



VIVA^{CELL} MTS

SUNDAY/MONDAY
JULY 10/11
2016

DAY 1&2

DAILY օրաթերթ



The Real East Իրական Արևելք

- ԿԱՏԱՐՅԱԼ ԿՅԱՆՔ՝ ԿԱՏԱՐՅԱԼ ԵՐԿՐՈՒՄ
- ԿԱԿԵՐԱՑՎՈՒՄ Է ՈՐՈՆՈՒՄԸ
- էջ 3
- ՉՏԵՍՆՎԱԾ «ԵՍԸ»
- ԱՌԵՐԵՍՈՒՄ ՓԱՍՏԵՐԻ ՀԵՏ
- ԵՐԵՐՈՒՆ ՍԱՀՄԱՆԸ
- էջ 4

Հոմայուն Էրշադի

ՀԱՐՑԱԶՐՈՒՅՑ էջ/p. 5 INTERVIEW

**Homayoun
Ershadi**

- EXPRESSIONIST PAINTINGS IN MOTION
- FACING THE FACTS
- p. 6
- DOCUMENTING THE QUEST
- THE DEAL BEHIND THE IDEAL
- FRONTLINE DIARIES
- p. 7

**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՊՈՒՅՑ ԴԱՎԼԻՃ
MOSCOW CINEMA, BLUE HALL** **10.07**

11:00	Ինսայթ /նեմ.: Ալեքսանդր Կոտոս <i>Insight</i> /dir. Aleksandr Kott	Rus, 90' FC	Lang.: Russian Subt.: English and Armenian
13:00	Փոշու շոր /նեմ.: Սուր Օզթյուրք <i>Dust Cloth</i> /dir. Ahu Öztürk	Tur, 98' FC	Lang.: Turkish/Kurdish Subt.: English and Armenian

**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՐՄԻՐ ԴԱՎԼԻՃ
MOSCOW CINEMA, RED HALL**

20:00	Ջարե /նեմ.: Համո Բեկնազարյան <i>Zare</i> /dir. Hamo Beknazaryan	Arm, 69' OF	Lang.: no dialogues Subt.: no subtitles
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***Invitations Only**

**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ՓՈՔՐ ԴԱՎԼԻՃ 1
MOSCOW CINEMA, SMALL HALL 1**

10:00	Կախարդական լեռ /նեմ.: Անկա Դամյան <i>The Magic Mountain</i> /dir. Anca Damian	Rom, 87' DC	Lang.: French Subt.: English and Armenian
12:00	Հատ բան տեսած մարդը /նեմ.: Թրիշա Ջիֆ <i>The Man Who Saw Too Much</i> /dir. Trisha Ziff	Mex, 88' DC	Lang.: Spanish/English Subt.: English and Armenian
14:00	Մանուկ /նեմ.: Մարկոս Պրադո <i>Curumim</i> /dir. Marcos Prado	Bra, 100' DC	Lang.: Portuguese/English/ Indonesian/Italian Subt.: English and Armenian
16:00	Հատ բան տեսած մարդը /նեմ.: Թրիշա Ջիֆ <i>The Man Who Saw Too Much</i> /dir. Trisha Ziff	Mex, 88' DC	Lang.: Spanish/English Subt.: English and Armenian

**ՄԻՆԵՄԱ ՍԹԱՐ
CINEMA STAR**

18:00	Արևի շողերի տակ /նեմ.: Վիտալի Մանսկի <i>Under the Sun</i> /dir. Vitaly Mansky	Rus/Lva/Deu/ Cze/Prk, 106' YP	Lang.: Korean Subt.: English and Armenian
20:00	Համլետ /նեմ.: Թենեթ Բրանա <i>Hamlet</i> /dir. Kenneth Branagh	UK/USA, 242' SH	Lang.: English Subt.: Armenian



**ԿԻՆՈՊԱՐԿ
KINOPARK**

18:30	Համայնք /նեմ.: Թոմաս Վիլթերբերգ <i>The Commune</i> /dir. Thomas Vinterberg	Dnk, 112' DNC	Lang.: Danish Subt.: English and Armenian
20:30	Աննա /նեմ.: Ժակ Կոլտրոն <i>Anna</i> /dir. Jacques Toulemonde	Fra/Col, 96' FNC	Lang.: French/Spanish Subt.: English and Armenian

