or one's experiences. It's the best way to bridge the gap with the Other. Although there are some similarities, each film is a lesson in itself, a lesson in life. When I get close to the people I want to film, the confusion inside me gradually clears: I find what



"To je film, ki se noče vsiljevati z dramatičnostjo, pa se nam vseeno priljubi. Zahteva določeno mero potrpljenja, ki pa jo poplača ljubek in subtilen portret izolirane skupnosti."
Peter Bradshaw, *The Guardian*

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režija/directed by:

Abderrahmane Sissako

scenarij/screenplay:

Abderrahmane Sissako

fotografija/cinematography:

Jacques Besse

montaža/editing:

Nadia Ben Rachid

zvok/sound:

Antoine Ouvrier, Alioune Mbow

igrajo/cast:

Khatra Ould Abder Kader, Maata Ould Mohamed Abeid, Mohamed Mahmoud Ould Mohamed, Nana Diakitè, Fatimetou Mint Ahmeda,

Makanfing Dabo, Santha Leng

producenta/producers:

Maji-da Abdi, Nicolas Royer

produkcija/production:

Duo Films

42bis rue de Lourmel

75015 Paris, France

tel. 0033 1 45 79 60 98

duofilms@ club-internet.fr

prodaja/world sales:

Celluloid dreams

2, Rue Turgo

75009 Paris

France

tel. 0033 1 49 70 03 70

faks 0033 1 70 03 71

e-mail info@ celluloid-dreams.com

distribucija/distribution:

Slovenska kinoteka/Slovenian

cinematèque

Miklošičeva 38

1000 Ljubljana

format/format:

35mm, barvni/colour

dolžina/running time:

96'

film/best film), Cannes 2003

(nagrada francoske kulture, nagrada

FIPRESCI /France culture award,

FIPRESCI prize), Gijón 2002

(nagrada posebne žirije/special jury

award), Namur 2002 (nagrada žirije

Emile Cantillon/youth jury Emile

Cantillon award), Ouagadougou

2003 (velika nagrada Etalon de

Yennega/grand prize Etalon de

Yennega)

festivali, nagrade (izbor)/

festivals, awards (selection):

Buenos Aires 2003 (najboljši

I'm lacking in the Other, and tap into it. I can see myself in the Other, and can accept myself more. I think this is what is vital in the gaze." Abderrahmane Sissako

"This is a film that declines to press its dramatic attentions, but it grows on you. Waiting for Happiness needs an investment of patience, repaying it with a sweet and subtle portrait of an islanded community." Peter Bradshaw, *The Guardian*

Abderrahmane Sissako

Rojen leta 1961 v Kiffi, Mavretanija. Otroštvo je preživel na Maliju, po končani srednji šoli se je odpravil v Moskvo. Študiral je na Filmskem inštitutu VGIK, kjer je diplomiral s filmom *Le Jeu*. Film je bil leta 1991 izbran na filmskem festivalu v Cannesu in je prejel lepo število nagrad. Po diplomi je v Moskvi posnel svoj film *Octobre*, v katerem je skozi zgodbo o nemogočem ljubezenskem razmerju obdelal tematiko izgnanstva. Svoj četrti film *Le chameau et les bâtons flottants* je posnel po la Fontainovi basni. Istega leta, ko je posnel *Življenje na zemlji* (La vie sur terre), je osnoval svojo pariško družbo DUO Films. Kot posledica avtorjevega nomadstva sta rdeči niti njegovega opusa izgnanstvo in tegobno, nerazrešeno razmerje med Afriko in Evropo. Ustvaril je opus, ki nenehno lebdi med igranim in dokumentarnim, hkrati pa je njegova posebna domena tudi ta, da v njegovih filmih igrajo neprofesionalni igralci. Improvizacija v njegovem ustvarjanju igra pomembno vlogo, saj je mnenja, da je režiser, kadar dela z amaterskimi igralci, bolj v vlogi učenca kot pa učitelja, kar pomeni, da mora biti življenju stalno odprt.

Born in 1961 in Kiffa, Mauretania. He spent his childhood in Mali and after he finished high school he set off for Moscow. Studied at the Film Institute VGIK, where he graduated with the film *A Game*. In the year 1991 this film was chosen for the Cannes Film Festival and it won a fair number of awards. After his graduation he filmed *October*, which – through a story about an impossible love affair – deals with the theme of exile. His fourth film *Camels and Floating Sticks* is based on a fable by la Fontaine. In the same year that he made *Life on Earth* he established his Parisian company *DUO Films*. As a consequence of his own position of a nomad, the main themes of all of his films are exile and a troublesome, unsolved relationship between Africa and Europe. His films are a mixture of documentary and fiction and what is also special about them is that he does not use any professional actors. Improvisation plays an important part in his work, for he is of the opinion that when a director works with amateur actors he is more in a position of a student than a teacher, which means he has to be open to life.

filmografija/filmography:

1988 *Le Jeu* (kratki/short)

1993 *Octobre* (kratki/short)

1995 *Le chameau et les bâtons flottants* (kratki/short)

1996 *Sabriya* (episode of *Africa Dreaming*)

1997 *Africa Dreaming* (TV serija/TV series)

1998 *Rostov – Luanda* (dokumentarni/documentary)

1998 *La vie sur terre* (Življenje na zemlji)

2002 *Heremakono* (Čakajoč na srečo)

KORDON

KORDON

THE CORDON

Goran Marković

Srbija in Črna Gora/Serbia and Montenegro 2003

režija/directed by:

Goran Marković

scenarij/screenplay:

Nebojša Romčević, Goran Marković

fotografija/cinematography:

Predrag Popović

montaža/editing:

Marko Glušac

glasba/music:

Zoran Simjanović

scenografija/sets:

Veljko Despotović

igrajo/cast:

Marko Nikolić, Dragan Petrović,
Nenad Jezdić, Nikola Djuričko,

Nebojša Milovanović, Ratko Tankosić

producenti/producers:

Nikola Mirkov, Ljuba Djordjević,
Slobodan Jocić

produkcija, distribucija/

production, distribution:

Viktorija Film

Ljubostinska 5, 11000 Beograd

Srbija i Crna Gora

tel. 0011 34 40 987

faks 0011 34 40 504

www.viktorijafilm.co.yu

vikfilm@ InfoSky.net

direktor filma/production
manager:

Goran Crnjanski

format/format:

35 mm, barvni/colour

dolžina/running time:

87'

festivali, nagrade (izbor/

festivals, awards (selection):

Montreal 2003 (velika
nagrada/Grand Prix), Ourense
Independent Film Festival 2003
(posebna nagrada žirije/Special Jury
Prize)

Zgodnja pomlad leta 1997. V Beogradu že štiri mesece potekajo protesti proti ponovni izvolitvi predsednika Slobodana Miloševića. Naloga oboroženih policijskih verig je zatreti upor in pregnati protestnike pred prihodom mednarodne varnostne delegacije. Spremljamo policijski oddelek, ki je na dolžnosti že drugo noč, brez premora, do preklica.

Šest izčrpanih policajev v policijskem kombiju prek radijske postaje sprejema navodila in izvršuje ukaze. Zmanjkujeta jim hrane, nimajo vode, ogrevanja ni. Pogum jim dajejo hipnotična povelja komandirja.

V stanju popolne utrujenosti in nesmiselne gonje za ljudmi se šest moških spreminja v živali. Končno pa nasilje, medsebojni obračuni in otopelost za soljudi zarežejo v njihove lastne življenjske zgodbe.

Early spring of 1997. For four months now, the people of Serbia are demonstrating to overthrow the dictator Slobodan Milošević. Nevertheless, he manages to stay in power. He surrounds the protesters with police cordons, squadrons of bullies without any sympathy for their fellow citizens, men who have become so insensitive and so violent that nothing seems out of line to them. Policemen Zmaj, Crni, Dule, Kole, Seljak and their driver Uroš do their job without thinking, governed mostly by fatigue and the orders they receive by radio. Their life has become a vicious circle of running after protesters, incessantly beating them, then sitting in their ice-cold van, eating unpleasant food, and having to relieve themselves in a public park while in constant fear of being attacked. They get no sleep, no hot water, no kind words. Their only motivation is the language of hatred that their superiors – in the form of an invisible commander – use to condition them more and more. For them, the protesters have become another breed of people, a breed whose provocations must be answered with truncheon blows and shots fired in the air. Eventually, their level of exhaustion and irritation outweighs their self-control.

Ko vsi drugi možje s kamerami (pretežno vidioti z videokamerami) skačejo okrog spektakularne bojne črte beograjskih demonstracij, se Marković skoraj demonstrativno usede v kombi utrujenih policistov in spremlja njihov neskončni delavnik, sestavljen iz preganjanja demonstrantov in čakanja na nove ukaze. Mikrokozmos kombija postreže z raznovrstnimi liki, tako rekoč predstavniki posameznega sloja državljanov Srbije in Črne Gore, ki na trenutke spominja na parlamentarne spopade, na koncu pa bolj kot z njihovimi ideologijami postreže z njihovimi življenji, razgaljenimi do dna duše spričo obsednega stanja in nedotakljive usode.

While all other men with cameras (mostly vidiots with video cameras) are running around the spectacular frontline of Belgrade demonstrations, Marković, almost demonstratively, gets into a van full of tired policemen and records their endless working day consisting of chasing demonstrators and waiting for new orders. The microcosmos of the van presents diverse characters, who are, so to speak, representatives of a segment of citizens of Serbia and Montenegro, which occasionally reminds us of parliamentary duels, but eventually rather than their ideologies it presents us their lives, laid bare to the bottom of the soul in the face of the state of emergency and the untouchable fate.
V.Š.

"V zgodbi imajo glavno vlogo policaji, predvsem takšni, ki pretepajo ljudi in sem jih videl med protesti, ko sem snemal film *Ponoreli ljudje*. Takrat sem bil na drugi strani barikad in sem jih zares sovražil. Potem pa sem ugotovil, da zgodba ne bo nikoli končana, če ne bom videl tudi druge strani. /.../ Jasno je, da se z njimi ne morem strinjati, še manj opravičevati njihovega ravnanja, lahko pa jih vsaj poskušam razumeti. /.../ Nasilje ni nikoli enosmerno. Vse se vrne kot bumerang. Celo najhujši kriminal je pravzaprav sam svoja žrtev." Goran Marković



"The leading characters of the story are policemen, that kind that beat people, just like those I watched over the heads of the protesters when I filmed Belgrade Follies. I was then on the other side of the barricades and I hated them immensely. But then I thought: 'This picture will never be completed unless you step across to the other side.' /.../ Obviously I could not side with them, let alone justify what they were doing, but I try to understand them. /.../ Violence can never be only one way. A blow struck with the truncheon or a foot inevitably also hits the one that makes the blow. Even the worst criminal is, in a certain sense, his own victim."
Goran Marković

"Kruta resničnost in jasno moralno sporočilo priznavata, da sta nasilje in kaos univerzalna. Izpostavljeni so temačnost, moralna vprašanja in tiska v kateri živijo oborožene sile."
Eddie Cockrell, *Variety*

"The ferocious veracity and plain moral messages amidst the violence and confusion are universal. The important here is the moment-to-moment moral murkiness of the quagmire in which these enforcers live."
Eddie Cockrell, *Variety*



Goran Marković

Rojen leta 1946 v Beogradu, Srbija. Študiral je na Fakulteti za film in televizijo (FAMU) v Pragi in študij zaključil na oddelku za filmsko režijo leta 1970. Spada v generacijo jugoslovanskih režiserjev (Goran Paskaljević, Srdjan Karanović, Lordan Zafranović, Emir Kusturica idr.), ki izhajajo iz t. i. "češke šole". Po koncu študija se je najprej zaposlil na televiziji; sprva je režiral dokumentarne in približno 50 televizijskih filmov. Njegov prvi celovečerec *Posebna vzgoja* (Specialno vaspitanje) je bil največji jugoslovanski filmski hit sploh. Kritiki so ga na začetku prezrli, kasneje pa priznali kot 'klasiko'. *Kordon* je po desetih letih prvi film, ki ga je snemal v Srbiji. Film zaključuje trilogijo o padcu Slobodana Miloševića. Poleg filmske režije je Marković napisal tri in režiral štiri gledališke igrice, je avtor večih knjig (*Češka škola ne postoji*, *Tito i ja*, *Godina dana*). Od leta 1979 je profesor filmske režije na Fakulteti dramskih umetnosti v Beogradu.

Born in Belgrade in 1946 to noted Yugoslav actors Rade and Olivera Marković, Goran Marković studied filmmaking at Prague's FAMU. After graduating, he began working for Yugoslav television, directing documentaries and about 50 TV films. He also directs for the theatre. One of the best known of the "Czech School" of Yugoslavian directors, he now teaches at the Faculty of Dramatic Arts in Belgrade. His films have screened in festivals around the world and won numerous prizes.

filmografija/filmography:

1976 Specijalno vaspitanje/Special Education (Posebna vzgoja)
1978 Nacionalna klasa/National Class (Nacionalni razred)
1980 Majstori, majstori/Jack of All Trades (Mojstri, mojstri)
1981 Variola Vera
1985 Tajvanska kanasta/Taiwan Canasta
1987 Deja Vu
1989 Sabirni centar/Meeting Place (Zbirni center)
1992 Tito i ja/Tito and I (Tito in jaz)
1995 Urnebesna tragedija/Belgrade Follies
1997 Poludeli ljudi (Ponoreli ljudje)
2000 Nevažni junaci
2001 Srbija, godina nulta (Srbija, leto nič)
2003 Kordon/Cordon (Kordon)

ZATOICHI

ZATÔICHI

ZATOICHI

Takeshi Kitano
Japonska/Japan 2003

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"Kitano combines cartoonish violence, broad pantomime and subtle asides with arresting visuals and exquisite period details to produce a piece of cult pulp that drips with art-house style." David Parkinson, Empire

Japonska, 19. stoletje. Slep maser in duhovitež Zatoichi se ustavi v odročnem zaselku, kjer dve kriminalni tolpi pravkar krvavo obračunavata druga z drugo. Triumfira tolpa Ginzo, predvsem po zaslugi nepremagljivega Hattorija, klateškega samuraja, ki ponuja svoje storitve najboljšemu plačniku, da bi oskrbel svojo na smrt bolno ženo. Zatoichi se spoprijatelji s propadlim kockarjem Shinkichijem, ta pa ga seznani z dvema potujočima gejšama, ki imata svoje lastne neporavnane račune s šefom tolpe. Medtem se tolpa prične izživljati nad prebivalci mesteca in Zatoichi je naposled prisiljen razkriti svojo mečevalsko spretnost. Seveda pa je v mestecu dovolj prostora le za enega mečevalskega mojstra.

19th Century Japan. Zatoichi is a blind wanderer who makes a living by gambling and giving massages. But Zatoichi is also a master swordsman, gifted with lightning-fast draw and strokes of breathtaking precision. Zatoichi discovers a remote mountain town at the mercy of the Ginzo gang. In a gambling joint, Zatoichi and trustworthy friend Shinkichi meet up with a couple of geishas. Dangerous and beautiful, Okinu and her sister Osei have come to town to avenge their parents' murder. Their only clue is the mysterious name Kuchinawa. Zatoichi's path is destined for many violent showdowns.

Kitano zapusti svoj brezčasni univerzum japonskih yakuz in se poda v preteklost, tako konkretno preteklost Japonske 19. stoletja, kot tudi preteklost žanra, saj *Zatoichi* k življenju obuja mitsko figuro japonskega filma šestdesetih, slepega mečevalca Zatoichija. Kitanova reinterpretacija je brezhibna in ponosna na svojo žanrsko provenienco, a hkrati razpoznavno avtorska. Naivistični pristop v slikanju majhnih človeških usod in Kitanov abstraktni, humanistični *credo* stojita v ospredju kot le redko kdaj. Fabulativno je *Zatoichi* brezhiben; izrazno minimalističen, a hkrati na mestih bolj pitoresken kot izvirnik, prepoln čudaških karakterjev, ki si vsak zase zaslužijo svoj film, ter žanrskih arhetipov, ki strežejo najbolj intimnim cinefilijskim ugodjem. Na koncu se zdi, da se Kitano ne vrača le v občo in filmsko, temveč tudi lastno zgodovino: vsestransko nadarjeni avtor je namreč začel prav tam, kjer se *Zatoichi* ekstatično konča in sprevrže vse naše predpostavke glede žanra in kitanovskega filma – 'Beat Takeshi' je začel kot *stand-up* komik in plesalec stepa. *Zatoichi* je torej tudi film radostnega odkrivanja preteklosti, njegova igriva razposajenost pa naravnost nalezljiva.

Kitano leaves his timeless universe of Japanese yakuzas and goes into the past, the concrete past of the 19th century Japan as well as the past of the genre, as his film Zatoichi brings back to life the blind swordsman Zatoichi, a mythical figure of the Japanese cinema of the 1960's. Kitano's reinterpretation is flawless and proud of its genre background, but at the same time recognisably autorial. The naiveistic approach in depicting petty human fates and Kitano's abstract, humanistic credo are as much in the foreground as ever. Narratively, Zatoichi is faultless; it is minimalistic in expression, yet at the same time in spots more picturesque than its original, it is full of odd characters, which would all deserve their own films, and genre archetypes that serve the most intimate cinephile pleasures. At the very end it seems that Kitano is not returning only to general and film history, but also to his own: as a matter of fact, this multitalented artist started where Zatoichi ecstatically ends and changes all our suppositions about genre and Kitanian cinema – 'Beat Takeshi' started as a stand-up comedian and step dancer. Therefore, Zatoichi is also a film of joyful discovery of the past, and its playfulness is simply contagious.

Nil Baskar

*"Zatoichi je moj prvi kostumski film, obenem je tudi prvi film, ki sem ga posnel po ideji nekoga drugega. Razmišljal sem, da bom imel z njim precej težav, saj načeloma velja, da je ustvarjanje zgodovinskega filma še posebej naporno. Pa se je izkazal za prav zabaven projekt. Pri zgodovinskem filmu je treba cel kup reči postaviti in izdelati na novo, zato se mi je zdel proces zelo domišljjski in mi je omogočal vnos sicer nemogočih elementov, odprla se je pokrajina, v katero doslej še nisem stopil. Strinjam se s tistimi, ki menijo, da je *Zatoichi* najbolj zabaven izmed mojih filmov. Snemanje je bilo – tako po umetniški kot po kreativni plati – eno najbolj izpolnjujočih v moji karieri." Takeshi Kitano*

"Zatoichi is my first period piece, but it's also the first time that I make a film from an existing idea conceived by someone else. I thought Zatoichi was going to be a tough film to make because making a period piece is commonly considered to be much more painstaking. It actually turned out to be quite a fun film to make. I found the whole process of making a period piece much more fictitious because I had to fabricate everything. This allowed me to do preposterous things and explore new areas I hadn't before. I would have to agree with those who tell me Zatoichi must be the most entertaining film I ever made. I can certainly say that making the film has been one of the most artistically and creatively satisfying experiences of my career." Takeshi Kitano

"Kitano združuje stripovsko nasilje, nazorno pantomimo in tankočutno zadržanost z osupljivo vizualizacijo in odlično scenografijo ter s tem ustvari kultni šund z izrazitim avtorskim pristopom." David Parkinson, Empire

**režija/directed by:**

Takeshi Kitano

scenarij/screenplay:

Takeshi Kitano

po romanu/based on a**novel by:**

Shimozawa Kan

fotografija/cinematography:

Yanagijima Katsumi

glasba/music:

Suziku Keiichi

montaža/editing:

Takeshi Kitano, Ota Yoshinori

zvok/sound:

Horiuchi Senji

igrajo/cast:

Takeshi Kitano, Asano Tadanobu,

Ogusu Michiyo, Natsukawa Yui,

Guadalcanal Taka, Tachibana

Daigoro, Daiké Yuko

producenta/producers:

Mori Masayuki, Saito Tsunehisa

produkcija/production:

Office Kitano Inc.