**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՊՈՒՅՑ ԴԱՎԼԻՃ
MOSCOW CINEMA, BLUE HALL** **11.07**

10:00	Աննայի կյանքը /նեմ.: Նինո Բասիլիա <i>Anna's Life</i> /dir. Nino Basilia	Geo, 108' FC	Lang.: Georgian Subt.: English and Armenian
12:30	Գալիք /նեմ.: Միա Հանսեն-Լյովե <i>Things to Come</i> /dir. Mia Hansen-Løve	Fra/Deu, 100' FC	Lang.: French/English/German Subt.: English and Armenian
15:00	Մարդկային պատմություն պատերազմի և խաղաղության օրերից /նեմ.: Վարդան Հովհաննիսյան <i>A Story of People in War and Peace</i> /dir. Vardan Hovhannisyann	Arm, 69' «25»	Lang.: Armenian Subt.: English
17:00	Ինսայթ /նեմ.: Ալեքսանդր Կոտոս <i>Insight</i> /dir. Aleksandr Kott	Rus, 90' FC	Lang.: Russian Subt.: English and Armenian
19:00	Դատախազը, դատապաշտպանը, հայրը և որդին /նեմ.: Իգլիկա Տրիֆոնովա <i>The Prosecutor The Defender The Father and The Son</i> /dir. Iglika Trifonova	Bgr/Nld/Swe, 105' FC	Lang.: Bosnian/English/Swedish Subt.: English and Armenian
21:00	Անամուսական ճամփորդություն /նեմ.: Դմիտրի Իզմեստև <i>Honeyless Moon</i> /dir. Dmitri Izmestiev	Rus, 94' YP	Lang.: Russian Subt.: English and Armenian

**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՐՄԻՐ ԴԱՎԼԻՃ
MOSCOW CINEMA, RED HALL**

10:00	Քարցարտ ճամփաներ /նեմ.: Առնո խայսյանյան <i>Stony Paths</i> /dir. Arnaud Khayadjanian	Fra, 60' AP	Lang.: Turkish/French Subt.: English and Armenian
	Բրավո /նեմ.: Էվելինա Բարսեցյան <i>Bravoman</i> /dir. Evelina Barsegian	Rus, 18' AP	Lang.: Russian Subt.: English and Armenian
12:30	28:94 Տեղական ժամանակ /նեմ.: Դավիթ Սաֆարյան <i>28:94 Local Time</i> /dir. David Safarian	Arm/Deu/Nld, 130' AP	Lang.: Armenian/Russian/Italian Subt.: English and Armenian
15:00	Աշուն առանց Բեռլինի /նեմ.: Լարա Իզգիրրե <i>Autumn Without Berlin</i> /dir. Lara Izagirre	Esp, 100' BNC	Lang.: Spanish Subt.: English and Armenian
17:00	Արևի շողերի տակ /նեմ.: Վիտալի Մանսկի <i>Under the Sun</i> /dir. Vitaly Mansky	Rus/Lva/Deu/ Czeu/Prk, 106' YP	Lang.: Korean Subt.: English and Armenian
19:30	Ճակատագիր /նեմ.: Ֆրեդ Կելեմեն <i>Fate</i> /dir. Fred Kelemen	Deu, 80' R	Lang.: German Subt.: English and Armenian
21:30	Այդ ամբողջ ջենը /նեմ.: Ալեքսանդր Մադրակիլյան <i>All That Jam</i> /dir. Alexander Andranikian	Rus, 92' AP	Lang.: Russian Subt.: English and Armenian

**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ՓՈՔՐ ԴԱՎԼԻՃ 1
MOSCOW CINEMA, SMALL HALL 1** **11.07**

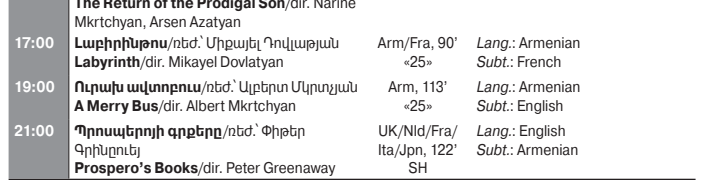
10:00	Սամիրը փոշու մեջ /նեմ.: Մոհամեդ Ուզին <i>Samir in the Dust</i> /dir. Mohamed Ouzine	Fra/Dza/Qat, 61' DC	Lang.: Arabic Subt.: English and Armenian
	Երկաթե ճանապարհ /նեմ.: Գուննար Բերգդալ, Աննիկա Կարլսոն Բերգդալ <i>Tracks</i> /dir. Gunnar Bergdahl, Annica Carlsson Bergdahl	Swe, 14' DC	Lang.: Swedish Subt.: English and Armenian
12:00	Մանուկ /նեմ.: Մարկոս Պրադո <i>Curumim</i> /dir. Marcos Prado	Bra, 100' DC	Lang.: Portuguese/English/ Indonesian/Italian Subt.: English and Armenian
14:00	Կախարդական լեռ /նեմ.: Անկա Դամյան <i>The Magic Mountain</i> /dir. Anca Damian	Rom, 87' DC	Lang.: French Subt.: English and Armenian
16:00	Արմատներ /նեմ.: Վաիե Յան <i>Roots</i> /dir. Vahe Yan	Arm, 79' FV	Lang.: Armenian Subt.: English
18:00	Սամիրը փոշու մեջ /նեմ.: Մոհամեդ Ուզին <i>Samir in the Dust</i> /dir. Mohamed Ouzine	Fra/Dza/Qat, 61' DC	Lang.: Arabic Subt.: English and Armenian
	Երկաթե ճանապարհ /նեմ.: Գուննար Բերգդալ, Աննիկա Կարլսոն Բերգդալ, Աննիկա Կարլսոն Բերգդալ <i>Tracks</i> /dir. Gunnar Bergdahl, Annica Carlsson Bergdahl	Swe, 14' DC	Lang.: Swedish Subt.: English and Armenian
20:00	Քարցարտ ճամփաներ /նեմ.: Առնո խայսյանյան <i>Stony Paths</i> /dir. Arnaud Khayadjanian	Fra, 60' AP	Lang.: Turkish/French Subt.: English and Armenian
21:30	Ալորար /նեմ.: Գոր Մարգարյան <i>Aurora</i> /dir. Gor Margaryan	Deu, 13' AP	Lang.: no dialogues Subt.: no subtitles
	Ռիթմ և ընդմիջումներ /նեմ.: Կոմս Ըաիբազյան <i>Rhythm & Intervals</i> /dir. Comes Chahbazian	Bel, 52' AP	Lang.: English/German/Armenian Subt.: English and Armenian

**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ՓՈՔՐ ԴԱՎԼԻՃ 2
MOSCOW CINEMA, SMALL HALL 2**

13:00	Լուռ սիրտը /նեմ.: Բիլե Աուգուսթ <i>Silent Heart</i> /dir. Bille August	Dnk, 98' DNC	Lang.: Danish Subt.: English and Armenian
15:00	Անասակ որդու վերադարձը /նեմ.: Նարինե Մկրտչյան, Արսեն Ազատյան <i>The Return of the Prodigal Son</i> /dir. Narine Mkrtchyan, Arsen Azatyan	Arm, 88' «25»	Lang.: Armenian Subt.: English
17:00	Լաբիրինթոս /նեմ.: Միկայել Դովլատյան <i>Labyrinth</i> /dir. Mikayel Dovlatyan	Arm/Fra, 90' «25»	Lang.: Armenian Subt.: French
19:00	Ուրախ ավտոբուս /նեմ.: Ալբերտ Մկրտչյան <i>A Merry Bus</i> /dir. Albert Mkrtchyan	Arm, 113' «25»	Lang.: Armenian Subt.: English
21:00	Պրոսպերոյի գրքերը /նեմ.: Փիթեր Գրինուեյ <i>Prospero's Books</i> /dir. Peter Greenaway	UK/Nld/Fra/ Ita/Jpn, 122' SH	Lang.: English Subt.: Armenian

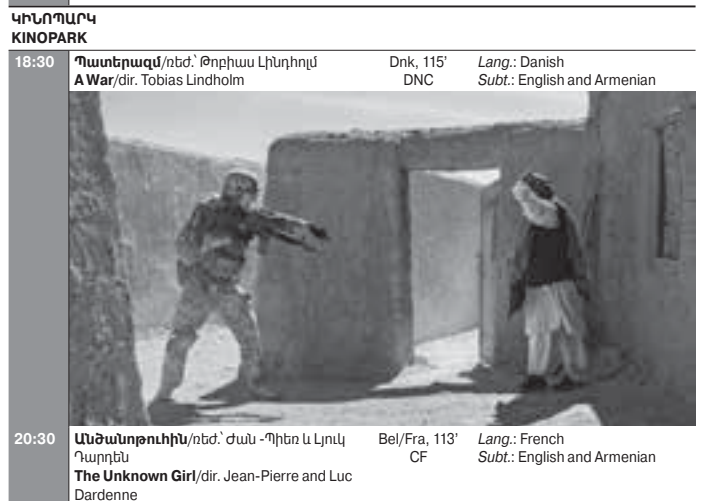
**ՄԻՆԵՄԱ ՍԹԱՐ
CINEMA STAR**

18:00	Ամենասովորական ջարդացի /նեմ.: Ամիդ Բարեգար <i>A Very Ordinary Citizen</i> /dir. Majid Barzegar	Iran/Cze, 100' YP	Lang.: Persian Subt.: English and Armenian
20:00	Ռոմեո և Ջուլիետ /նեմ.: Ֆրանկո Չեֆրելլի <i>Romeo and Juliet</i> /dir. Franco Zeffirelli	UK/Ita, 138' SH	Lang.: English Subt.: Armenian