5-4 14 Aksaka, Minato-ku

Tokyo 107

tel. 0081 3 35 88 81 21

faks 0081 3 35 88 81 39

www.office-kitano.co.jp

Heritage Films

format/format:

35mm, barvni/colour

dolžina/running time:

116'

prodaja/world sales:

Celluloid Dreams

24, rue Lamartine

F – 75009 Paris

tel. 0033 1 49 70 03 70

faks 0033 1 49 70 03 71

e-mail info@ celluloid-dreams.com

distribucija/distribution

Blitz Film & Video Distribution

Kamenarka 1

10010 Zagreb, Croatia

tel. 00385 1 66 59 500

faks 00385 1 66 59 511

**festivali, nagrade (izbor)/
festivals, awards (selection)**

Benetke/Venice 2003 (nagrada občinstva, posebna nagrada za režijo, Open Prize/Audience Award, Special Director's Award), Toronto 2003 (nagrada občinstva/ People's Choice Award), Marrakech International Film Festival 2003 (najboljši režiser/Best Director), nagrade japonske filmske akademije/Japanese Film Academy 2004

(najboljša fotografija, montaža, glasba, zvok, luč/Best Cinematography, Best Editing, Best Sound, Best Lighting, Best Score), Vancouver 2003, Vienne 2003, Rotterdam 2004

Takeshi Kitano

Takeshi se rodi v revni tokijski družini kot četrti, najmlajši otrok. V začetku sedemdesetih nastopa kot polovica dua 'The Two Beats' – kasneje se s svojim partnerjem sicer razide, a večina sonarodnjakov Kitano še danes pozna pod vzdevkom 'Beat' Takeshi. Leta 1982 se Kitano na presenečenje mnogih preizkusi v resni filmski vlogi; v Oshimovem *Srečen Božič*, gospod Lawrence upodobi sadističnega poveljnika japonskega taborišča med 2. svetovno vojno. Začrtano pot nadaljuje skozi osemdeseta, veliko igra na televiziji in malo manj tudi na velikem platnu. Njegova druga umetniška kariera se prične l. 1989, ko sprejme vlogo gangsterja v filmu *Nasilni policaj*, konča pa kot njegov avtor, saj režiser filma med snemanjem zboli. 'Beat' Takeshija od takrat ne zaustavi nič več: leta 1990 posname prvi povsem avtorski film *Vrelišče*, v katerem izoblikuje svoj lik fatalistične yakuze, nadaljuje z *Prizorom na obali*, kjer razkrije tople in humanistično dimenzijo svojega filmskega univerzuma, dokončno pa se v svet avtorskega filma prebije s filmom *Sonatina*, ki ga prvič popelje na canneski filmski festival. Naslednje leto Kitano znova preseneti z sicer ne najbolj posrečeno komedijo absurda *Vsi to počnejo*, takorekoč šokira pa s hudo prometno nesrečo, po kateri njegovo življenje dolgo visi na nitki, z njenimi posledicami pa se spopada še danes. Po dveh letih premoru se Kitano triumfalno vrne z nostalgичno in osebno dramo *Vrnitev otrok* in naposled osvoji tudi svetovno filmsko kritiko: *Ognjemet* mu prinese beneškega Zlatega Leva. Kitano odslej zopet dela v najvišji prestavi, poleg režije dveh celovečercv je v zadnjih letih verjetno eden najbolj delovnih ljudi na planetu, saj nastopa v ducatih televizijskih oddajah, piše poezijo, prozo in sarkastične komentarje, v 'prostem' času pa se posveča še slikanju in vrtnarjenju. *Zatochi* (2003) je njegov prvi poizkus v zgodovinskem filmu in hkrati nezgrešljivo kitanovska reinterpretacija legendarnega lika mečevalca iz japonskega filma šesdesetih let.

Born in 1947, Tokyo. He was attracted to theatre in the early '70s, he is still referred to by his stage name 'Beat Takeshi' and is known as one of the leading comedians in Japan. An eclectic character: anchor man, sports commentator, critic, novelist and songwriter. He owes his fame in the west to his key role in the film Fūryō by Oshima Nagisa. 1989 marked his directing debut with Violent Cop. Other films followed at brief intervals, all to public and critical acclaim; many were selected and won awards at the important festivals, such as Fireworks (1997 Golden Lion at Venice).

filmografija/filmography:

1989 Violent Cop (Nasilni policaj)
1990 Boiling Point (Vrelišče)
1991 A Scene at the Sea (Prizor na obali)
1993 Sonatine (Sonatina)
1994 Getting Any? (Vsi to počnejo)
1996 Kids Return (Vrnitev otrok)
1997 Fireworks (Ognjemet)
1999 Kikujiro (Kikujiro)
2000 Brother (Brat)
2002 Dolls (Lutke)
2003 Zatoichi

ZBOGOM, DRAGON INN

BU JIAN BU SAN

GOODBYE, DRAGON INN

Tsai Ming-liang

Tajvan/Taiwan 2003



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Preteklost, sedanjost in prihodnost se prepletajo v nostalgичnem poklonu in poslednjem pozdravu nepreklicno odhajajoči epohi. Na zadnji večer pred zaprtjem starega kina v Taipeiju ga obišče mož iz Japonske. Avditorij je skoraj prazen. Edina zaposlena sta operater in hroma blagajničarka. Že vrsto let delata skupaj, vendar se nikoli nista zblížala. Na zadnji večer se dekle odloči obiskati projekcijsko kabino, vendar operaterja ni tam. Prepričana, da se morata srečati, ga začne iskati po kinu. V dvorani se predvaja klasika Kinga Huja, *Dragon Gate Inn*. V avditoriju sedita starejša gospoda, ki sta zelo podobna igralcema v filmu. Z očmi, polnimi solz, gledata film.

The last projection before an old movie theater shuts its doors forever. A young Japanese man seeks shelter in the theater from the pouring rain. The theater appears empty, void of life, yet there are other presences than just a few spectators ... The crippled female ticket clerk and the young projectionist have never met before, even though they both work in the same theater, day after day. Since tonight is her last chance, the pretty clerk wants to share her peach-shaped fortune cake with the handsome projectionist. But when she stops by the projection room, he is not there. She refuses to leave the theater without one last look at him. She searches for him through the labyrinth-like passageways of the old movie house ...

Našega prijatelja, če smem tako reči, Tsai Ming-lianga, je slovensko občinstvo od vsega začetka sprejelo s presenetljivo pozornostjo in očitno začutilo spoštovanje za umetniški pogum njegovega opusa, v katerem z brezkompromisno trpkostjo in trpnostjo spremlja temeljno osamljenost tajvanskega človeka.

Toda *Zbogom, Dragon Inn* je celo za Tsaija posebej pogumno avtorsko dejanje, ki se je odlepilo od realnosti in kavzalnosti pripovedi in iz mikrokozmosa zapuščenega kina ob njegovi zadnji filmski predstavi sestavilo metaforo osamljenosti, čisto in vseobsežno, ki govori o svetu podobno nepopustljivo in prizadeto ter istočasno odmaknjeno, spravljena v neko večnost, kot besedna umetnost Samuela Becketta. Neimenljivi obiskovalci zapuščajajo zadnjo tekočo iluzijo in tavajo po blodnjaku kina, kakor bi vendarle skušali poiskati tisto najbolj nemogoče, stik z drugim. Pravzaprav se oni ne poslavljajo od kina, kino se poslavlja od njih – in nazadnje zajoče.

From the very beginning, Slovene audience accepted our friend, if I may say so, Tsai Ming-liang with surprising attention; they obviously felt respect for the artistic courage of his work, in which he records essential loneliness of the Taiwanese man with uncompromising bitterness and passiveness. But even for Tsai, Goodbye, Dragon Inn is a particularly courageous

act, which departed from reality and causality of narration and made from the microcosmos of an abandoned cinema during its last picture show a metaphor of loneliness, a pure and all-encompassing metaphor that speaks about the world as uncompromisingly and concernedly and at the same time detachedly, stored in an eternity, as the literary art of Samuel Beckett. Unnameable visitors are leaving the last liquid illusion and are wandering through the labyrinth of the cinema, as if they were trying to find what is the most impossible, the contact with the other. As a matter of fact, they are not saying goodbye to the cinema, it is the cinema that is saying goodbye to them – and eventually it weeps.

V.Š.

"*Dragon Inn* sem gledal, ko sem bil star enajst let. Bil je orjaški hit, ki je podrl vse rekorde. Bil je tudi najbolj impresiven izmed stotin filmov o borilnih veščinah, ki sem jih gledal kot otrok. Zvok navpične flavte v filmu me je vedno navdal z občutkom prostranosti in osamljenosti univerzuma borilnih veščin. V ostalih tovrstnih filmih so ljudje leteli po zraku, preskakovali strehe in hodili po zidovih. V filmu Kinga Huja pa se je mečevalec tiho sprehajal prek divjine in samotnih planjav ... Nekateri trdijo, da si je King Hu izbral težavno in osamljeno pot v svetu filma, vendar ne bomo nikoli pozabili klasik, kot so *Come Drink With Me*, *Dragon Inn*, *A Touch of Zen*, *The Valiant Ones*, *The Fate of Lee Khan* in *Raining in the Mountain* ... V mojem srcu je King Hu mojster." Tsai Ming-liang

"I watched Dragon Inn when I was 11 years old. It was a huge hit, broke all the records. And it was also the most impressionable of the hundreds of martial art films I've seen when I was a kid. The sound of the vertical flute in the film always lets me feel the vast and loneliness of the martial arts world. Other martial art films have people up high, flying on roofs and walking on walls. Only King Hu lets his swordsman walk the wilderness alone into the lonely landscape ... Some say King Hu chose a difficult and lonely road into filmmaking, yet we will never forget such classics as Come Drink with Me, Dragon Inn, A Touch of Zen, The Valiant Ones, The Fate of Lee Khan and Raining in the Mountain ... He is a master in my heart." Tsai Ming-liang



Čudovito boleč poklon filmu in kinu, ponos sodobne umetnosti.

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režija/directed by:

Tsai Ming-liang

scenarij/screenplay:

Tsai Ming-liang

fotografija/cinematography

Liao Pen-Jung

montaža/editing:

Chen Sheng-Chang

zvok/sound:

Du Tuu-Chih, Tang Hsiang Chu

umetniški direktor/art director:

Lu Li-Chin

igrajo/cast:

Lee Kang-sheng, Chen Shiang-Chyi,
Kiyonobu Mitamura, Miao Tien, Shih

Chun, Yang Kuei-Mei, Lee Yi-Cheng

producent/producer:

Liang Hung Chih

produkcija/production:

Vincent Wang

Homegreen Films Co.

No. 27, Shuang He Street

Yung Ho, Taipei, 234, Taiwan

tel. 00886 2 29208422

faks 00886 2 29208421

e-mail hgfilms@ ispeed.com.tw

format/format:

35mm, barvni/colour

dolžina/running time:

82'

prodaja/world sales:

Homegreen Films Co.

distribucija/distribution:

Homegreen Films Co.

festivali, nagrade (izbor)/

festivals, awards (selection):

Benetke/Venice 2003 (nagrada
FIPRESCI Award), London 2003,
Hawaii 2003 (posebna nagrada
žirije/Special Jury Prize), Viennale
2003, New York 2003, Tokio/Tokyo
2003, Sao Paulo 2004, Rotterdam
2004

"*Zbogom, Dragon Inn* je zame najlepši izmed filmov, ki govorijo o izkušnji gledanja filmov, o občutku sedenja v kino dvorani, čudoviti, votli temi, ki nas ovije vase, sedenja pred svetlobo, ki lije s platna, o občutku stapljanja z liki na platnu, z njihovimi gibi, hrepenenji, zaupanjem, žalostjo, obvladovanjem sveta, izgubljenostjo v svetu. O vzgibu, da bi segli v temo in se dotaknili tujcev okrog nas, o prelepi žalosti gledanja filmov v letu 2003, sedenju v skoraj prazni dvorani in zavedanju, da gre za prakso, ki bo prej ko slej izginila. Z vsakim novim filmom se Tsai Ming-liang potopi globlje in globlje v poetično realnost, ki se nam kaže zgolj v utrinkih, v razpoke in kotičke in špranje življenja."

Kent Jones, *Film Comment*

"*Goodbye Dragon Inn is the most beautiful film I have ever seen about the experience of watching movies, the feeling of sitting in the theater, in the beautiful hollow enveloping darkness, before the light of the screen; the feeling of merging with the characters on the screen, with their movements, their desires, their confidence, their sadness, their mastery of the world, or their hopelessness within it; the compulsion to reach out in the dark to the strangers around you; the beautiful sadness of movie-going in 2003, of sitting in a nearly empty theater, of knowing that the experience will probably disappear sooner rather than later. With every new film, Tsai Ming-liang goes deeper and deeper into a poetic reality that we glimpse only fleetingly, in the cracks and corners and crevices of life.*"

Kent Jones, *Film Comment*

Tsai Ming-liang

Tsai Ming-liang se rodi leta 1957 v Ku Chingu, Malezija. Dvajset let pozneje se seli v Tajvan, kjer leta 1981 diplomira iz filmske in gledališke režije. Pisal je igre. 10 let je delal za televizijo in pisal scenarije. Ko se je leta 1987 vrnil k televiziji, je napisal nov scenarij in režiral nekaj kratkih dram (*Corners of the World, Boys*). Ko je leta 1991 iskal igralce za svoj novi televizijski film *The Kid*, je v dvorani z video igrkami odkril Lee Kang-Shenga. Mladi Lee je postal njegov najljubši igralec, čeprav ni imel nobene igralske izrazbe. Zanj je napisal *Uporniki neonskega boga* in od takrat dalje je Lee glavni junak vseh njegovih filmov. Leta 1994 je v Benetkah dobil zlatega leva za film *Živela ljubezen*. Dve leti kasneje je v Berlinu prejel srebrnega medveda in mednarodno nagrado novinarjev za film *Reka*. 1999 je režiral film *The Hole* v na temo novega tisočletja. Peti celovečerni film *Koliko je tam ura?*, je na festivalu v Cannesu dobil nagrado za tehnični dosežek na področju snemanja zvoka.

Born in Kuching, Malaysia, he graduated from the Drama and Cinema Department of the Chinese Cultural University at Taiwan. In the beginning of his fruitful career he worked as a theatrical playwright/producer and tv director. In 1991 he discovered Lee Kang-sheng, who went on to become Tsai's favourite and regular actor in almost all Tsai's films. His second feature film Vive l'Amour won the Golden Lion (best picture) at Venice '94.

filmografija/filmography:

1992 Rebels of the Neon God (Uporniki neonskega boga)

1994 Vive l' amour (Živela ljubezen)

1996 The River (Reka)

1998 Hole (Luknja)

2001 What Time is It There? (Koliko je tam ura?)

2003 Goodbye, Dragon Inn (Zbogom, Dragon Inn)



ACCORDION TRIBE

ACCORDION TRIBE

ACCORDION TRIBE

Stefan Schwieter

Švica, Avstrija/Switzerland, Austria 2004

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Pet samosvojih harmonikaških skladateljev in virtuozov iz različnih držav se je v maju leta 1996 prvič zbralo v Accordion Tribe, skupino, ki je z izvirnimi soli, dueti, kombinacijami in skupinskimi kompozicijami za štiri klavirske in eno kromatično harmoniko na turnejah po svetu več let jemala dih vsem tistim, ki so trdili, da harmonika ni klasičen inštrument. In drugim glasbenim entuziastom, ki so imeli srečo, da jih slišijo.

Maria Kalaniemi iz Finske, Bratko Bibič iz Slovenije, Američan s slovenskim poreklom Guy Klucevsek, Šved Lars Hollmer in Otto Lechner iz Avstrije vsak v svojem glasbenem krogu slovijo ne le po prefinjeni tehniki igranja, temveč tudi po poglobljeni sposobnosti skladanja in globoki strasti do rušenja glasbenih ovir. Njihov preplet pomeni eksperiment iz klasične, jazz, ljudske in avantgardne glasbe. Dokumentarec vstopi v leto 2001, ko se Accordion Tribe prvič zaprejo v snemalni studio Larsa Hollmerja v Uppsali na Švedskem. Glasbenike spremlja, ko se v drugo podajo na koncertno turnejo leta 2002, jih obišče na njihovem domu ter skozi njihove refleksije, glasbene utrinke in vznesena kompozicijska in kontemplativna stanja išče povezave z zgodovino harmonike in glasbe za/s harmoniko.

Five of the world's most innovative contemporary accordionists from different countries formed the Accordion Tribe in May, 1996. The group of composers and performers of music for accordion, featuring solo and ensemble playing for 4 piano accordions and one chromatic button accordion, went on the European tour and took the breath away from those, who said that accordion is not considered a classical instrument, as well as all modern music enthusiasts lucky enough to witness it.

Maria Kalaniemi from Finland, Bratko Bibič from Slovenia, Guy Klucevsek, an American of Slovene origin, Lars Hollmer from Sweden and the Austrian Otto Lechner, each of these musicians is recognized in music circles as being not only technically skilled but having profound compositional ability as well as being driven by a deep passion for breaking down musical barriers. Their performance is a patchwork of classical, jazz, folk or avant-garde music.

Stefan Schwieter's documentary enters the year of 2001, when the Accordion Tribe started their first studio recordings in Uppsala, Finland. The film accompanies the musicians on their second concert tour in 2002, visits them in their homecountries and makes connections to the roots and the history of the accordion and it's music through their thoughts, musical fragments and states of composing and contemplating minds.

Razlogi, da sem za sekcijo Prijatelji izbrala film *Accordion Tribe*, so preprosti. Gre za čudovit film, ki ima avstrijski in slovenski kontekst ter poleg tega odlično ponazarja filozofijo vsakoletnega filmskega festivala Crossing Europe v avstrijskem Linzu. *Accordion Tribe* je portret petih izvirnih, inovativnih glasbenikov, ki prihajajo iz različnih evropskih dežel ali imajo evropske korenine, je dokumentarec o različnih izročilih harmonikarske godbe ter o vezeh glasbenikov z njihovo domovino, zgodovino, inštrumentom in glasbenim izročilom; *Accordion Tribe* je tudi *road movie*, vaja in koncertna turneja po Evropi s skupino strastnih in genialnih osebnosti, ki skupaj ustvarjajo. Vsi člani zasedbe veljajo v klasičnih, jazzovskih, folk ali avantgardnih glasbenih krogih ne le za tehnično dovršene izvajalce, temveč tudi za glasbenike z izjemnim skladateljskim darom, pa tudi nepotešljivo željo po pustolovščinah. Vsakega posebej žene strastna želja po rušenju glasbenih ovir. Skupaj pa skušajo združiti te sile v celoto, katere skupna energija je večja od seštevka posameznih delov.

Accordion Tribe predstavlja tudi prelomnico za harmoniko kot sodobni inštrument ter je izjemno prepričljiv dokumentarec o komunikativni, povezovalni moči glasbe.

Nenazadnje pa je *Accordion Tribe* filmska razglednica iz festivalskega mesta, saj sta koproducent filma Markus Fischer in snemalec Wolfgang Lehner iz Linza.

The idea of choosing Accordion Tribe for the Friends section is simple, first of all because it is a wonderful film and has an Austrian and Slovenian context and, moreover, it is an excellent example of the philosophy of the annual Crossing Europe Film Festival in Linz, Austria. Accordion Tribe is a portrait of five original, innovative musicians from different European countries or with European roots, a documentary about various traditions of accordion music and the links of each player with their country, history, instruments and musical traditions; and Accordion Tribe is a road movie, a rehearsal and a concert tour through Europe with a group of passionate, brilliant personalities working together. Each of these players is recognised in classical, jazz, folk or avant-garde music circles as being not only technically skilled, but having also profound compositional ability as well as an unquenchable thirst for adventure. Individually, they are driven by a deep passion for breaking down musical barriers. Collectively, they strive to integrate these forces into a whole, of which the combined energy is greater than the sum of its parts.

This film is also a turning point for the accordion as a contemporary instrument and an extraordinarily intense documentary about the communicative, connecting power of music. Finally, Accordion Tribe is a cinematic greeting card from the

režija/directed by:

Stefan Schwietert

scenarij/screenplay:

Stefan Schwietert

fotografija/cinematography:

Wolfgang Lehner

montaža/editing:

Stephan Krumbiegel

zvok/sound:

Dieter Meyer

glasba/music:

Accordion Tribe

nastopajo/featuring:

Guy Klucsevsek, Lars Hollmer, Maria Kalaniemi, Bratko Bibič, Otto Lechner

producentki/producers:

Cornelia Seitter, Brigitte Hofer

produkcija/production:

maximage, Fischer Film, SF DRS, ORF

maximage GmbH

Neugasse 6

CH-8005 Zürich

tel. 0041 1 274 88 66

faks 0041 1 274 88 60

e-mail info@ maximage.ch

www.maximage.ch

prodaja/world sales:

Maximage GmbH

Neugasse 6

CH-8005 Zürich

tel. 0041 1 272 6677

e-mail info@ maximage.ch

distribucija/distribution:

Look Now!

Gasometerstrasse 9

CH-8005 Zürich

tel. 0041 1 440 25 44

faks 0041 1 440 26 52

info@ looknow.ch

www.looknow.ch

Fun

Parmova ulica 41,

1000 Ljubljana

Slovenija

tel. 00386 1 236 16 48

faks 00386 1 236 16 49

e-mail fun@ siol.net

format/format:

35mm, barvni/colour

dolžina/running time:

87'

festivali, nagrade (izbor)/**festivals, awards (selection):**

Diagonale 2004, Visions du reel,

Nyon 2004



Crossing Europe festival city, as the film's co-producer Markus Fischer and the cameraman Wolfgang Lehner are both from Linz. Christine Dollhofer

"Kot otrok sem harmoniko sovražil. Odraščal sem v Švici, kjer radijske postaje dan na dan vrtijo narodno zabavno glasbo in zdelo se mi je, da je ta monoton zvok harmonike povsod, kamor stopim ... Kasneje, ko sem že snemal filme o glasbi in veliko potoval po svetu, sem spoznal harmonikaše, ki so iz tega instrumenta izvajali zame nepoznane in zelo fascinane zvoke. Harmoniko sem tedaj tako rekoč na novo odkril in njen fenomen je pritegnil moje zanimanje." Stefan Schwietert

"As a child, I hated the accordion. In Switzerland, where I grew up, the radio stations used to play traditional folk music day and day out, and monotonous sound of the accordion was omnipresent ... Later, while travelling to different countries for my music films, I encountered accordion players who coaxed sounds and melodies from the instrument that were both foreign and fascinating to me. I discovered the accordion all over again, and became interested in the 'accordion phenomenon'." Stefan Schwietert

"*Accordion Tribe* ni običajen koncertni film, tako kot tudi pet glasbenikov, ki so se zbrali pod tem imenom in se odpravili na turnejo, niso kakšna povprečna 'banda'. V ospredju je pet samosvojih značajev, ki izhajajo iz zelo različnih glasbenih korenin. Intimna zabeležka o glasbi in njeni povezovalni moči."

Roland Koberg

"Accordion Tribe is not an ordinary concert film and the five musicians, who gathered under this name to hit the road and go on tour, are as well everything but an ordinary 'band'. The focus is on their unique personalities, springing out of totally different musical origins. An intimate note on the uniting power of music."

Roland Koberg

Stefan Schwietert

Rojen leta 1961 v Therwilu v Švici. Maturiral je leta 1979 in v video društvu Basel začel snemati prve filme. Že dve leti zatem je v Braziliji delal kot asistent režije za TV Globo na področju glasbenega filma. Leta 1983 je prejel štipendijo za gostovanje na kalifornijskem inštitutu za umetnost v San Franciscu in se naslednje leto vpisal na akademijo za film in televizijo DFFB v Berlinu. Njegov diplomski film *Sprung aus den Wolken* je bil leta 1991 na festivalu v Locarnu nominiran za zlatega leoparda. Po zaključenem študiju je še isto leto osnoval svojo produkcijsko hišo Neapel Film v Therwilu, s katero je posnel in produciral več kratkih in dokumentarnih filmov. V zadnjih letih živi in dela v Therwilu in Berlinu in se posveča predvsem dokumentarcem o glasbi.

Born in 1961, Therwil, Switzerland. Graduated in 1979 and shot his first film footages with the video association Basel. In 1981/82 worked as an assistant director for the musical production of TV Globo in Brazil. Received a grant for guest study at the San Francisco Art Institute in 1983 and joined the academy for film and television studies DFFB in Berlin a year later. His graduate film Jump from the Clouds was nominated for the Golden Leopard Award of the Locarno International Film Festival 1991. After finishing his studies he started to run his own production company Neapel Film in his hometown and produced short films and documentaries. Lately he lives and works in Therwil and Berlin, working mainly on documentaries about music.

filmografija/filmography:

1986 Das Topolino Projekt (kratki igrani/short)

1987 Tapez 36-15 Code Gorba (kratki igrani/short)

1988 Fualni 88 (dokumentarni video/video documentary)

1991 Sprung aus den Wolken (celovečerni igrani/feature)

1993 Der Schatten ist lang (celovečerni dokumentarni film/feature documentary)

1992-95 Lost In Music (tv nanizanka/TV series)

1996 A Tickle In The Heart (celovečerni dokumentarni film/feature documentary)

1998 Im Warteraum Gottes (tv dokumentarni film/TV documentary)

2000 El Acordeon del Diablo (celovečerni dokumentarni film/feature documentary)

2000 Voyage Oriental (tv dokumentarni film/TV documentary)

2002 Liebeslieder (tv dokumentarni film/TV documentary)

2003 Alphorn (celovečerni dokumentarni film/feature documentary)

2004 Accordion Tribe (celovečerni dokumentarni film/feature documentary)



BLAŽENO TVOJ

SUD SANAHA

BLISSFULLY YOURS

Apichatpong Weerasethakul

Tajska/Thailand 2002

Mestece blizu meje med Tajsko in Burmo. Roong komaj čaka dan, ko bo lahko znova sama s svojim ljubimcem Minom, ilegalnim imigrantom iz Burme. V času njene odsotnosti najame starejšo žensko Orn, da skrbi za Mina, ki ima nenavadno kožno bolezen, sama medtem išče kraj, kjer bi bila lahko srečna. Min nekega popoldneva Roong odpelje na piknik v divjino, kjer se bosta lahko nemoteno predajala drug drugemu. V džunglo se poda tudi Orn z moževim sodelavcem Tommyjem ...

In a small town on the Burmese-Thai border, Roong longs for the day when she can be in the arms of her Burmese lover, Min, who has immigrated to Thailand illegally. She pays Orn, an older woman, to take care of Min, who is suffering from mysterious skin problem, while she looks for a place for them to share their happiness. One afternoon, Min takes Roong on a picnic in the jungle, where they feel free to express their love. Meanwhile though, Orn has also gone into the jungle with Tommy, a colleague of her husband's ...

V spremljevalnem programu cannskega festivala "Poseben pogled" je tajski filmski ustvarjalec Apichatpong Weerasethakul izkazal pogum za radikalno oseben in (zgolj) na prvi pogled čuden zasnutek: *Blaženo tvoj* je sprva nedostopen, nato pa izjemno zabaven prikaz izleta v tajsko džunglo.

Weerasethakul si privoščil skoraj uro dolgo ekspozicijo: obisk pri zdravniku, delo v tovarni igrač in redkobesedne interakcije dajejo v statičnih, jasno komponiranih slikah občutek zadušljive odtujenosti. Šele ob vožnji z avtomobilom v naravo stopi v film gibanje in začutimo lahko razbremenitev, ki so jo prej naznanjale le majhne, mimogrede servirane absurdnosti: mlada ljubimca za seboj pustita rutino in se odpravita na piknik ob meji. Sladkost brezdolja – "Obljubil sem, da bom z njo pobegnil," pravi glas mladeniča v *offu* in druga polovica filma to obljubo na čudovit način uresniči: z malo dialoga, zato pa ob spremljavi impresivne zvočne kulise narave, Weerasethakul pripoveduje o sladkosti brezdolja.

Koščki jagod na jasah, obsijanih s soncem, poželenje soparnega poletnega popoldne, ki ga stopnjuje brenčanje mrčesa: *Blaženo tvoj* dokončno zavrže pripoved in namesto tega s protagonisti potone v vase zatopljeno težo, ki znova odkrije srečo v goli biti. "Za nekaj časa pozabiti na stvari," to pravi pravljica in dejansko pri tem najdemo utopično oazo izven časa.

Čutnost izvira iz tega, kako ljubimca drug drugega pitata s koščki hrane, nato pa telesi čisto mimogrede dosežeta svojo pravico: umetnosti potem ni več treba imitirati življenja; vanj je, nadvse čarobno, preprosto padla.

In der Nebenschiene "Un certain regard" zeigte der thailändische Filmemacher Apichatpong Weerasethakul Mut zu einem radikal persönlichen und (nur) auf den ersten Blick befremdenden Entwurf: Blissfully Yours ist die zunächst spröde, dann aber höchst lustvolle Aufzeichnung eines nachmittäglichen Ausflugs in den thailändischen Dschungel. Fast eine Stunde Exposition gönnt sich Weerasethakul: Ein Arztbesuch, Arbeit in einer Spielzeugfigurenfabrik, wortkarge Interaktion geben in statischen, klar komponierten Bildern das Gefühl erstickender Entfremdung. Erst mit einer Autofahrt ins Grüne kommt Bewegung in den Film, wird die Befreiung, die sich zuvor nur in kleinen, nebenbei servierten Absurditäten abgezeichnet hat, spürbar: Ein junges Liebespaar läßt die Routine hinter sich und macht sich auf den Weg zu einem Picknick an der Grenze. Die Süße des Nichtstuns "Ich hatte versprochen, mit ihr zu entkommen", sagt die Stimme des jungen Mannes aus dem Off, und die zweite Hälfte von Blissfully Yours macht dieses Versprechen auf wundersame Weise wahr: Mit wenig Dialog, dafür von der eindrucklichen Geräuschkulisse der Natur begleitet, erzählt Weerasethakul von der Süße des Nichtstuns. Beerenbrocken auf sonnendurchfluteten Lichtungen, Begierde an einem schwülen Sommernachmittag, vom Summen der Insekten multipliziert: Blissfully Yours läßt die Erzählung endgültig fallen, versinkt statt dessen mit den Protagonisten in einer selbstvergessenen Schwere, die das Glück am bloßen Sein wiederentdeckt. "Die Dinge eine Zeitlang vergessen", nennt es das Mädchen, und tatsächlich findet sie dabei eine utopische Oase außerhalb der Zeit. Sinnlichkeit entsteht daraus, wie sich die zwei Liebenden mit Essensbissen füttern, ganz beiläufig kommen dann die Körper zu ihrem Recht: Die Kunst braucht das Leben dann nicht mehr zu imitieren, sie ist, höchst zauberhaft, einfach mitten hinein gefallen.

Christoph Huber, *Die Presse*

"Glavni protagonist filma je sonce. Sonce je primarni vir življenjske energije in – hkrati – tudi uničenja. Dotakne se vseh posameznikov v zgodbi (skrivnostne opekline na mladeničevi koži, neizprosna vročina) in nanj lahko gledamo kot na nevidno silo represije, ki pritiska na območje tajsko-burmanske meje. Drugi protagonist je džungla, ki omejuje osebe v filmu, čeravno v njej iščejo svobodo." Apichatpong 'Joe' Weerasethakul

režija/directed by:

Apichatpong Weerasethakul

scenarij/screenplay:

Apichatpong Weerasethakul

fotografija/cinematography:

Sayombhu Mukdeeprom

montaža/editing:

Lee Chatametikool

zvok/sound:

Teekadet Vucharadhanin, Lee

Chatametikool

scenografija/sets:

Akekarat Homlaor, Arthit Mahasriv

igrajo/cast:

Kanokporn Tongaram, Min Ooo,

Jenjira Jansuda, Sa-gnad Chaiyapan,

Kanitpat Premkij, Jaruwan

Techasatiern

producenta/producers:

Eric Chan, Charles de Meaux

produkcija/production:

Kick the Machine – Moving Image

Studio

641/10 Vara Place, Ladprao Soi 5,

Jatujak, Bangkok 10900, Thailand

tel. 00662 938 4460

faks 00662 938 4461

e-mail

kickthemachine@softhome.net

format/format:

35mm, barvni/colour

dolžina/running time:

125'

festivali, nagrade (izbor)/

festivals, awards (selection):

Cannes 2002 (nagrada posebni

pogled/Le Prix Un Certain Regard),

Thessaloniki Film festival, Greece

2002 (nagrada Golden Alexander za

najboljši film/Best Film Award

Golden Alexander), Tokyo Filmex

2002 (Grand Prize), Rotterdam 2003

(nagrada nizozemskih filmskih

kritikov/The Circle of Dutch Film

Critics Award)

"So, I have cast the sun as my main character in this film. It is the primary source of energy for life, and at the same time, of destruction. It affects all the individuals in the story (a man's mysterious sunburn, the relentless heat), and can be viewed as an invisible oppressive force around this area on the Thai-Burmese border. The second character is the jungle, which confines the protagonists despite their desire to find freedom there."

Apichatpong 'Joe' Weerasethakul

"Apichatpong raziskuje predvsem v smeri dveh ključnih tendenc sodobne filmske umetnosti: rušenja ločnice med dokumentarnim in fikcijo (zelo spretno briše razliko med tem, kar je ustvarjeno in kar je opazovano) ter pregrade med umetnostjo in pornografijo."

Kent Jones, *Film Comment*

"Apichatpong is at the forefront of two of contemporary cinema's most important movements: the collapsing barriers between documentary and fiction (he's very deft at erasing the distinction between what he's created and what he's observed), and between art and porn." Kent Jones, *Film Comment*

Apichatpong Weerasethakul

Rojen leta 1970 v Bangkoku. Odraščal je v Khon Kaenu, mestecu na severovzhodu Tajske. Doštudiral je arhitekturo in kasneje v ZDA še film (The School of the Art Institute of Chicago). Filme in video projekte je začel snemati na začetku devetdesetih. Je eden redkih tajskih režiserjev, ki ustvarja zunaj rigidnega študijskega sistema te nacionalne kinematografije. Nanj so vplivali avantgardni filmi Andyja Warhola in Brucea Bailliea ter tajvanski režiser Tsai Ming-liang. Je ustanovitelj bangkoške produkcijsko-distribucijske hiše Kick the Machine, ki podpira mlade eksperimentalne avtorje in umetniški film. Sodeluje tudi pri Bangkoškem festivalu

eksperimentalnega in kratkega filma ter soorganizira tamkajšnji festival videa, zato si je prislužil sloves vodilnega zagovornika mlade generacije tajskih filmarjev.

Born in 1970, Bangkok. He grew up in Khon Kaen, a small city in the northeast of Thailand. He has a degree in Architecture from Khon Kaen University and an M.F.A. in Filmmaking from The School of the Art Institute of Chicago. He has been making films and videos since the early 90s. He is one of the few filmmakers in Thailand who has worked outside the strict Thai studio system. Influenced by the avant-garde films of Andy Warhol and Bruce Baillie as well as director Tsai Ming-liang, Weerasethakul founded the Bangkok-based Kick the Machine, an artist-run film production and distribution company which focused on young experimental filmmakers. As co-director of both the Bangkok Experimental and Short Film and Video festivals, Weerasethakul has earned a reputation as Thailand's leading supporter of new filmmakers.

filmografija/filmography:

1993 Bullet (kratki/short)

1994 0116643225059 (kratki/short)

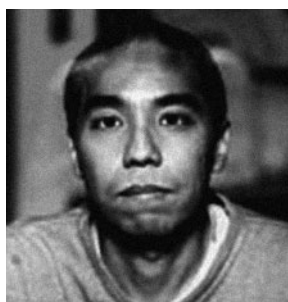
1994 Kitchen and Bedroom (kratki/short)

1995 Like the Relentless Fury of the Pounding Waves (kratki/short)

2000 The Mysterious Object at Noon (celovečerni dokumentarni film/feature documentary)

2002 Blissfully Yours (Blaženo tvoj)

2004 Tropical Malady



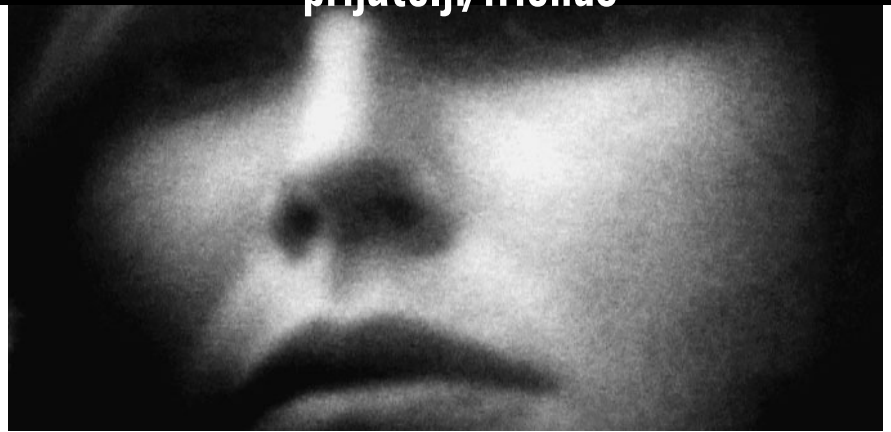
BOLEST SMRTI

LA MALADIE DE LA MORT

THE MALADY OF DEATH

Asa Mader

Francija, ZDA/France, USA 2003



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režija/directed by:

Asa Mader

scenarij/screenplay:

Asa Mader, Sylvie Toux

po romanu/based on a**novel by:**

Marguerite Duras

fotografija/cinematography:

Michel Naeziger, Asa Mader

glasba/music:

Biosphere, Michael Galasso

montaža/editing:Asa Mader, Wataru Kitano,
Sylvie Toux**zvok/sound:**

Asa Mader, David Cook

igrajo/cast:Anna Mougialis, Stephan
Crasneanski**producent/producer:**

Nicolas Lhermitte

koproducent/co-producer:

Pascal Barneville

produkcija/production:

Hush Production

Nicholas Lhermitte

20, rue Croix des Petits Champs
75001
Paris

France

tel. 0033 1 582 811 53

faks 0033 1 582 811 70

koprodukcija/co-production:

Jurgwalk Production

64, rue J.J.Rousseau

75001

Paris

France

tel. 0033 6 834 337 19

faks 0033 1 454 499 65

format/format:35 mm, barvni in čb/colour and
black&white**dolžina/running time:**

39'

prodaja/sales:

Hush Production

distribucija/distribution:

Hush Production

festivali (izbor)/**festivals (selection):**Benetke/Venice 2003, Belfort 2003,
Angers 2004, Cannes 2004

Film je posnet po istoimenskem romanu Marguerite Duras. Moški najame žensko. Morda za nekaj dni, morda za nekaj tednov. Bila naj bi mlada, bila naj bi lepa. Ni pomembno, kdo je. Prihajala bi vsak dan, vsako noč. Ob njegovih poskusih, da bi jo spoznal, mu ona razkrije boleost, ki se ga je polastila. Bolest smrti.

Based on La Maladie de la mort by Marguerite Duras: A man hires a woman. Perhaps for several days, perhaps several weeks. She would be young. She would be beautiful. She could be any woman. She would come each day, each night. And in his attempt to try to know her, she uncovers for him the malady that he has been taken by. The malady of death.

Zakaj predlagam tak film za festival, ki prvič prižiga svoje projektorje? Gre za mešanico filmske predstave, resničnosti in poezije. Lani decembra sem imel sanje – sanjal sem o svetu, ki ni nikoli obstajal. Bil sem med Kerala in go. Duras, a se nisem mogel odločiti. Asa je pri meni vzbudil radovednost. Pozabil sem zakaj. Sedela sva pod palmo. Naslednji dan sem stal na eni nogi v veliki dvorani v Trivandrumu in gledal njegov film. Všeč mi je potrpežljivost tega mladega režiserja. Dandanes moraš biti nor, da posnameš film o ljubezni. Mislim, da nam je režiser nakazal, kako pride ljubezen na platno. Asa ni posnel filma o ljubezni, posnel je ljubezenski film. Ne pripoveduje zgodbe, s kamero v roki pripoveduje ljubezen. Tako sem se odločil, da predlagam to malo mojstrovino za festival, ki se rojeva.

Why can I suggest such a film for a festival that has not brought light to the screens yet? It is a mixture of film, reality and poetry. I was in a dream last December and I dreamed of a world that never has existed. I was between Kerala and Mrs. Duras, but I could not decide. Asa aroused my curiosity. I forgot why. We were sitting under a palm tree. The next day I was standing on one foot in a large theatre in Trivandrum, watching his film. I like the patience of this young director. Today you must be crazy to shoot a film about love. I think he gives us an idea how love comes to the screen. Asa did not make a film about love, he made a love film. He is not telling a story, he is telling love with a camera in his hand. So I decided to suggest this little masterpiece for a festival that is coming up.

Helmut Groschup



"Med moškim in žensko je svet. Med človekom in svetom je zid. Film govori o želji, o fantazijah, o sanjah, o stremljenju k temu, da bi prodrli v neznano in ga razumeli. Za eksperiment gre, za poskus razumevanja, razumevanja ljubezni, poskus, da bi premostili nezmožnosti in razlike." Asa Mader

"Between a man and a woman, there is a world. Between a man and the world, there is a wall. This is a film about desire, a fantasy, a dream, a will to penetrate the unknown. It's an experiment, an attempt at understanding, at love, an attempt to overcome the impossibility, the difference." Asa Mader

"Glasba, podobe, dogodek, ki je posnet z vso zvijačnostjo novodobnih tehnologij in nato pretopljen v lirčno pripoved, je pogost motiv sodobnega video – in filmskega ustvarjanja. Tak spoj je prav posebej harmoničen in presunljiv v filmu Ase Maderja, ki se s super 8mm kamero v črno-beli tehniki dotika reklamne estetike in spominja na resnaisovsko mojstrstvo v pripovedovanju s podobami spomina, sanj in notranjih misli. In na prečiščen vizualni eksperiment." Serafino Murri

"Music, image, the event captured through technological tricks and made into lyrical narrative can be found again in the work of several contemporary video- and film-makers. A confluence that finds its harmonic and threatening home in Asa Mader, with a super8 in black and white that revolves around advertising aesthetics, a Resnais-like mastery for narrative through mnemonic and mental images and pure visual experimentation." Serafino Murri

Asa Mader

Rojen leta 1975 v ZDA. Diplomiral je na Brown University, kjer je osnoval neodvisno katedro za vizualne in digitalne medije. Leta 1997 je v New Yorku soustanovil dizajnerski studio, specializiran na digitalni ter interaktivni dizajn, storitve studia najemajo modna in druga prestižna podjetja. Od leta 2002 deluje kot neodvisni filmski ustvarjalec. Živi v Parizu in New Yorku. *Bolest smrti* je njegov igrani prvenec.

Born in the USA in 1975. Graduated from the Brown University where he created an independent degree of studies in Visual and Digital Media. In 1997, he co-founded a New York-based design studio specializing in digital and interactive design for fashion and luxury companies. Since 2002, he has been working independently as a filmmaker, sharing his time between New York and Paris. The Malady of Death is his first narrative film.

filmografija/filmography:

2003 La maladie de la mort/The Malady of Death (Bolest smrti)

ČRNA ŠKATLA

CAJA NEGRA

BLACK BOX

Luis Ortega

Argentina/Argentina 2002

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"Ortega prikazuje minimalistično zgodbo, ogiba se tradicionalnim zakonitostim pri razvoju zgodbe. Oprl se je na preprosto opazovanje treh ljudi v njihovem malem svetu in na resničnost njihovih vsakdanjih življenj. Njegov pristop se je izkazal za uspešnega in film prežaril s posebnim humanizmom."
Ray Murray



Mlada Dorotea dneve preživlja bolj v družbi svoje babice kot svojih vrstnikov; je edina skrbnica telesno ostarele, v duhu pa žive babice. Na drugem koncu mesta iz zapora izpustijo shiranega moža, ki komaj še lahko hodi. Zatočišče si poišče v domu za moške v organizaciji Rešilne vojske. Dorotea skuša z moškim vzpostaviti stik, vendar se je ta sprva izogiba. Počasi, počasi se navadita bližine, ki sta jo nekoč očitno dobro poznala, oče in hči. Med tem je Dorotea vsakodnevno v šoli življenja nenadkriljive babice, ki na prvo mesto postavlja vzgojo srca. Čudovito preprosta romanca hčere in očeta v občuteni režiji komaj 22-letnega avtorja, posneta s skromno mini dv tehniko, ki postreže s pristno prisotnostjo ljudi in čustev.

Dorothea, a 17-year-old laundress lives with and takes care of her hundred-year-old grandmother. Her father Eduardo is released from prison and like an aimless ghost ambles through the streets of Buenos-Aires only to end up in the Salvation Army men's hostel. The young woman tries to see him, but he shies away from all contact – he is still in his mental prison. Gradually, however, through a series of silent meetings on a park bench, the barrier begins to crumble. She may now bring him home – time, perhaps, to store the past in the 'black box' of our imagination ...

Po filmu lahko komaj verjameš, da je na njegovem začetku prizor z opicami. Potem se v neverjetno dostopnem dv naturalizmu, ki ne deluje ne dokumentarno ne igrano, ampak preprosto je, odvijte mozaik prizorov iz življenja treh bitij, ki se nazadnje tiho sestavi v zgodbo rehabilitacije razpadle družine. Tri generacije, najstnica Dorotea, babica, za katero skrbi, in iz zapora izpuščeni oče se nazadnje spet znajdejo za skupno mizo, na večerji, ki se izkaže za zadnjo. Igra zbliževanja poteka na več ravneh, vendar v otipljivo pristnih prizorih, ki vzporedno sledijo dvema paroma; babica in Dorotea sta v skrbi druga za drugo samoumevni in neposredni, Dorotea in oče plaha kot nedolžna ljubimca. Ortega spremlja in zлага prizore z neverjetno potrpežljivostjo in občutkom za psihološke detajle, ki jih ne prikazuje z dramtizacijo pač pa z vživetjem. Kot bi pred očmi v resničnosti zaživela tvoja njegova družina.

After the show you can hardly believe that the film opens with a scene with monkeys. Then, in an incredibly accessible DV naturalism, which does not look neither documentary nor acted, but it simply is, unfolds a mosaic of scenes from the life of three beings, scenes that are eventually combined into the story about the rehabilitation of a disintegrated family. Three generations, the teenage girl, Dorotea, the grandmother that the girl takes care of, and the father released from prison, are in the end reunited at a table, for supper, which turns out to be the last one. The game of coming together takes place on multiple levels, but in palpably genuine scenes, which follow parallelly two couples; grandmother and Dorotea are natural and direct in their care for each other, while Dorotea and her father are shy as innocent lovers. Ortega observes and arranges scenes with incredible patience and sense of psychological detail, which he does not convey with dramatisation but rather empathy. As if in reality your his family would come to life before your eyes.
V.Š.



režija/directed by:

Luis Ortega

scenarij/screenplay:

Luis Ortega

fotografija/cinematography:

Luis Ortega

glasba/music:

Leandro Chiappe

montaža/editing:

César Custodio

igrajo/cast:

Dolores Fonzi, Eduardo Couget,
Eugenia Bassi, Silvio Bassi,
Mariano Maradei, Oscar Bangertef

producent/producer:

Chino Fernández

produkcija/production:

Villa Vicio

Estados Unidos 272

Capital Federal, Buenos Aires

tel. 0054 11 4300 6789

e-mail villavicios@ hotmail.com

format/format:

35mm, barvni/colour

dolžina/running time:

81'

prodaja/world sales:

Villa Vicio

Estados Unidos 272

Capital Federal, Buenos Aires

tel. 0054 11 4300 6789

e-mail villavicios@ hotmail.com

distribucija/distribution:

Villa Vicio

festivali, nagrade (izbor)/

festivals, awards (selection):

Mar del Plata Film Festival 2002

(posebna nagrada žirije, posebna
omemba/Special Jury Award, Special
Mention), Mannheim-Heidelberg

2002 (posebna omemba/Special
Mention), San Sebastian 2002,

Fribourgh 2003 (nagrada Don Kihot,

posebna nagrada žirije, E-Changer
Award/Don Quixote Award, Special
Jury Award, E-Changer Award),
Miami 2003 (Best Latin film),
Philadelphia 2003, Hong Kong 2003,
Karlovy Vary 2003

"Vsaki stvari poskušam projicirati umetniško vrednost, zato da
pustim nesmislu manj prostora. Potem ni nič smiselno, vendar ima
vse svojo vrednost." Luis Ortega

*"The making of a film is a mystical experience to me. I try to project
an artistic value on everything so that I leave less room to
nonsense. Then nothing makes sense, but everything has a value."*
Luis Ortega

*"Presenting minimal 'backstory' and eschewing traditional plot
developments, Ortega relies on the simple observation of three
people in a very small world and the specific reality of their daily
lives. Fortunately, his method succeeds, and his film fairly glows
with humanism."* Ray Murray

Luis Ortega

Rojen leta 1980 v Buenos Airesu. Ko je bil star tri leta, se je družina
preselila v Združene države Amerike. V Argentino se je vrnil pri
petnajstih letih in se ogrel za film ter gledališče. Študiral je
filozofijo, scenaristiko in obiskoval filmsko šolo. Scenarij za *Črna
škaflo* je začel pisati pri devetnajstih. Dela tudi v oglaševalstvu.

*Born in 1980, in Buenos Aires. At the age of three, his family
moved to the United States. He returned to Buenos Aires at the age
of 15, at that time that he also became interested in film and theatre.
He studied philosophy, screenwriting and went to film school. At
the age of 19, he started writing the screenplay for Black Box. Also
works for the advertising market.*

filmografija/filmography

2002 Caja Negra/Black Box (Črna škaflo)

KENEDI SE VRAČA DOMOV

KENEDI SE VRAČA KUĆI

KENEDI GOES BACK HOME

Želimir Žilnik

Srbija in Črna Gora/Serbia and Montenegro 2003



režija/directed by:

Želimir Žilnik

scenarij/screenplay:

Želimir Žilnik

fotografija/cinematography:

Miodrag Milošević

montaža/editing:

Marko Cvejić

nastopajo/featuring:

Kenedi Hasani, Denis Ajeti,
Dzemsit Buzoli, Sabaheta Alijević,

Mevlan Alijević

producent/producer:

Želimir Žilnik

produkcija/production:

Terra Film

Futoska 66

SRB-21000 Novi Sad

tel. 00381 1 21 20 992

e-mail: zilnik@ hotmail.com

format/format:

35mm, barvni/colour

dolžina/running time:

78'

prodaja/world sales:

Terra Film

Futoska 66

SRB-21000 Novi Sad

tel. 00381 1 21 20 992

e-mail zilnik@ hotmail.com

distribucija/distribution:

Terra Film

festivali, nagrade (izbor)/

festivals, awards (selection):

Rotterdam 2004, Crossing Europe

(Avstrija/Austria) 2004, Wiesbaden

2004, Pilsen Film Festival

(Češka/Czech Republic) 2004,

Viennale 2003

Romski emigranti, ki so med vojno zapustili nekdanjo Jugoslavijo, so si v zadnjem desetletju obstanek v evropskih državah, med drugim v Nemčiji, povečini zagotovili kot politični begunci. Konec leta 2002 so jih nemške oblasti pričele brez milosti pošiljati nazaj v Srbijo in Črno Goro z obrazložitvijo, da njihov status političnih beguncev ni več legitimen, saj jih doma ne čaka več preganjanje. Čez noč se znajdejo v tako rekoč tuji deželi, oropani premoženja, pravic in zadnjega kančka človeškega dostojanstva. Med njimi so celo romski emigranti druge generacije, ki so se v Nemčiji rodili in se tokrat prvič znajdejo v nekdanji Jugoslaviji.

A film about Yugoslav people who have fled the country in the face of war and have spent more than ten years in Western Europe, both as refugees and as asylum seekers. In the second half of 2002 many of these people, together with their families, were returned to Serbia and Montenegro by EU police who were of the opinion that their reasons for staying in the West were no longer valid. The procedure for sending them back was often rather cruel. Families were collected at night, transported to airports and then on to Belgrade by chartered flights. Having sold their property before fleeing the country, they faced a situation in which living a normal life is almost impossible. The situation is even more dramatic, since many of the children born in the EU speak and write the second language better than their native one. The film follows what happened to several characters and families during the first weeks of their return.

Tega, da bo najnovejši film Želimirja Žilnika prikazan v "prijateljskem" programu na filmskem otoku, se veselim iz več razlogov.

Prvi in najbolj očiten je, da je *Kenedi se vrača domov* poziv državljanom EU. Zato ga preprosto moramo videti. Medtem, ko nam vse od 1. maja dalje izrekajo dobrodošlico ob vstopu v naš novi dom, nam Žilnik pokaže drugačno vračanje domov – prisilno vračanje kot posledico izгона.

Drugi razlog je, da je Isola Cinema festival, usmerjen drugam, h kinematografijam, ki prepogosto ne najdejo prostora na naših platnih. Ta drugam se ne nanaša le na zemljepisno oddaljene celine, temveč tudi na druge znotraj. Na "avtsajderje". Kakršen je tudi Žilnik kot cineast. Žilnik se vešče giblje preko estetskih meja in umetniških predsodkov. Ni presenetljivo, da se je, kar zadeva tematike, vedno počutil "domače" v družbi "tujcev".

Tretji razlog pa je, da nam je v veselje, da lahko povabimo cineaste, za katere je filmsko ustvarjanje način razmišljanja. Njim materialne omejitve nikoli ne predstavljajo resnične ovire. Dajte Žilniku sto metrov filmskega traku in vrnil se bo s filmom. Če ni na voljo traku, mu dajte DV kaseto. Če ni niti tega, mu dajte mikrofona in občinstvo ... "Zanje" je snemanje filmov način bivanja v svetu. Ta pristop je značilen za številne filmske otoke s celin, ki jih Isola Cinema vabi k sebi. V Izoli se bo Želimir Žilnik počutil domače ... med prijatelji.

There are several reasons why I'm happy to see Želimir Žilnik's latest film in the friends programme on the island of cinema. First there is the most obvious one: Kenedi Goes Back Home is an appeal addressed to EU citizens. So we, quite simply, have to see it. While since Labour Day we have been receiving welcoming messages to our new home, Žilnik shows us another kind of homecoming, one that is preceded by expulsion orders.



"Film govori z močnim glasom, ki bi ga morali slišati vsi družbeno angažirani skrbniki." Deborah Young, *Crossing Europe*

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Second: Isola Cinema is a festival that points in the other direction, towards cinemas that remain all too often invisible on our screens. This other direction is not only referring to geographically remote continents, but also towards the others within. Towards the "outsiders". As a filmmaker Žilnik is an "outsider". He moves smoothly beyond aesthetic borders and artistic prejudice. No surprise that when it comes to subject matter he has always felt "at home" in the company of "strangers".

Third: it's a pleasure to invite filmmakers who approach film as a way of thinking. To them material limitations are never a real obstacle. Give Žilnik a hundred meters of filmstock and he'll come back with a film. If no film is available, just give him a DV tape. If even that is out of reach: give him a microphone and an audience... To "them" filming is as a way of being in the world. It's an approach which is so characteristic on the many islands of cinema from the continents Isola Cinema is inviting.

In Izola Želimir Žilnik will feel at home ... amongst friends.

Koen Van Daele

"Ko pogledate tisto, kar se pogosto imenuje politični ali provokativni film, je v mnogih primerih to reakcija *post festum* – po štirih, petih letih. Ali ni komično, da se je v domači kinematografiji šele leta 1998 zacelo ukvarjati s protivojno tematiko. Podobno je tudi s temo *Kenedija*: temo smo opazili in če bi najprej začeli zbirati sredstva doma in v tujini, bi bil film posnet čez tri ali štiri leta. Metodologija, za katero smo se odločili – preprosta produkcija, majhna ekipa, majhni finančni vložki – daje prostor svobodi in hitremu odzivu." Želimir Žilnik

"V Srbiji ni nobenega drugega avtorja, ki bi tako dosledno in tako dolgo časa vztrajal pri ideji socialnega in političnega filma kakor Želimir Žilnik. Z uporabo posebne režijske metode, zasnovane na sodelovanju z akterji filma in njihovi privolitvi, da v dokumentarnem filmu nastopajo kot igralci, pripravljeni na umetniške ekshibicije, je Žilnik ustvaril igro polno živosti, ki zasmehuje vsak poskus vkalupljanja ljudi s strani oblasti."

Aleksandar Saša Radojević

Želimir Žilnik

Rodi se leta 1942 v Nišu. Med študijem prava se navduši za amaterski film, profesionalno pa se s filmom prične ukvarjati konec šestdesetih let. Sprva kot avtor serije prodornih dokumentarnih del nato pa razvpitega *Zgodnja dela*, ki leta 1969 odnese berlinskega zlatega medveda. V začetku sedemdesetih let Žilnik kot eden prvoborcev jugoslovanskega 'črnega filma' pri oblasteh ni zapisan najbolje, zato je prisiljen iskati priložnosti v Nemčiji, kjer pa se mu ne godi dosti bolje. Vrne se domov, kjer režira nekaj gledaliških

iger, nato pa se udomači na televiziji in artikulira svoj edinstveni slog doku-fikcije. V osemdesetih in devetdesetih podpiše serijo filmov, ki poleg nezmanjšane kritičnosti anticipirajo tudi politično dezintegracijo Jugoslavije in porast etničnih šovinizmov (*Druga generacija*; *Lepe žene hodijo skozi mesto*; *Tako se je kalilo jeklo*; *Dupe od mramora*). V poslednjih letih Miloševićevega režima je Žilnik angažiran na vseh frontah, kot brezkompromisni kronist, protirežimski aktivist in mentor mladim avtorjem. Po kataklizmi Jugoslavije pa Žilnik ne počiva na lovorikah, temveč s svojo izjemno energijo znova dokazuje, da je dokumentarizem praksa, ki ne pozna političnih meja. Zadnja dela, ki nastajajo v mednarodnih koprodukcijah so tako posvečena evropskim marginalcem, ki ostajajo zunaj meja obljubljenе Evrope; ekonomskim migrantom ter Romom.

Born in 1942, Niš. Has been making films since the 1960s. After spending some time living in other countries, he returned to Yugoslavia, where he directed plays and docu-dramas. In 1993 he founded the Teresianum production company and made video and television productions for B 92, the most independent radio and television station in Belgrade.

filmografija(izbor)/filmography(selection):

- 1967 Žurnal o omladini na selu, zimi (Tednik o mladini na vasi pozimi)
- 1967 Pioniri maleni, mi smo vojska prava, svakog dana nicemo, ko zelena trava (Pionirji mali, mi smo vojska prava, vsak dan rastemo, kot zelena trava)
- 1967 Laku noć Snjuka
- 1968 Nezaposleni ljudi (Brezposelni)
- 1969 Rani radovi (Zgodnja dela)
- 1969 Lipanjska gibanja (Julijska gibanja)
- 1971 Crni film (Črni film)
- 1971 Žene dolaze
- 1973 Ustanak u Jasku (Vstaja v Jasku)
- 1976 Abschied
- 1983 Druga generacija
- 1986 Lijepa žena prolaze kroz grad (Lepe žene hodijo skozi mesto)
- 1988 Tako se kalio čelik (Tako se je kalilo jeklo)
- 1988 Bruklin i Gusinje (Brooklyn in Gusinje)
- 1989 1995 Dupe od mramora (Marmornata rit)
- 1994 Tito po drugi put među Srbima (Tito drugič med Srbi)
- 1997 Do jaja (Do jajc)
- 1999 Kud plovi ovaj brod/Wunderlust (Kam pluje ta ladja)
- 2001 Fortress Europe (Trdnjava Evropa)
- 2003 Kenedi se vraća kući (Kenedi se vraća domov)



ZVOKI BRAZILIJE

MORO NO BRASIL

SOUND OF BRAZIL

Mika Kaurismäki

Nemčija, Brazilija, Finska/Germany, Brazil, Finland 2002

Zvoki Brazilije je glasbeni *road movie*, dokumentarni film o raznolikosti brazilske glasbe. V filmu je zajetih 4.000 km poti s postanki v Pernambuci, Bahii in Rio de Janeiru, treh brazilskih državah, ki simbolizirajo raznolikost glasbenih stilov kot so frevo, maracatu, coco, embolada, forro in samba. Mika, ki je med svojim 12-letnim bivanjem v Braziliji dodobra spoznal to deželo, na svoji poti odkriva lokalno, popularno kulturo, spoznava glasbenike, pevce, plesalce z različnimi stili. Pokaže jih, kakršni so, in jim da priložnost, da govorijo za sebe skozi ritem in besedila pesmi, ki jih pojejo ...

Sound of Brazil is a musical road movie, a documentary about the diversity of Brazilian music which covers 4000 km, with stopovers in Pernambuco, Bahia and Rio de Janeiro, three Brazilian states which symbolise the diversity of music styles with Frevo, Maracatu, Coco, Embolada, Forro and Samba. Mika, having got to know Brazil well during more than 12 years, discovers local, popular culture, meets musicians, singers, dancers with diversity of styles – he shows people as they are and gives gives them the opportunity to speak for themselves, through their rhythms and lyrics of their songs.

Tako je to bilo: v zadnjih letih sem obiskal precej filmskih festivalov po celem planetu. Sčasoma sem postal tako "fin", da sem začel ignorirati večje, etablirane (in praviloma dolgočasne) festivale in sem se usmeril v odkrivanje manjših, posebnih, drugačnih ... Eden je bil, ki me je še posebej privlačil – slišal sem govorice o majhnem kraju na severu Finske, že v polarnem krogu, ki v času polarnega dneva gosti kulturni "Midnight Sun Film Festival". No, in potem se je zgodilo, da sem enega lepega večera v São Paulu popival z možakarjem iz Finske. Dobro sva se razumela, kot se lahko dobro razumeta samo Finec in Slovenec. Sčasoma sem mu omenil svojo veliko željo glede nekega majhnega filmskega festivalčka na Laponskem, ki bi se ga rad udeležil. Finec je nekaj časa v tišini zrl vame, potem pa izustil: "Ampak jaz sem ustanovitelj tega festivala." Tako sem spoznal Miko Kaurismäkija, bil seveda njegov gost na festivalu, pa zatem še v njegovih dveh barih v Helsinkih, in tako je slovit Mik Kaurismäki zdaj naš gost tu, v Izoli. "So it goes," bi rekel Kurt Vonnegut. Aja, kar se tiče njegovega filma *Zvoki Brazilije* ... sploh ga še nisem videl ... zato pa imamo Kino Otok, a ne?

This is how it was: over the last years I have visited quite a few film festivals all over the planet. With time I became so "choosy" that I started ignoring big, established (and, as a rule, boring) festivals and began discovering smaller, special, different ones. There was

one that particularly attracted me – I had heard people talk about a small place in northern Finland, within the polar circle, which during the polar day period hosts the cult "Midnight Sun Film Festival".

And then it happened that one fine evening in São Paulo I was drinking with a chap from Finland. We got along quite well, like only a Finn and a Slovene can.

After some time I mentioned to him my big wish about a small film festival in Lapland that I would like to attend.

The Finn silently stared at me for some time and then he uttered: But I'm the founder of that festival!

That's how I met Mika Kaurismäki, was then his guest at the festival and later also in his two bars in Helsinki, and that is how the famous Mika Kaurismäki is now our guest here in Izola. So it goes, as Kurt Vonnegut would put it.

By the way, as for his film Sound of Brazil ... I haven't seen it yet ... but that's why we have Kino Otok, right?

Jan Cvitkovič

"Ta film ima zelo osebno noto, saj sem se odločil, da po 10 letih življenja in potovanja po Braziliji pokažem tisto, kar imam najraje. Zgodovino Brazilije sem skušal povedati skozi glasbo, zato sem začel z Indijanci, nadaljeval z afriškimi in portugalskimi vplivi ter končal s funkcom. Torej, opisal sem malo zgodovine, vendar pa nisem uporabil nobenih arhivskih posnetkov – vsi umetniki, ki jih vidite na platnu, so živi in še vedno ustvarjajo. Seveda v filmu nastopa nekaj znanih oseb iz tamkajšnjega okolja, vendar to niso zvezde. Pomembne so korenine. V filmu sem želel prikazati Brazilijo kot talilni lonec kultur, kar tudi je in delčke življenja Brazilcev." Mika Kaurismäki

"I decided I would show what I like a lot – having lived and traveled in Brazil for 10 years – so it's a very personal point of view. It tries to tell the history of Brazil through music, so it begins with the Indians, and goes on to the Portuguese and African influences, and ends with funk. So, it's a bit of a history, but there's no stock footage – all of the artists are alive and working. Of course, there are a couple of fairly famous people there, but they're not superstars. It's about roots. It's kind of a melting pot of cultures, so I try to show this, a slice of life of the Brazilian people." Mika Kaurismäki

režija/directed by:

Mika Kaurismäki

scenarij/screenplay:

Mika Kaurismäki

prilagoditev scenarija/**screenplay adaptation:**

Mika Kaurismäki, George Moura

fotografija/cinematography:

Jacques Cheuiche

montaža/editing:

Karen Harley

zvok/sound:

Uwe Dresch, Robert Faus,

Cristiano Maciel

nastopajo/featuring:

Grupo Fleétwxya, Children Fulni-ô,
Grupo Fethxa, Setka, Band Fulni-ô,
Tavares da Gaita, João do Pifano,
Silvério Pessoa, Banda de Pifanos de
Caruaru, Jacinto Silva, Cambina
Brasileira, Maracatus Rurais de
Pernambucum, Mestre Salustiano,
Antônio and Gabriel Nôbrega, Zé
Neguinho do Coco, Caju and
Castanha, Daruê Malungo, Majê
Molê, Afoxé Alafin Oyô, Afoxé
Oxum Pandá, Grupo Cultural
Bagunçaço, Margareth Menezes,
Walter Alfaiate, Seu Jorge, Gabriel

Moura, Dona Zélia, Velha Guarda da

Mangueira, Quincas, Ivo Meirelles,

Funk 'n Lata, Zenith

izvršni producent/executive**producer:**

Hans Robert Eisenhauer (arte)

producent/producer:

Phoebe Clarke

koproducenti/co-producers:Frank Scharf, Joachim Ortmanns,
Mika Kaurismäki**produkcija/production:**

Magnatel Tv Programmvertriebs-und
Produktions GmbH
Grabenstraße 25 D-76534

Baden-Baden

P.O. Box 11 01 38

D-76487 Baden-Baden

tel. 0049 7223 9693 0

faks 0049 7223 9693 30

e-mail office@ magnatel.com

format/format:

35mm, barvni/colour

dolžina/running time:

105'

festivali, nagrade (izbor)/**festivals, awards (selection):**

2002 Wine Country Film Festival

Awards (najboljši dokumentarni film,

nagrada David L Wolper/Grand Prize:

Best Documentary David L Wolper

Prize



"Mika Kaurismäki je ustvaril film o popularni glasbi v Braziliji, o sambi in sorodnih ritmih. Vsi tisti, ki imajo ušesa, bi si ga definitivno morali pogledati!" Otto Jägersberg

Mika Kaurismäki

Rodil se je leta 1955 na Finskem. Po končani srednji šoli je delal kot pleskar hiš in stanovanj v malem mestecu Kuusankoski na jugovzhodnem delu Finske. V letih 1977–1981 je študiral film v Münchnu na Visoki šoli za film in televizijo in leta 1980 na Finskem posnel svoj diplomski film *Lažnivec*. Njegov mlaši brat, ki je takrat študiral novinarstvo, je v filmu igral glavno vlogo in sodeloval kot koscenarist. Tako Mika kot Aki sta začela producirati filme preko lastnih produkcijskih hiš. Mika je leta 1987 ustanovil produkcijsko hišo Marianna Films katere prva neodvisna produkcija je bil večkrat nagrajen film *Zombie in vlak duhov* (1991). Leta 1994 se je Mika vrnil v brazilsko džunglo in skupaj s Samuelom Fullerm in Jimom Jarmuschem posnel celovečerni dokumentarec *Tigrero – film, ki ni bil nikoli posnet*. Film je bil nagrajen z International Critics' Award na Berlinskem filmskem festivalu leta 1994. V teku 90-ih let je Mika vzpostavil svojo bazo ter drugi dom v Rio de Janeiru in se začel posvečati mednarodnim koprodukcijam. Njegova doslej največja produkcija je komedija *V Los Angelesu brez zemljevida* (1998), z Davidom Tennantom, July Deppy, Vincentom Gallom, Johnnyjem Deppom, idr. Novo tisočletje se je za Miko začelo s produkcijo filma *Zvoki Brazilije* (2002), opaženim in pohvalnim dokumentarcem o brazilski glasbi. Leta 2003 je sodeloval pri ustanovitvi produkcijske hiše Stamina Media GmbH v Nemčiji z namenom, da bi posnel in produciral film *Honey Baby*.

Mika Kaurismäki was born in September 1955 in Finland. After the high school he used to work as a painter of houses and apartments in a small town of Kuusankoski in the Southeastern part of Finland. He studied cinema in Munich, Germany (Hochschule für Film und Fernsehen) between 1977–1981 and made his diploma film The Liar in 1980 in Finland. His younger brother Aki Kaurismäki, then a student of journalism, played the main role and also co-wrote the screenplay. Both Mika and Aki started to produce their films through their own production companies. Mika founded Marianna Films in 1987 and its first independent production was the award winning Zombie and the Ghost Train (1991). In 1994 Mika returned to the Brazilian jungle with Samuel Fuller and Jim Jarmusch and made the feature length documentary Tigrero – a film that was never made. The film was awarded the International Critics' Award at the Berlin Film Festival in 1994. In the course of the 90's Mika established his base and second home in Rio de Janeiro and started to concentrate more in international co-productions. His biggest production so far is the comedy LA Without a Map (1998), with

David Tennant, Julie Delpy, Vincent Gallo, Johnny Depp, James Le Gros, Anouk Aimee, Joe Dallesandro etc. The new millenium started for Mika with the production of Sound of Brazil (2002), the praised documentary of Brazilian music. In 2003 he co-founded the production company Stamina Media GmbH in Germany in order to produce Honey Baby.

filmografija (izbor)/filmography (selection):

1981 Valehtelija/The Liar (Lažnivec)

1982 Arvottomat/The Worthless (Ničvredneži)

1984 Klaani – tarina Sammakkoitten suvusta/The Clan – Tale Of The Frogs (Klan – Zgodba o družini Žaba)

1985 Rosso

1987 Helsinki Napoli – All Night Long (Helsinki Napoli)

1989 Papentähti/Paper Star, Cha Cha Cha (Papirnata zvezda)

1990 Amazon (Amazonka)

1991 Zombi ja kummitusjuna/Zombie And The Ghost Train (Zombi in vlak duhov)

1993 The Last Border (Poslednja meja)

1994 Tigrero – elokuva joka ei valmistunut/Tigrero – A Film That Was Never Made (Tigrero – film, ki ni bil nikoli posnet)

1995 Hälytystila/Condition Red (Rdeči alarm)

1998 Los Angeles Without A Map (V Los Angelesu brez zemljevida)

1999 Highway Society (Potujoča družba)

2002 Moro No Brasil/The Sound of Brazil (Zvoki Brazilije)

2003 Honey Baby (in post-production/v postprodukciji)

"Mika Kaurismäki has created a film about popular music in Brazil, about Samba and related rhythms. All those who have ears to hear should definitely go and see it!"
Otto Jägersberg



HVALA ZA ČOKOLADO

MERCI POUR LE CHOCOLAT

NIGHTCAP

Claude Chabrol

Francija/France 2000

Direktorica švicarske tovarne čokolade se ponovno poroči z moškim, koncertnim pianistom, s katerim je bila za kratek čas poročena že pred osemnajstimi leti. V vmesnem času se je moški ponovno poročil in po ženini smrti sam vzgajal sina, za katerega se govori, da so ga ob rojstvu skoraj zamenjali za nekega drugega otroka. Ta otrok, deklica, je danes nadarjena pianistka, ki med raziskovanjem svoje motne preteklosti odkriva nove in nove skrivnosti ...

Andre Polonski, a virtuoso pianist, and Mika marry for the second time in Lausanne, years after their first, very brief union. In the meantime, Andre had married Lisabeth who gave him a son, Guillaume. On the day of his sixth birthday, while the family was staying with Mika in Switzerland, Lisbeth died in a car accident. Young Jeanne, who is preparing the Budapest piano competition, happens to learn that she was almost switched on the day of her birth with Guillaume Polonski. In her quest for her origins and a mentor, Jeanne enters the Polonski family that is not her own ...

Od vseh bodočih režiserjev izpod okrilja *Cahiers du cinéma*, ki so se v petdesetih sukali okrog Hitchcocka, se je Claude Chabrol od mojstra naučil največ. *Hvala za čokolado* se v tej luči od prvega do zadnjega prizora lahko bere (tudi) kot posvetilo nekdanjemu učitelju, križano s stalnim chabrolovskim norčevanjem iz buržoaznih vrednot in načina življenja. Hitchcock svoj nemara najbolj razvpit film *Psiho* zaključí z antologijskim prizorom. Ko so vse skrivnosti pojasnjene in živce parajoč suspenz pogašen, se kamera ne ugasne, temveč obvisi na naslovnem protagonistu, krvoločnem Normanu Batesu, ki negiben sedi na stolu. Prvo nelagodje se porodi iz dejstva, da smo v sicer prazni sobi skupaj z njim sami. Kamera nato leze na obraz blazneža, ki počasi dviguje pogled, s katerim smo se naposled prisiljeni soočiti, medtem ko v ozadju poslušamo zlovešče "materino" mrmranje o njenem sinčku, ki niti muhi ne bi storil nič slabega. V tem trenutku smo se prisiljeni potopiti v neko čisto novo dimenzijo psihološke srhljivosti, ki za razliko od prejšnjih igrice mačke z mišmi obljublja, da bomo iz nje težko splavali še dolgo potem, ko bodo luči v dvorani prižgane. *Hvala za čokolado* se zaključí s praktično identičnim prizorom; Chabrolov presežek tiči v dejstvu, da je isti – mogoče celo bolj poguben – učinek tokrat dosežen z znatno bolj okrnjenimi (izčiščenimi) izraznimi sredstvi. Na stolu sama, tiha in mirna, obsedi glavna junakinja Marie Claire 'Mika' Muller, kamera navidez naključno drsi prek njenega obraza, namesto kakšnega grozovitega mrmranja slišimo samo blage klavirske zvoke, Chabrol pa ravnodušno prek celega prizora pusti teči celo zaključno špico. In če me spomin ne vara, nas tudi lepa Isabelle v nekem trenutku pogleda naravnost v oči.

Of all future directors who wrote for Cahiers du cinéma and who in the 1950's revolved around Hitchcock, Claude Chabrol picked up the most from their master. In that light, Nightcap can be seen also as an homage to the former teacher, crossed with Chabrol's constant ridiculing of bourgeois values and way of life. Hitchcock ends his perhaps most notorious film, Psycho, with a memorable scene. When all the mysteries have been explained and the nerve-racking suspense has been quenched, the camera does not turn off, but instead it lingers on the main protagonist, the bloodthirsty Norman Bates, who is sitting motionless in a chair. The first uneasiness arises from the fact that we are alone with him in the room. Then, the camera crawls onto the face of the maniac, who in turn is slowly raising his eyes, which we are eventually forced to meet, while in the background we are listening to "mother's" ominous muttering about her little son not being able to hurt a fly. At that point we are forced to enter a completely new dimension of psychological horror, which, unlike previous cat and mice games, promises that we will have difficulty getting rid of it long after the lights in the theatre have been turned on. Nightcap ends with a virtually identical scene, only that Chabrol achieves the same – and perhaps even more devastating – effect with much more curtailed (purified) means of expression. The main protagonist, Marie-Claire 'Mika' Muller, remains sitting in a chair alone, quiet and calm; the camera glides across her face apparently at random; instead of some terrifying muttering we hear only sweet piano sounds; and Chabrol, impassible, lets running the entire closing credits throughout the scene. And, if my memory serves me correctly, at one point the beautiful Isabelle looks us straight in the eyes as well.

Jurij Meden



režija/directed by:

Claude Chabrol

scenarij/screenplay:

Claude Chabrol

Caroline Eliacheff

po romanu/based on a**novel by:**

Charlotte Armstrong

fotografija/cinematography:

Renato Berta

glasba/music:

Matthieu Chabrol

montaža/editing:

Monique Fardoulis

zvok/sound:

Jean-Pierre Duret

igrajo/cast:

Isabelle Huppert, Jacques Dutronc,

Anna Mougllalis, Rodolphe Pauly,

Brigitte Catillon, Michel Robin,

Mathieu Simonet

producent/producer:

Marin Karmitz

produkcija/production:

MK2 Productions

55 rue Traversière

Paris 75012

Francija

tel. 00 33 1 44 67 30 00

faks 0033 1 43 41 32 30

e-mail sales@ mk2.com

koprodukcija/co-production:

France 2 Cinema

format/format:

35mm, barvni/colour

dolžina/running time:

99'

prodaja/world sales:

MK2 Productions

55 rue Traversière

Paris 75012

Francija

tel. 0033 1 44 67 30 00

faks 0033 1 43 41 32 30

e-mail sales@ mk2.com

distribucija/distribution:

MK2 Diffusion

festivali, nagrade (izbor)/**festivals, awards (selection):**

Benetke/Venice 2001, Montreal 2000

(najboljša igralka/Best actress),

Atene 2001, Istanbul 2001,

Rotterdam 2001, Toronto 2000,

Lumiere Awards 2001 (najboljša

igralka/Best actress)

"Prizori Isabelle Huppert z Anno Mougllalis, ki igra Jeanne, mlado študentko glasbe, katera se spoprijatelji z Mikinim možem, so eden najprepričljivših dokazov teze, da se Chabrolov imaginarij vrti okrog enigmatičnih in (do)končno raztelesenih ženskih protagonistk. Film deluje že domala klavstrofobično, kar se kaže na dva načina: na eni strani imamo številne in zelo močne velike plane obrazov, ki napeljujejo na emocionalno napetost, na nevarna in kompleksna razmerja med družinskimi člani, na drugi pa zunanji svet – z zasebni prizori protagonistov, poslovnimi sestanki – ki spet ponujajo kaj malo prostora za uteho."

Keith Reader, *Sight and Sound*

"The academic Guy Austin recently pointed out how 'enigmatic and ultimately disembodied female protagonists' are a key element in Chabrol's cinema, and Huppert's scenes with Anna Mougllalis, who plays Jeanne, the music student who befriends Mika's pianist husband, are the most recent – and among the most powerful – instances of this. The film's claustrophobia thus reveals itself as double-edged. On the one hand, the number and intensity of the facial close-ups suggests the emotional tightening of fraught, complex family relationships; on the other, the world outside – at a private view, a board meeting – offers scarcely any sense of spatial respite." Keith Reader, *Sight and Sound*

Prvi veliki nastop muze novega francoskega filma
Anne Mougllalis.

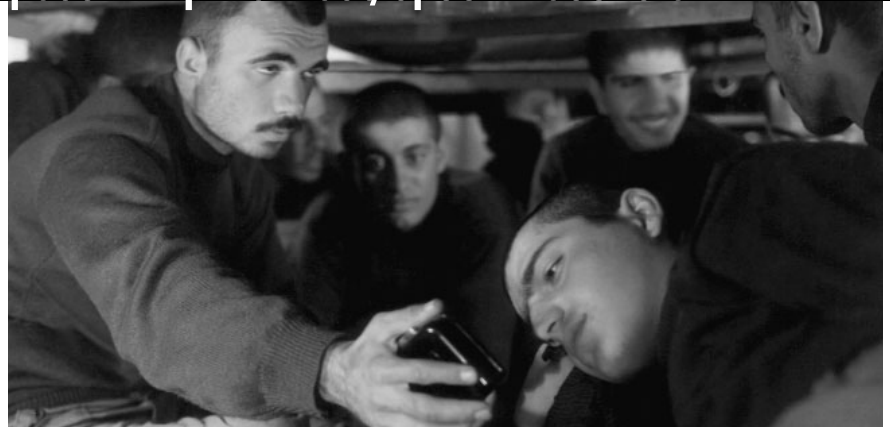
PISMA V VETRU

NAMEHAYE BAAD

LETTERS IN THE WIND

Ali-Reza Amini

Iran/Iran 2002

**režija/directed by:**

Ali-Reza Amini

scenarij/screenplay:

Ali-Reza Amini, Keivan Nakhaie

fotografija/cinematography:

Bayam Fazli

montaža/editing:

Ali-Reza Amini, Behnaz Nourollahi

zvok/sound:

Mohammad-Reza Yousefi,

Mohammad-Reza Delpak

glasba/music:

Mohammad Reza Delpak

igrajo/cast:

Mohammad Taghi Hashemi,

Faramarz Hashemzadeh

producent/producer:

Habibollah Kasesaz

produkcija/production:

Sheherazad Media International

2, 3rd Sarvestan, Pasdaran Ave,

Shariat St,

Tehran, 16619, Iran.

tel. 0098 21 285 8962

faks 0098 21 285 8962

www.smediaint.com

format/format:

35mm, barvni/colour

dolžina/running time:

76'

prodaja/sales:

Sheherazad Media International

festivali, nagrade (izbor)/**festivals, awards (selection):**

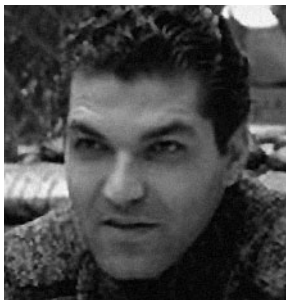
Toronto, Canada 2002, Miami 2003

Beograd/Belgrad Fest 2003,

Brisbane 2003 (posebno priznanje

žirije/Jury Special Mention), Locarno

2003, Edinburgh 2003



Izkušnje, ki jih doživlja skupina vojakov, večinoma nepismenih mladeničev s podeželja, so precej težje, kot so pričakovali, ko so začeli dveletno služenje vojaškega roka. Urijo jih s kaznijo. V ledenih zimskih razmerah se vojaki gorske baze vsak dan soočajo s strogimi vajami in ostro disciplino. V sobi s skupnimi ležišči doživljajo redke trenutke zasebnosti in sproščenosti, izmenjujejo si šale in hrepenenje po stiku z domom in s svojimi bližnjimi. Sramežljivi Taghi se s Faramarzem spoprijatelji že prvi dan, ker ju doleti ista kazen. Razkrije mu skrivnost, ki se kmalu razširi med vojake: na majhnem kasetofonu, ki ga je pretihotapil ob prihodu, mu predvaja posnetek ženskega glasu. Ko mu dovolijo 24-urni izlet v Teheran, v katerem še ni bil nikoli, Taghijevi sostanovalci na kaseto posnamejo sporočila, ki naj bi jih predvajal njihovim družinam. Po prihodu v glavno mesto Taghi pokliče družine vojakov in jim po telefonu predvaja posneta sporočila. Med iskanjem naslova, kjer naj bi stricu nekega vojaka predal pismo, se Taghi v mestu izgubi in ga zapeljejo dekleta. Prevzet od zvokov velemesta, snema mestni hrup, glasbo na ulicah in glasove, da bi lahko vse, kar sreča na poti, po vrnitvi delil z drugimi vojaki

The experiences of a group of army conscripts, mostly illiterate young men from the provinces, are much harder than expected when they were going to join the army for two years. Their training is punishing: a daily grind of rigorous exercise and harsh discipline, conducted in the icy conditions of a mountain base in winter. Back in their barracks, in rare but relaxed moments of privacy, they swap jokes and yearn for contact with their loved ones back home. Taghi, a shy soldier, makes friends with Faramarz on his first day as they get the same punishment. Taghi show him his secret which spreads fast among the soldiers: a small tape recorder he smuggled in on his arrival with a recording of a female voice. When he is granted a 24 hour furlough to Tehran – a city he's never

visited before – Taghi's roommates record various messages for him to transmit to their families. Once he arrives in the capital, he calls the relevant families and plays for them the messages over the phone. When trying to find the address of a fellow soldier's uncle, he gets lost in the city and is distracted by the girls. Overwhelmed by the sounds of the metropolis, he records the noise of the city, street music and voices he meets on the way for his fellow soldiers to share when he gets back to the barracks.

Od Irancev lahko pričakujemo vse, nenazadnje tudi lirčno pripoved o služenju vojaškega roka, vendar je Aminijeva filmska poezija v vojašnici presenečenje. Čeprav skoraj brez dialoga in brez dramatizacije, je to ena najbolj nazornih izpovedi notranjega življenja mladih uniformirancev, človeka nasploh. In neprisiljena lekcija o tem, kako človeški duh zlahka prehaja meje, zlasti tiste banalne, ki jih postavlja družbena regulativa. Obenem so *Pisma v vetru* tudi lepa filmska lekcija, kako zvok narekuje podobe in kako podobe prehajajo v zvok. Zvok je pripoved in vsaka beseda je neskončnost.

We can expect anything from Iranians, even a lyrical story about military service, but Amini's cinematic poetry within barracks is a surprise. Although it is almost without dialogues and dramatisation, the film is one of the clearest portrayals of the inner life of young recruits, of man in general. And an unaffected lesson about how human spirit can easily cross boundaries, especially the banal ones, set by social rules. At the same time, Letters in the Wind is also a beautiful cinematic lesson on how sound dictates images and how images turn into sound. Sound is narration and every word is infinity.

V.Š.

"V sodobnih družbenih okoliščinah je vse tako ali drugače izgubilo smisel in zdi se, da lahko ljudem pomagajo najti smisel v stvareh le izjemne razmere. V mojem filmu je nekaj posameznikov postavljenih v posebne razmere, ki obljublajo nove izkušnje. S poslušanjem zvokov in poskusom njihove vizualizacije zanje beseda zvok pridobi pomen in življenje lahko vidijo v novi luči." Ali-Reza Amini

"Under contemporary social conditions, everything has lost meaning, in one way or another, and it seems that only exceptional circumstances can help give meaning to things. In my film, several individuals are put into special circumstances which promise new experiences. For them, the word 'sound' acquires a meaning, by listening to these sounds and trying to visualise them, they begin to see life in a new light." Ali-Reza Amini

"Zasliši se ženski glas in za vedno se vse spremeni. To se zgodi vojakom v vojašnici blizu Teherana. Pravkar so prispeli, pripravljeni na služenje vojaškega roka, vsi presrečni, da zapuščajo svoje oddaljene vasi in obiščejo prestolnico, kot jim je bilo obljubljeno. Toda vojska zahteva svoje in kmalu odžene lahkomiselnost. Ob neskončnih vajah v vsakem vremenu in dnevnih utrujajočih dolžnostih med njimi vlada dolgčas. Iz skoraj katatoničnega stanja jih prebudi ženski glas na posnetku s kasete vojaka Taghija, najbolj sramežljivega med njimi. Kdo je ta ženska? Pravzaprav ni pomembno. Postane skrivnost in objekt poželenja, kasetnik pa nepričakovan povod za stik s svetom zunaj. Ko dobi Taghi prost dan za izlet v Teheran, njegovi tovariši posnamejo sporočilo za sporočilom, da bi jih mladenič lahko predvajal njihovim družinam iz telefonske govornice. Taghi tava po Teheranu, snema zvok mesta, ukrade delčke pogovorov, posebej med mladimi dekleti, za katere želi, da bi jih vsi slišali, ko se vrne. Besede postanejo podobe, fraze kot bežeče iluminacije. Po razkritju jih oficirji nadlegujejo s predvajanjem kasete. V dokumentarnem stilu, ki obnavlja živahen realizem sodobne iranske kinematografije, je film *Pisma v vetru* odmev na subtilne filme Abbasa Kiarostamija in Mohsena Makmalbafa, ne le v svojem pristopu do vsakdanjega življenja, temveč tudi in predvsem v svoji alegoriji odpora proti prekomerni avtoriteti. Film se je soočal s cenzuro v Iranu. Iranski filmski ustvarjalec Mamad Ghassemi je ob tem pripomnil, da je 'irska vlada policijski vojaški režim, ki zlorablja religijo za opijanje ljudi'." Locarno 2003

"A woman's voice is heard, and everything changes forever. This is what happens to the soldiers in a military camp close to Tehran. They have just arrived, ready to do their military service, all too happy to leave their distant village behind them, to visit the capital, as has been promised. But the army makes demands that soon drive away such carefree attitudes. Between the interminable exercises, regardless of the climate and the daily fatigue duties, boredom reigns. Then a female voice awakes them from their near-catatonic state. A recorded voice is circulated on cassette by the shyest amongst them, Taghi. Who is this woman? It doesn't really matter. She becomes a mystery and an object of desire, and the cassette player an unexpected conduit for contact with the outside. When Taghi gets a day's leave to go to Tehran, his comrades record message after message that the young man is supposed to phone through to their families from a public phone box. In Tehran, Taghi wanders around, records the sounds of the town, snatches of conversations, especially those of young girls, which he hastens to have everyone listen to when he gets back. The words become images, the phrases like ephemeral letters. When they find out, the officers bully the recruits as the cassette plays. In a documentary style which recalls the lively realism of contemporary Iranian cinema, Namehaye Baad echoes the subtle films of Abbas Kiarostami and Mohsen Makmalbaf, not only in its approach to everyday life, but also and above all in its allegory of resistance to excessive authority. The film encountered censorship problems in Iran. Iranian filmmaker Mamad Ghassemi comments that 'Iran's government is a police military regime which chooses religion to muzzle the people.'" Locarno 2003

Ali-Reza Amini

glej strani 12 in 13/see pages 12 and 13

ANIMACIJA JUŽNA KOREJA

ANIMATION FROM SOUTH KOREA

44

Animirani filmi Južne Koreje – svež avtorski pristop

V sedemdesetih je imel animirani film v Južni Koreji močno podporo lokalnih gledalcev, vendar pa je v osemdesetih sledil preobrat, ko je upadla kreativnost in so akcijski filmi začeli postajati močna konkurenca animaciji. Po olimpijskih igrah v Seulu leta 1988 in v začetku devetdesetih je korejsko družbo zajel nov val energije. Različne ideje s področja kulture in umetnosti, ki so bile dolgo zatirane zaradi avtoritarnega vojaškega režima, so bile za demokratično vladno bolj sprejemljive. Zaradi novega načina vladanja so lahko velike družbe, kot sta Samsung in Hyundai, hitro vstopile v filmsko industrijo. Risanke in animacija so ponovno pridobile svoj nekdanji pomen in se spet razširile med gledalci. V devetdesetih je nastal novi val animiranih filmov, ki je, podprt z veliko oglaševanja, želel pomladiti industrijo. Prvo večje delo iz te skupine, *Moja lepa deklica Mari* (My Beautiful Girl, Mari) režiserja Sung-Gang Leeja, se odlikuje po izjemni grafiki, mogočni glasbeni podlagi in glasovih, ki so jih posodili mnogi znani korejski igralci. Čeprav je bil izkupiček filma ob izidu januarja 2002 majhen, je začrtal novo pot za korejski animirani film. Pokazal je, da animacija ni več samo zabava za otroke. Istočasno je korejska vlada spoznala pomembnost podpiranja domače filmske industrije, ki lahko le tako bolje konkurira na svetovnem trgu, in presodila, da bi lahko animacija postala strateška veja filmske industrije v prihodnosti. Svojo politiko je počasi začela tudi udejanjati in od takrat dalje so se zgodile velike spremembe na področju animiranega filma. Ne samo, da je bil leta 1995 ustanovljen Mednarodni filmski festival animiranega filma v Seulu, ampak so ustanovili tudi mnoge programe in organizacije za podporo produkcije, regionalne infrastrukture, sistemov za izobraževanje talentov itd. Prihodnost korejske animacije je živahna. Vzrok je odpiranje novih oddelkov animacije na univerzah, ki se širijo od leta 1995. Leta 1999 je bila ustanovljena Korejska akademija animacijskih umetnosti z namenom promocije razvoja animiranega filma v Koreji. Danes študentje posnamejo več kot 200 kratkih animiranih filmov na leto. Ti filmi potujejo na različne filmske festivale v Koreji in predvsem po celem svetu. Vedno znova poskušajo zarisati nove meje animacije, čeprav je delo zaradi nenehnega spreminjanja okolja produkcije v tem času nepredvidljivo. S svojo strastjo do dela na animiranem filmu so prav študentje naredili velike spremembe v kvaliteti trga ter na področju interneta in digitalne animacije. Festival Isola Cinema – Kino Otok predstavlja izbor devetih animiranih filmov korejskih avtorjev, ki so nastali od leta 2000 do leta 2003 in predstavljajo tako različne avtorske poetike, kakor tudi različne animacijske tehnike. Izolski festival se tako že prvo leto postavlja ob bok Mednarodnemu festivalu animiranega filma v francoskem Annecyju, ki se bo letos od 7. do 12. junija s posebnim programom kratkometražnih in celovečernih animiranih filmov poklonil prav Južni Koreji. Na koncu se moram iz srca zahvaliti Claudi Kim in Brianu Parku z oddelka za mednarodno promocijo korejskega Filmskega sklada (KOFIC), saj brez njihove požrtvovalne pomoči ne bi mogli predstaviti programa južnokorejskih animiranih filmov!

Igor Prassel

Animated Films from South Korea – a Fresh Artistic Approach

In the 1970's, animated film in South Korea had a strong support of local audiences, but in the 1980's the situation changed when creativity declined and action films started to become a strong competition to animation. After the Olympic Games in Seoul in 1988 and in the early 1990's, a new wave of energy pervaded Korean society. Various ideas from the field of culture and arts, which were long suppressed under the authoritarian military regime, were more acceptable to the democratic government. Because of the new policy, big companies like Samsung and Hyundai promptly entered film industry. Cartoons and animation regained their former importance and again won their audience. In the 1990's a new wave of animated films arose, which – supported by extensive advertising – tried to regenerate the industry. The first major work from this group, My Beautiful Girl, Mari, by Sung-Gang Lee, can boast exceptional graphics, powerful soundtrack and character voices by many prominent Korean actors. Although the film was not very successful at the box-office when it was released in January 2002, it set a new course for Korean animated film. It showed that animation was not just entertainment for children any longer. At the same time Korean government became aware of the importance of supporting national film industry to help it compete on the international market, and estimated that animation could become a strategic branch of film industry in the future. Gradually, this policy was put into action and since then major changes have taken place in the field of animated film. Not only was in 1995 started the Seoul International Cartoon & Animation Festival, but also numerous programmes and organisations for supporting film production, regional infrastructures, systems for educating talents etc. were established. The future of Korean animation is lively, thanks to the opening of new departments of animation at universities, which have been proliferating since 1995. In 1999 the Korean Academy of Animation Arts was established to further promote the development of animated film in Korea. Today, students make over 200 short animated films a year. These films are screened at various film festivals in Korea and, most importantly, all over the world. Time and again, they are trying to set new boundaries for animation, although nowadays work is unpredictable due to frequent changes in production environment. It was students, with their passion for work on animated film, who caused major changes in the quality of the market and in the field of Internet and digital animation. Festival Isola Cinema presents a selection of nine animated films by Korean authors made between 2000 and 2003, which represent various artistic poetics as well as various animation techniques. In this way, the Izola festival stands side-by-side with the Annecy International Animated Film Festival in France, which this year, from June 7 until June 12, will pay homage to South Korea with a special programme of short and feature-length animated films. Finally, I wish to thank heartily Claudia Kim and Brian Park from the department of international promotion of the Korean Film Council (KOFIC), since without their unselfish help we could not present the programme of South Korean animated films!

Igor Prassel



49

Južna Koreja/South Korea 2002

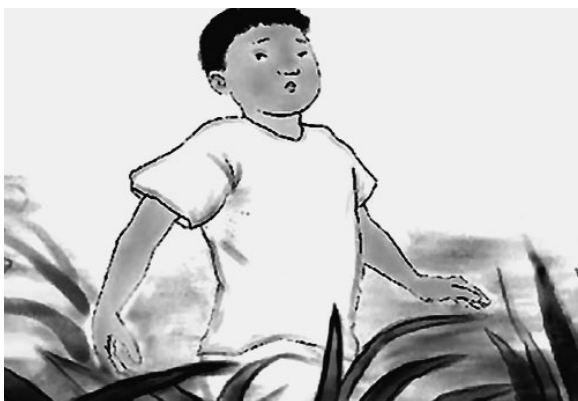
Človek se spreha po prostoru devetinštirideset dni. Veter, ki piha okrog njega, ga ne zmoti. Tu ni nobenih obžalovanj ali težav, treba je samo poleteti v svet za našim in v veselje 49.

A man is wondering through space for forty nine days. He pays no attention to the wind, blowing around him. There are no regrets of difficulties, you just need to fly away to the world beyond and into the space of forty nine.

režija/directed by:
Kyung-Jin Kook
scenarij/screenplay:
Kyung-Jin Kook
montaža/editing:
Kyung-Jin Kook
animacija/animated by:
Sueng-Tae Kim
fotografija/cinematography:
Ah-Ga Shin
glasba/music:
Young-Seob Shim
produkcija/production:
The Korean Academy Of Film Arts

distribucija/distribution:
Mirovision
format/format:
35mm, barvni in čb/colour and black&white, brez dialogov ali komentarjev/without dialogue or commentary
dolžina/running time:
7'05"
festivali (izbor)/festivals (selection):
Hiroshima 2002, HAFF 2002, PISAF 2002, Annecy 2003

45



DAN

(A DAY)

Južna Koreja/South Korea 2002

Deček je zelo srečen, ker je dobil nov par čevljev. Sedi in jih gleda. Z njimi lahko teče in leti kot letalo. Vendar mu čevlji padejo v reko in deček skoči vanjo, da bi jih rešil.

A boy is very happy because he has a new pair of shoes and he spends his time just sitting and looking at them. With these shoes he can run and fly like an aeroplane. But the shoes accidentally fall into the river and the boy jumps in to get them.

režija/directed by:
Jung-Wha Kim
animacija/animated by:
Jung-Wha Kim
scenarij/screenplay:
Jung-Wha Kim
production/production:
The Korean Academy of Film Arts
distribucija/distribution:
Mirovision

format/format:
35mm, barvni/colour, brez dialogov ali komentarjev/without dialogue or commentary
dolžina/running time:
11'
festivali (izbor)/festivals (selection):
HAFF 2002, Giffoni 2003

Jung-Wha Kim

Rojena leta 1969, diplomirala je na univerzi v Sang Myung iz umetnosti leta 1992. Leta 1995 se je vpisala na šolo za umetnost in oblikovanje v Kaywonu. Od leta 2000 do 2002 je študirala animacijo na korejski akademiji za filmsko umetnost. Posnela je dva kratka filma: *Bi* (1998), *Dan (A Day)* (2002).

Born in 1969, she graduated from the Sang Myung University in 1992, majoring in art. In 1995 she entered the Kaywon School of Art and Design. From 2000 to 2002 she studied Animation at the Korean Academy of Film Arts. Her short films are: Bi (1998), A Day (2002).



režija/directed by:
Yeon-Joo Jung
animacija/animated by:
Yeon-Joo Jung
scenarij/screenplay:
Yeon-Joo Jung
montaža/editing:
Yun-Kyung Park
glasba/music:
Sun-Rye Park, Soo-Young Lee
zvok/sound:
Soo-Duk Kim
produkcija/production:

The Korean Academy of Film Arts
(Yeon-Joo Jung)
distribucija/distribution:
The Korean Academy Of Film Arts
format/format:
35mm, barvni/colour, originalna
verzija z angleškimi podnapisi/
original version subtitled in English
dolžina/running time:
3'
festivali (izbor)/
festivals (selection):
Annecy 2003

46

DEL DNEVA

Utrujeno dekle želi zaspati v udobni sobi ... a to ni lahko.

(A PART OF THE DAY)

Južna Koreja/South Korea 2003

A tired girl wants to sleep in a comfortable room. ... but it's not easy.



režija/directed by:
Yoo Jin-hee
animacija/animated by:
Yoo Jin-hee
scenarij/screenplay:
Yoo Jin-hee
montaža/editing:
Yoo Jin-hee
glasba/music:
Jeong Serky
zvok/sound:
Soo-Duk Kim
produkcija/production:
The Korean Academy of Film Arts

distribucija/distribution:
Indiestory
format/format:
35mm, barvni/colour, brez dialogov
ali komentarjev/without dialogue or
commentary
dolžina/running time:
7'
festivali (izbor)/festivals
(selection):
CINANIMA 2001, Fribourg 2001,
Clermont-Ferrand 2002, Seul 2002,
Fantoche 2003, Tricky Women,
Dunaj/Vienna 2003

EN LEP DAN

(UN NYUN YI/ONE GOOD DAY)

Južna Koreja/South Korea 2000

En lep dan je film o deklici, ki si jo je avtorica zamislila po svojih otroških spominih. Deklica pobegne od doma, saj je razbila vrč in se boji graje. Poda se v novo dogodivščino. Film je narejen iz slik, narisanih na steklo, kar prinese veliko življenja v nežno podeželsko pokrajino.

One Good Day is a film about a rascal girl, created out of the author's childhood memories. She runs away from home, afraid of the scolding she'd get for breaking the rice jar; she soon forgets the whole thing and sets out on another one of her misadventures. The film relies on images, painted on individual glass panels, which bring sumptuous life to the gentle rural landscape.

"Film je narejen po moji otroški izkušnji. Najbolj boleč spomin mojega otroštva je prikazan kot eden izmed veselih trenutkov v tem filmu. Zdi se, da čas zdravi vse rane, tudi tiste iz otroštva."
Yoo Jin-hee

"This film is based on my childhood experience. The painful memory of my childhood is depicted as rather joyful ones in this film. It seems that time heals even the hurt one got from his or her childhood." Yoo Jin-hee

Spomini o enem dnevu režiserkinega otroštva na podeželju: igra, pretepi z drugimi otroki, dogodki v domači hiši, odkriti s prijetnimi čustvi. Jayne Pilling, Tricky Women 2003

Memories of a day from the filmmaker's childhood in a rural environment: playing, fights with other children, incidents in the family home, conveyed with evocative emotion.
Jayne Pilling, Tricky Women 2003

Yoo Jin-hee

Rojena leta 1967, Seul, Koreja. Diplomirala na Korejski akademiji animacijskih umetnosti. Trenutno je zaposlena v produkciji Uni Korea.

Born in 1967, Seoul, Korea. Graduated from Hong-Ik Univ. Dept. of Fine Arts and The Korean Academy of Animation Arts. Currently working in production (Uni Korea).

filmografija/filmography:

1996 In the Street (5', video)
1997 Madam-TV (4', video)
2000 One Good Day (7', 35mm)



INTIMNO OBČUTJE Z MOJIM PRIJATELJEM

(INTIMATE FEELING WITH
MY FRIEND)

Južna Koreja/South Korea 2003

"S prijateljem pijem kavo tam, kjer je veliko ljudi." Oseba s prijateljem pije kavo v natrpani kavarni in začne razmišljati o njunem razmerju.

"I drink a cup of coffee with a friend in a place where there's many people." A person having coffee with a friend in a bustling café begins contemplating their relationship.

režija/directed by:
Kim Joon
animacija/animated by:
Kim Joon
scenarij/screenplay:
Kim Joon
montaža/editing:
Yun-Kyung Park
glasba/music:
Sun-Rye Park, Soo-Young Lee
zvok/sound:
Soo-Duk Kim

produkcija/production:
Korean Film Comission
format/format:
35mm, barvni/colour, brez dialogov
ali komentarjev/without dialogue or
commentary
dolžina/running time:
3'
festivali (izbor)/
festivals (selection):
Cinanima 2003, Anima, Cordoba
2003

Kim Joon

Rodila se je leta 1977. Med letoma 1995 in 1999 je bila študentka univerze v Hanyangu. V letih 2001 in 2002 je študirala na korejski Akademiji za filmsko umetnost, oddelek za animacijo. *Intimno občutje z mojim prijateljem* je njen prvi film.

She was born in 1977. Between 1995 and 1999 she attended the Hanyang University. From 2001 and 2002 she attended the Korean Academy of Film Arts – Animation Department. Intimate Feeling with My Friend is her first film.



MAJ ... V AVTOBUSU

(MAY ... IN BUS)

Južna Koreja/South Korea 2003

Maj ... v avtobusu je ganljiv in lep portret vožnje z avtobusom po obrobju mesta. Notranjost avtobusa je razsvetljena z močnimi barvami.

May ... in the Bus is an ethereal and beautiful portrait of a bus ride in the outskirts, with the interior of the bus lit in incandescent hues.

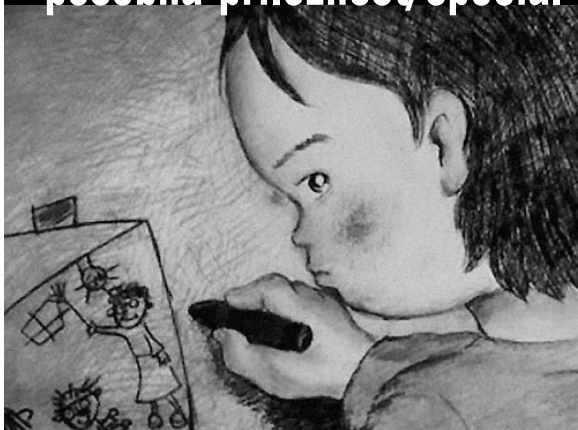
režija/directed by:
Yun-Kyung Park
animacija/animated by:
Yun-Kyung Park
scenarij/screenplay:
Yun-Kyung Park
fotografija/cinematography:
Yun-Kyung Park
montaža/editing:
Yun-Kyung Park
glasba/music:
Yun-Jin Park
zvok/sound:
Soo-Duk Kim

produkcija/production:
The Korean Academy of Film Arts
distribucija/distribution:
The Korean Academy of Film Arts
format/format:
35mm, barvni/colour, brez dialogov
ali komentarjev/without dialogue or
commentary
dolžina/running time:
4'50"
festivali (izbor)/
festivals (selection):
Annecy 2003, Puchon 2003

OTROK

(IL GOB-SAL/KID ...)

Južna Koreja/South Korea 2001

**režija/directed by:**

Kim Sang-nahm

animacija/animated by:

Kim Sang-nahm

scenarij/screenplay:

Kim Sang-nahm

montaža/editing:

Kim Sang-nahm

glasba/music:

Oh Hyung-keun

zvok/sound:

Soo-Duk Kim

glasovi/voices:

Kim Yu-ju, Kim Hye-jin

produkcija/production:

The Korean Academy of Film Arts

distribucija/distribution:

Indiestory

format/format:35mm, barvni/colour, originalna verzija z angleškimi podnapisi/
original version subtitled in English**dolžina/running time:**

5'30"

festivali (izbor)/**festivals (selection):**Seul 2002, Zagreb 2002, Taipei
2003, Hong Kong 2003

Sedemletna Yu-ju je naveličana matere, ki se vedno postavi na stran njenega mlajšega brata. Pobegne v hišo na vrtu in kljub materinemu vpitju noče priti ven. Mati ji nato ugasne luč, Yu-ju ostane sama v hiši. Po urah čečkanja po stenah in igranja s toaletnim papirjem se mali deklici zazdi, da je soba postala strašljiva. Veter začne tresti vrata in na oknih se pojavljajo grozljive sence. Ali naj odide ali ostane?

A seven-year-old girl named Yu-ju is tired of her mother taking her younger brother's side all the time. She runs into the outhouse in the backyard and doesn't come out, even when mother shouts to come out and put out the light. After hours of scribbling on the wall and toying around with toilet paper, the room starts to appear frightening to the young girl. The door starts to rock violently in the wind, and a horrifying shadow appears in the window. Should she leave or should she stay?

"V otroštvu velikokrat zaidemo v težave in imamo podobne spomine. Mogoče se zato imenuje 'nagajivih sedem let'. Vendar sem želel prikazati, kako se počutijo otroci sami v temu času." Kim Sang-nahm

"In our childhood, we make lots of trouble and have similar memories. Maybe that's why we often say it is 'naughty seven years'. But I just want to show how kids feel alone during this time." Kim Sang-nahm

Kim Sang-nahm

Rojen leta 1973 v Jejuju v Koreji. Diplomiral na univerzi v Dong-gooku ter na Korejski akademiji animacijskih umetnosti.

Born in 1973, Jeju, Korea. Graduated from Dong-gook University and from Korean Academy of Animation Arts.

filmografija/filmography:

2001 Il Gob-Sal/Kid ... (otrok)

2002 Moonlight Project



PISMO

(THE LETTER)

Južna Koreja/South Korea 2003

Hyung-bin pošlje vsak dan pošto ljubljenu dekletu, vendar nikoli ne dobi odgovora. Ami, ki dela na pošti, je Hyung-bin všeč.

Every day Hyung-bin sends letters to the girl he loves. There is no respond. Ami, who works at the post office, likes Hyung-bin.

"Je mogoče, da nekdo deli svoja resnična čustva z drugimi? To je zgodba o moškem in ženski, ki to poskušata." Chang Hyung-yun

"Is it possible to communicate one's true feelings with others? This is a story of a man and a woman who try to communicate."
Chang Hyung-yun

režija/directed by:
Chang Hyung-yun
animacija/animated by:
Chang Hyung-yun
scenarij/screenplay:
Chang Hyung-yun
fotografija/cinematography:
Kim Sung-shin
montaža/editing:
Chang Hyung-yun
glasba/music:
Park Yun-jin
zvok/sound:
Soo-Duk Kim
glasovi/voices:
Lee Jin-suk

Chang Hyung-yun

Rojen leta 1975, v Yeosu, Jeollanam-do. Diplomiral na Korejski akademiji animacijskih umetnost.

Born in 1975, Yeosu, Jeollanam-do. Graduated from Korean Academy of Animation Arts.

filmografija/filmography:

2002 Maybe I am Blind
2003 Tea Time
2003 The Letter (Pismo)

produkcija/production:
The Korean Academy of Film Arts
distribucija/distribution:
Indiestory
format/format:
35mm, barvni/colour, originalna verzija z angleškimi podnapisi/
original version subtitled in English
dolžina/running time:
9'50"
festivali (izbor)
/festivals (selection):
Animamundi 2003, Busan 2003,
Puchon 2003, Sitges 2003,
Singapur 2004



STARI MOŽ Z USNJENO TORBO

(THE OLD MAN WITH KNAPSACK)

Južna Koreja/South Korea 2003

Stari mož se vrne v svojo vas, ki jo je zapustil, ko je bil še deček. Na hrbtu vedno nosi veliko usnjeno torbo in ljudje na vasi začnejo postajati nezaupljivi, ker ne vedo, kaj bi lahko bilo v njej. Mogoče umorjeni otroci? Ko stari mož umre, vaščani odprejo torbo: v njej so kamni in zemlja. Brez torbe bi mož lebdel v zraku, zato torbo zakopljejo skupaj z njim. Bil je mož brez gravitacije in kamni so bili teža njegovega življenja.

An old man, who left the village when he was a boy, is back. He always carries a big knapsack on his shoulder, and the village people start getting suspicious about what might be in the sack. Maybe some murdered children? When the old man dies, they open the sack: it is filled with stones and soil. Without the knapsack, the old man floats in the sky, so they bury it with him. He was a man without gravity, and the stones are the weight of his life.

režija/directed by:
Hyun-kyung Park, Woon-ki Kim
animacija/animated by:
Hyun-kyung Park
scenarij/screenplay:
Woon-ki Kim
montaža/editing:
Woon-ki Kim
glasba/music:
Cirque de Soreil, Hee Yeon Kim
zvok/sound:
Soo-Duk Kim
produkcija/production:
Seoul Animation Center (Woonki Kim)

Hyun-kyung Park

Rojen leta 1971 v Koreji. Diplomiral iz umetnosti risank na univerzi v Kong-Ju in iz animacije na korejski Akademiji filmske umetnosti. Njegov prvi film *Poglej* (Hey Look) je bil nagrajen z nagrado občinstva na Filmskem festivalu Anitown 2000.

Born in 1971 in Korea. Graduated in cartoon arts from Kong-Ju University and in animation from Korean Academy of Film Arts. His first film Hey Look was awarded Audience Prize at Anitown Film Festival 2000.

distribucija/distribution:
KOFIC
format/format:
35mm, barvni/colour, brez dialogov ali komentarjev/without dialogue or commentary
dolžina/running time:
11'16"
festivali (izbor)/festivals
(selection):
Pisaf 2002, Odense Filmfestival
2003, Solocortos.com 2003, Anima
Mundi 2003, Krok 2003

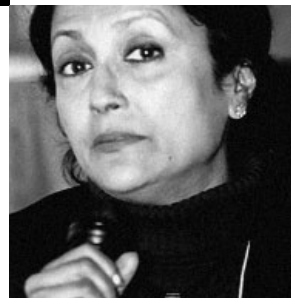
KAR JE POVEDALO MORJE

YUGANT

WHAT THE SEA SAID

Aparna Sen

Indija/India 1995

**režija/directed by:**

Aparna Sen

scenarij/screenplay:

Aparna Sen

fotografija/cinematography:

A. Shashikanth, Dilip Verma

glasba/music:

Jyotishka Dasgupta

montaža/editing:

Maloy Banerjee

zvok/sound:

Jyotishka Dasgupta

igrajo/cast:

Dutt Anjan, Rupa Ganguly, Pallavi

Chatterjee, Kunal Mitra, Anil Lenka,

Neema Rahman, Subrata Nandy

format/format:

35mm, barvni/colour

dolžina/running time:

129'

jezik/language:

bengalsščina/Bengali

Direktor oglaševalske agencije in priznana klasična plesalka, precej neposrečen par, se vrne v ribiško vasico, kjer sta pred sedemnajstimi leti preživela medene tedne. Njuno preteklo življenje vidimo v vrsti *flashbackov*. Morje, ki zaradi onesnaženosti vidno propada, simbolizira trenutno stanje njunega odnosa.

An estranged couple, advertising executive and dancer return to the small fishing village where they spent their honeymoon. The story of their marriage told in flashbacks is juxtaposed with problems of pollution of the sea that is affecting the fisherfolk. It is as if the fate of the couple's marriage is mysteriously linked to the environment.

Aparna Sen

Rojena leta 1945 v Kolkati. Debitirala je s trinajstimi leti kot igralka v filmu *Tri hčere* (1961) Satyajita Raya. Preden je pozneje zopet delala z Rayem, je kratek čas igrala v številnih komercialnih filmih Mrinala Sena in Tapan Sinha. Igrala je tudi v mnogih bengalskih ter v nekaj hindujskih filmih, potem pa se je tudi sama odločila, da bo režirala.

Njen režijski prvenec je *36 Chowringhee Lane*, posnet v angleškem jeziku, sledila je bengalsko-hindujska *Paroma* in film *Sati*. *Kar je povedalo morje* je prepričljiv film, ki govori o sodobnem urbanem

ljubezenskem paru. Naslednji celovečerec *Paromitaar Ek Din* odlično predstavi režiserko kot igralko. Sen sama pravi, da je režiserka art-filma. Ustvarila je tudi nekaj predstav za komercialna gledališča.

Born in 1945 in Calcutta. Grew up watching European art films. Graduated in English. Film debut as a teenager in the Three Daughters (1961) by Satyajit Ray. Went on to star in many mainstream melodramatic plays and films by Mirnal Sen and Tapan Sinh. Directorial debut with the English-language film 36 Chowringhee Lane. As director she deploys psychological realism familiar from Western art films but concentrates on female characters, often imbued with a strong sense of nostalgia.

filmografija (izbor)/filmography (selection):

1981 36 Chowringhee Lane

1985 Paroma (The Ultimate Woman)

1989 Sati

1995 Yugant/What the Sea Said (Kar je povedalo morje)

1999 Paromitaar Ek Din (House of Memories)

2002 Mr. And Mrs. Iyer

Prizori iz zakonskega življenja na indijski način.

MOJE

SWAHAM

MY OWN

Shaji N. Karun

Indija/India 1994



režija/directed by:

Shaji N. Karun

scenarij/screenplay:

Shaji N. Karun, S. Jayachandran
Nair, Reghunath Paleri

fotografija/cinematography:

Hari Nair

glasba/music:

K. Raghavan, Isaac Thomas

Kottukapally

montaža/editing:

P. Raman Nair

zvok/sound:

Krishnan Unni

igrajo/cast:

Aswani, Hari Dass, Gopi, Mullenezhi,
Praseetha, Sarath, Venmani Vishnu

producent/producer

Shaji N. Karun

format/format:

35mm, čb-barvni/colour-bw

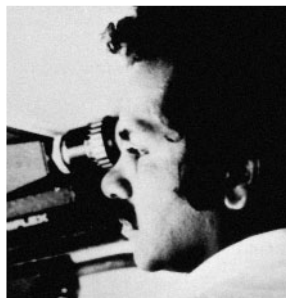
dolžina/running time:

146'

jezik/language:

malajalščina/Malayalam

Moje je tisto, kar vselej ostane samo meni.



Ramayyarjeva družina ima v odročni vasi majhno kavarno. Ljubeči oče Ramayyar nenadoma umre v nesreči in njegova žena Annapoorna ostane sama z dvema otrokoma. Sin bi si lahko poiskal delo, a potrebuje denar, da bi "kupil" obljubo za službo. Grozi jim, da jih bo iz doma vrgel lastnik hiše, ki želi priti do denarja za hčerkino poroko.

The family of Ramayyar holds a small coffee shop in an isolated village. Ramayyar, an affectionate husband, dies in an accident. His wife Annapoorna, finds herself alone with two children and a small coffee-shop, that no longer returns enough income to feed the remains of the family.

Shaji N. Karun

Shaji N. Karun, diplomant Filmskega inštituta Pune, je bil dolga leta direktor fotografije pri filmih slavnega Aravindana. Sodeloval je pri vseh njegovih filmih, razen pri prvem, in pozneje spektakularno debitiral z režijskim prvcem *Rojstvo*. Karunov film bazira na "Rajan Murder Case" — resničnem dogodku iz časov "izrednega stanja", v katerem se je znašla indijska družba sredi sedemdestih let. Film *Rojstvo* je spodbudil burne polemike v Indiji in drugod po svetu. Njegov film *Moje* sledi ekonomskemu propadanju in naraščajočim težavam družine po smrti očeta. Vanaprastan je dramatičen, tragičen, romantičen, oster in sije v živih zlatih in rdečih barvnih odtenkih svetega plesa Kathakali. Film je spektakularen in prav toliko očarljiv. Karunovo filmsko delo leži na njemu lastnem humanističnem nivoju in politični odmev njegovega opusa je edinstven.

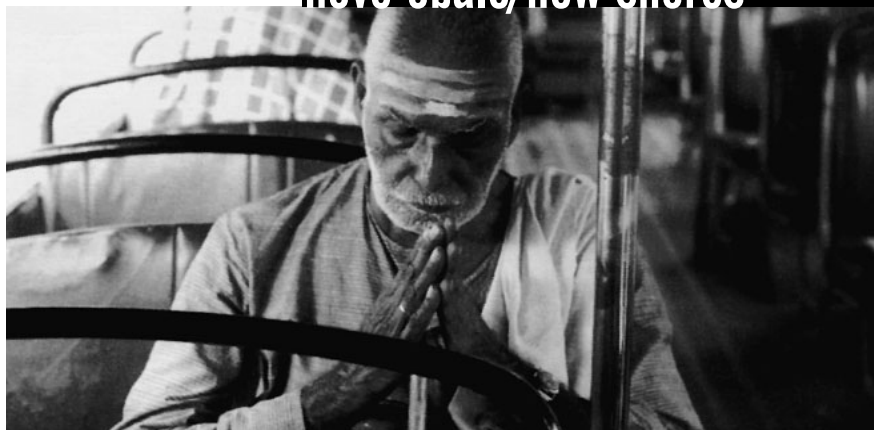
Born at Kerala, India, in 1952. He studied cinema and television at the highly reputed Film Institute of India at Pute, graduating to become the cinematographer of nearly 40 films. His work won him the Eastman Kodak Award for Excellence in 1990. Besides making films, Shaji Karun has been active as a juror at many international film festivals and an active participant in governmental and academic arenas. He was the Premiere Chairman of the Kerala State Chalachitra (Moving Picture) Academy, the first academy for Film and TV in India and was also the Executive Chairman of International Film Festival of Kerala from 1998 to 2001. For his achievements in cinema, the government of Kerala honoured him by granting him a Civilian Award 'Prathibha Pranamam' in 2000. In the same year he was decorated with the Chevalier dans l'Ordre des Arts et Lettres by the Ministry of Culture, The Government of France.

filmografija/filmography:

1988 Piravi/Birth (Rojstvo)

1994 Swaham/My Own (Moje)

1999 Vanaprastan (The Last Dance)



ROJSTVO

PIRAVI

BIRTH

Shaji N. Karun

Indija/India 1988

52

režija/directed by:

Shaji N. Karun

scenarij/screenplay:

Shaji N. Karun, S. Jayachandran
Nair, Raghu

fotografija/cinematography:

Sunny Josef

glasba/music:

Mohan Sitara, Govindan Aravindan

montaža/editing:

Venugopal

zvok/sound:

Krishnan Unni

igrajo/cast:

Premji, Archana, Lakshmiamma, C.V.
Sreeraman, Mullenezhi, Chandran

producent/producer

Film Filks

format/format:

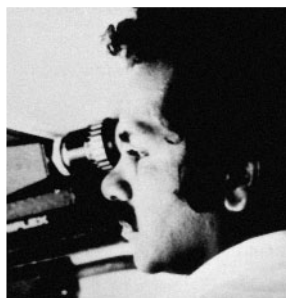
35mm, barvni/colour

dolžina/running time:

108'

jezik/language:

malajalščina/Malayalam



V majhni vasici v Kerali na jugu Indije slaboten, a vztrajen mož Chakyar čaka na vrnitev svojega pogrešanega sina Raghuja. Raghu je izginil med političnimi demonstracijami pred mesecem dni, ravno ob začetku monsunskega obdobja. Mož gre vsak dan do končne postaje avtobusa in tam čaka na sina. Ko izve za sinovo aretacijo, gre v Trivandrum k nekdanjemu varovancu, ministru za notranje zadeve. Njegova hčerka izve, da je brat verjetno umrl med mučenjem v policijskem priporu, a tega ne zmore povedati očetu, ki še naprej upa in raziskuje. Moževo duševno zdravje se začne krhati in kmalu si domišlja, da je njegov sin ob njem.

In a little village in the state of Kerala in South India, a frail but dogged old man Chayar waits in hope for his missing son Raghu to return. Raghu had disappeared a month earlier during a political demonstration banned by the 'State of Emergency' and at the beginning of monsoon period. In the hope of news, the old man

goes daily by boat to the pier, which is the terminus for the bus that runs daily between his village and Trivandrum, and waits patiently at the bus stop for Raghu's return. Learning of the boy's arrest, he goes to Trivandrum to meet the Home Minister, once his protégé. He returns to the village reassured that his son will eventually return. The man's daughter however doesn't share her father's optimism and through her own investigation learns that her brother probably died in police custody after being tortured but she can not bear to tell her father who continues to hope and search. However the old man's grip on reality is slipping fast and he starts dreaming his son is with him ...

Shaji N. Karun

glej stran 51/see page 51

Upanje je v vsakem trenutku
pripravljeno na novo rojstvo.

ŠAHISTA

SHATRANJ KE KHILADI

THE CHESS PLAYERS

Satyajit Ray

Indija/India 1977



režija/directed by:

Satyajit Ray

scenarij/screenplay:

Satyajit Ray

po knjižni predlogi/

based on a short story by:

Munshi Premchand

fotografija/cinematography:

Soumendu Roy

glasba/music:

Satyajit Ray

montaža/editing:

Dulal Dutta

zvok/sound:

Narinder Singh, Samir Majumdar

igrajo/cast:

Sanjeev Kumar, Saeed Jaffrey, Amjad

Khan, Richard Attenborough,

Shabana Azmi, Farida Jalal

producent/producer:

Suresh Jindal

format/format:

35mm, barvni/colour

dolžina/running time:

113'

jezik/language:

urdujščina/Urdu

Najveličastnejša šahovska partija v zgodovini filma.

Teče leto 1856, predvečer prvega indijskega boja za samostojnost. V filmu vzporedno tečeta dve zgodbi. Prva je zgodovinska, ki z veliko mero ironije riše odnose britanskih kolonialistov do indijskega prebivalstva. Nawab Wajid Ali Shah je pri ljudstvu priljubljen, a brezbrizen vladar, ki se raje ukvarja z umetnostjo kakor z državo in politikom. Njegov način vodenja dežele se Britancem ne zdi sprejemljiv, zato kmalu postavijo nova pravila. Druga zgodba poda pogled v intimno sfero fevdalnega okolja. V ospredju je lagodno življenje dveh aristokratov, ki se kratkočasita s partijami šaha. Obsedenost z igro ju sčasoma povsem odtuji od realnega življenja, celo zgodovinske spremembe okrog njihju postanejo nepomembne.

The action takes place in 1856, in Lucknow, capital of the Moslem kingdom of Oudh. The king is Wajid Ali Shah, who prefers to devote himself to the pleasures of art instead of submitting to the subterfuges and stakes of politics. He dedicates his time, sequestered in his palace, to poetry and to recitals of music and dance. Parallel to this, two aristocrats ravenously indulge their passion for chess while neglecting everything else, beginning with their respective wives. We first see them playing chess in their houses, and they end up playing outdoors, without having noticed the historic changes occurring under their noses.

Satyajit Ray

Rodil se je leta 1921 v Kolkati, kjer je odrasčal v eminentni umetniški družini. Študiral je ekonomijo na Predsedniškem kolidžu. Kasneje je obiskoval Kala Bhavan, umetniško šolo na Tagorejevi univerzi. Bil je prvi indijski ustvarjalec filmov, ki je užil mednarodni sloves in še vrsto let po njegovi smrti ostaja najbolj poznan in največkrat omenjan indijski režiser na svetovni filmski sceni. Filmsko izobrazbo je gradil predvsem z nenasitnim gledanjem filmskih klasikov de Sice, Fellinija, Johna Forda, Orsona Wellesa ...



S svojim prvcem *Pesem ceste* je leta 1955 v indijski film pripeljal neorealizem. Financiranje filma ga je soočilo s hudimi denarnimi težavami, za filmski trak je zastavil celo ženin nakit. Ob pripravljanju poznejših projektov je menda prodal svojo dragoceno knjižno zbirko o šahu, športu, s katerim je bil v določenem življenjskem obdobju (kot protagonista njegovega *Šahista*) menda zasvojen tudi sam. Umrj je v Kolkati leta 1992.

Born in 1921 in Calcutta into an illustrious family. He graduated from the Ballygunge Government School and studied Economics at Presidency College. He was India's first internationally recognized film-maker and, several years after his death, still remains the most well-known Indian director on the world stage. He was self-taught, his film education consisting largely of repeated viewings of film classics by de Sica, Fellini, John Ford, Orson Welles, and other eminent directors. With the release in 1955 of his first film Song of the Road, whose financing presented Ray with immense monetary problems, compelling him even to pawn his wife's jewelry, he brought the neo-realist movement in film to India. He died in 1992 in Calcutta.

filmografija (izbor)/filmography (selection):

1955 Pather Panchali/Song of the Little Road (*Pesem ceste*)

1956 Aparajito/The Unvanquished (*Nepremagani*)

1958 Jalsaghar/The Music Room (*Glasbeni salon*)

1959 Apur Sansar/The World Of Apu (*Apujev svet*)

1964 Charulata/The Lonely Wife (*Osamljena žena*)

1968 Goopy Gyne Bagha Byne/The Adventures of Goopy and Bagha

1977 Shatranj Ke Khiladi/The Chess Players (*Šahista*)

1978 Joi Baba Felunath/The Elephant God

1984 Ghare-Baire/The Home and the World (*Dom in svet*)

1989 Ganashatru/Public Enemy (*Sovražnik ljudstva*)

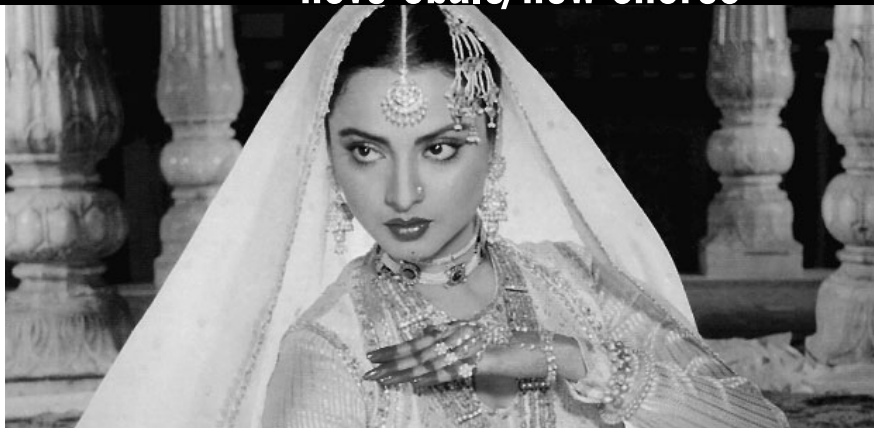
1990 Agantuk/The Stranger

UMRAO JAAN

UMRAO JAAN

UMRAO JAAN

Muzaffar Ali
Indija/India 1981



54

Čarobni vrhunec Bollywooda, nesmrtna Rekha, ozaljšana z zlatim glasom legendarne Ashe Bhoste.

režija/directed by:

Muzaffar Ali

scenarij/screenplay:

Muzaffar Ali, Javed Siddiqi,
Shama Zaidi

po knjižni predlogi/

based on a novel by:

Mirza Ruswa

fotografija/cinematography:

Pravin Bhatt

glasba/music:

Khayyam

zvok/sound:

Chaturvedi

igrajo/cast:

Rekha, Farouque Shaikh,
Naseeruddin Shah, Raj Babbar,
Shaukat Kaifi, Dina Pathak,
Leela Mishra, Gajanan Jagirdar,
Prema Narayan

producent/producer:

Muzaffar Ali

format/format:

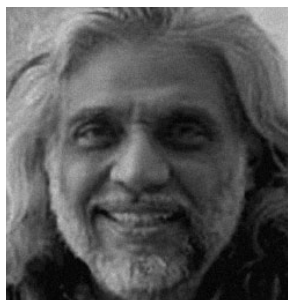
35mm, barvni/colour

dolžina/running time:

145'

jezik/language:

urduščina/Urdu



Severna Indija v 19. stoletju. Majhno deklico med igro na domačem vrtu ugrabi neznani jezdec na konju. Umrao Jaan tako že v rosnih letih doživi velik življenjski preobrat, saj jo iztrgajo iz varnega zavetja družine, jo prodajo in izučijo za kurtizano. Zaslovi z lepoto in žametnim glasom in v njeno življenje vstopijo številni občudovalci. Ljubezen vrača mlademu knezu, toda le za kratek čas, kajti Nawab Sultan je prešibak, da bi kljuboval strogim družbenim pravilom. Čeprav očarljivo kurtizano obožujeta tudi prijatelj iz otroštva in temni tujec, se odloči, da ne bo nikdar več plesala pred publiko. Umrao Jaan pobegne in več let pozneje po naključju končno najde svojo izgubljeno družino. Glasbeni in plesni prizori filma obudijo najbolj nepozabne trenutke indijske filmske tradicije.

19th century, Northern India. An unknown horseman rides up and abducts a girl not far from her family house. Umrao Jaan's life takes the biggest turn at a very young age, when she is separated from her family safety and sold off and well-versed in the art of giving pleasure. She is admired for her beauty and her singing voice. Many men come into her life, but she only loves a young prince. But their love does not last too long. Nawab Sultan is too weak a man to defy society. Although the sweet courtesan is admired by her childhood friend and a mysterious, dark stranger, she decides no longer to dance for the people. It is not easy to escape from the world she lives in, but she makes it and years later circumstances bring her back to her lost family ...

Muzaffar Ali

Hindujsko-urdujski režiser, rojen 1944 v Lucknowu, je najstarejši sin Raja Sajida Huseina iz Kotware. Leta 1966 je končal študij naravoslovja na Muslimanski univerzi v Aligarhu. Njegov prvi celovečerni film *Gaman* govori o delavskih migracijah v Mumbaiju. Z *Umrao Jaan* se je vrnil k sedaj nerazširjenemu žanru dvorske

ljubezenske melodrame (ujamemo ga morda le še na televiziji), postavljene v čas vladavine muslimanov. Igral je glavno vlogo v svoji televizijski nanizanki *Jaan-e-Alam*, ki vrača ugled Nawabu Wajidu Ali Shahu, kralju Avadha. Muzaffar Ali je eden izmed ustanoviteljev MUKT (Marketing Union of Kinematograph Technicians). Njegov zadnji celovečerec *Zooni* je ostal nedokončan.

Born in 1944 in Lucknow, a town near the river of Ganges in the royal family, he began working for Satyajit Ray in Calcutta as an Art Director. When he started feeling the love for the seventh art awakening inside him for the first time, he made several interesting low-budget documentaries mainly focusing on Sufism. He also appeared on TV as an actor in a serial Jaan-e-Alaam. He draws from the traditional Sufi poetry and music such a deep inspiration, that using one single medium of artistic expression simply no longer suffices him. This is why this master of fine details also designs clothes, he exhibited his paintings in Calcutta, Bombay and Paris, but for the time being he is concentrating all his energies to his opera and the Khusro festival. His poems of visuals are the epitome of inner grace, essence of nostalgia, the fragrance of the present, and the dream of future. Nevertheless, accompanied by Girish Kasaravalli, Adoor Gopalakrishnan and Anand Pathwardan, he represents a part of the generation of Indian cineastes, who have critical comments on the social order and differences.

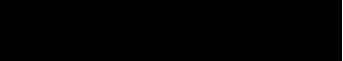
filmografija (izbor)/filmography (selection):

1978 Gaman (The Passing)

1981 Umrao Jaan

1983 Sunehre Sapne (Golden Dreams, kratki/short),

1986 Anjuman (Garden)



urednika/editors

Vlado Škafar
Nika Bohinc

besedila/texts

Breda Pečan, Vlado Škafar, Jan Cvitkovič, Helmut Groschup,
Christine Dollhofer, Koen van Daele, Christoph Huber, Nika Bohinc,
Vanja Kaluderčič, Nil Baskar, Jurij Meden, Saša Goropevšek,
Gregor Gruber, Gal Kirn, Ana Jereb, Miša Gams, Matjaz Sprajc,
Katja Zakrajsek, Nina Scagnetti, Lena Vasti

prevodi/translations

Denis Debevec, Anja Naglič, Katerina Draškovič

oblikovanje kataloga/catalogue design

Metka Dariš, Tomaž Perme

korekture/proof readings

Jurij Meden, Alenka Korpes, Špela Šmid, Denis Debevec

tisk/print

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