**ԿԻՆՈՊԱՐԿ
KINOPARK**

18:30	Պատերազմ /նեմ.: Թոբիաս Լինդհոլմ <i>A War</i> /dir. Tobias Lindholm	Dnk, 115' DNC	Lang.: Danish Subt.: English and Armenian
20:30	Անծանոթուհի /նեմ.: Ժան-Պիեր և Լյուկ Դարձեն <i>The Unknown Girl</i> /dir. Jean-Pierre and Luc Dardenne	Bel/Fra, 113' CF	Lang.: French Subt.: English and Armenian



**ՀԵՐԻԿ ՄԱՆՅԱՆԻ ԱՆՎԱՆ ԿԻՆՈԴՐԱՍԱՆԻ ԹԱՏՐՈՆ
HENRIK MALYAN THEATRE OF CINEMA ARTISTS**

18:30	Ճանապարհ /նեմ.: Լյուբով Ասմոդեյ <i>Roadway</i> /dir. Lyubov Asmodey	Rus, 19' FV	Lang.: Russian Subt.: English
19:00	Լավ օր է ձկնիկ-բանասիրի համար /նեմ.: Դանիել Հարությունյան <i>A Perfect Day for Bananafish</i> /dir. Daniel Haroutunian	Arm, 120' FV	Lang.: Armenian Subt.: English

**ԵՐԵՎԱՆՑԱՆ ԳԻՇԵՐՆԵՐ ԴՈՂՈՍՅԱՆ ԱՅՈՒՆԵՐՈՍ
YEREVAN NIGHTS AT POGHOSYAN GARDENS JULY 11**

21:00	Ռոմեո և Ջուլիետ /նեմ.: Ֆրանկո Չեֆրելլի <i>Romeo and Juliet</i> /dir. Franco Zeffirelli	UK/Ita, 138' SH	Lang.: English Subt.: Armenian
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GOLDEN APRICOT DAILY

Խմբագիրներ՝ Յուր Բրուերեն, Արտուր Վարդկյան
Աշխատակազմ՝ Մարիկե Նյուտորփ, Հյուգո Էմերզալ
Հեղինակներ՝ Կարեն Ավետիսյան, Արմին Բախչինյան, Նունե Հախվերդյան
Լուսանկարիչ՝ Մանե Հովհաննիսյան
Սրբագրիչ՝ Մարինե Վարդանյան

Թարգմանիչներ՝ Աննա Ներսիսյան, Ջարուհի Սաֆարյան
Գիտակցիչ՝ Գայանե Գրիգորյան
Հեռակա խորհրդատու՝ Պիտեր վան Բյուրեն
Տպագրված է «ՆՏ Հոլինգ» ՍՊԸ-ում

Editors: Joost Broeren & Artur Vardikyan
Staff: Maricke Nieuwedorp, Hugo Emmerzael
Contributors: Karen Avetisyan, Artsvi Bakhchinyan, Nune Hakhverdyan

Photographer: Mane Hovhannisyann
Design: Gayane Grigoryan
Backstage General Adviser: Peter van Buereen
Printer: "NT Holding" Ltd.

Մրտանց ցավակցում եմ կորստի համար:

Շնորհակալ եմ: Հարցազրույցներում փորձում եմ չխոսել նրա մասին, բայց գիտեմ՝ պիտի համակերպվեմ: Շատ լավ ընկեր էր: Արդեն հիվանդանոցում էր, երբ վերջին անգամ գրուցեցինք: Ասացի. «Երբ դուք գավա են հիվանդանոցից, «Բալի համը» 20-րդ տարեկարծն է լինելու, քե՛ք ենք անելու»: Ամեն ինչ էր ինձ համար, և նրա շնորհիվ է, որ այսօր այստեղ եմ: Այս շաբաթ Իրանում հոգևորականության արարողություն է լինելու: Ցավով, չեմ կարող մերկա լինել, քանի որ պարտավարություններ ունեմ փաստաթղթի առաջ, բայց սիրտս այնտեղ է:

Ինչպե՞ս եք ծանոթացել:

Նա ինձ տեսավ, երբ մերենալով կարմիր լույսի տակ կանգնած էի: Ասաց՝ ուզում է ֆիլմ անել և հետաքրքրվեց՝ կողմնակի արդյունք մասնակցելու: Այդ ժամանակ նրան դեմքով չգիտեի ու հետևաբար առաջին հարցն էր՝ ո՞րն էր: Երբ անունն առաջ, ես անմիջապես հասկացա, որ համբուխայտ ռեժիսորն է: Համաձայնեցի, և արդյունք սկսվեց մեր ընկերությունը: Տարիների ընթացքում նա բազմաթիվ ոչ պրոֆեսիոնալների է դերեր տվել, բայց ես միակն եմ, ով շարունակեց գործունեությունն այս սապարեզում: Կանքս իսկապես փոխվեց դրամից հետո: Նրա ֆիլմն իմ երկրորդ ծնունդն էր:

Մինչև «Բալի համը» ճարտարապետ էիք: Ինչ գիտեցիք կինոյի մասին:

Հարուստավետություն Իտալիայում էի ուսանել և հետո աշխատել էի Վանկուվերում: Այնտեղ մի անգամ իրանական կինոյի փաստաթղթի էի գնացել: Դրանից առաջ գրեթե ոչինչ չգիտեի իրանական հեռուհեռավորական կինոյի մասին: Տեսնելով այնպիսի ֆիլմեր, ինչպիսիք են «Բալում» փորձի անձնանոթը» (Բահրամ Բեյզաի, 1989 – *ՕՍ*) փոխվեցի: Որոշեցի վերադառնալ Իրան:

Քյառոստամին բացատրե՞ց, թե ինչու էր ընտրել Ձեզ:

Քյառոստամին այն ռեժիսորներից էր, ով հաստատ գիտեր ինչ է փնտրում: Այդպես էլ երբեք չքացատրեց, թե ինչու էր ինձ ընտրել, բայց նա ինձ վստահություն ներշնչեց, առաջ՝ եթե ֆիլմը վատ առաջվի, իր մտքով է լինելու: Երբ հարցրի, թե ո՞վ է իմ կերպարը, առաջ՝ ճարտարապետ է Իտալիայից: Ու ես հասկացա՝ ողբերկի ուզում է ինձ նսան լինեմ:

Քյառոստամին հաճախ էր իր ֆիլմերում մերենաների ներսից կադր վերցնում: «Բալի համը» բացառությունն է: Դժվար էր այս փորձի տարածքում նկարահանվելը:

Ամեն առավոտ մերենայի մեջ էինք սկսում: Սկզբից ուղղակի նստած խոսում էինք, մեպիլներն էինք գրում, փորձարկում: Սցենար չկար: Դրանից հետո ամեն ինչ շատ հեշտ էր: Ուղղակի միացնում էի շարժիչը, երբ գիտեի՝ ինչ անել և ինչ ասել: Կարևոր էր՝ ինքս ինձ նսան լինեի, չխաղայի: Այդ տեսարանների ժամանակ մերենայում միայն ես էի, Քյառոստամին ու խցիկը:

Ձգում էիք, որ ֆիլմն այդպիսի մեծ հաջողություն կունենա:

Քյառոստամին գուցե այդ, բայց ես՝ ոչ: Երբ ֆիլմն ընդգրկվեց Կաննի մրցույթում, դժվար էր իշխանությունների թույլտվություն ստանալ ֆիլմն արտասահմանում ցուցադրելու համար: Թույլտվությունը տվեցին փաստաթղթից ընդամենը մեկ շաբաթ առաջ: Երբ ուղևորվեցի իմացա, որ Քյառոստամին «Ոսկե արձակներում» է արժանացել, հրաշալի էր: Մարդիկ ինձ գողցանում էին, որ դժվար է լինելու նման մեծ հաջողություն ունեցած ֆիլմից հետո վաշտալի դեր գտնել: Բայց ես չէի անհամազուտում: Ես շարունակեցի խաղալ և սրտս և ընտրել նույնիսկ փորձազույց դերերը՝ համոզ ընկերություն:

Այսօր Դուք նկարահանվում եք թե՛ իրանական, թե՛ միջազգային ֆիլմերում: Ինչպե՞ս եք ընտրում դերերը:

Լինելով իրանցի դերասան ես պետք է գողառթյալում ընտրեմ դերերս: Բազմաթիվ արգելքներ կան ոչ մի մերկություն, կանանց ոչ դիպե՛լ է կարելի, ոչ համբուխ: Միայն այնպիսի դերեր կարող եմ ընտրել, որոնք չեն հակասում մեր կրոնին և Իրանի օրենքներին: Դրսի մարդկանց դժվար է հասկանալ, բայց ես չեմ կարող ողբերկի համաձայնեցի այն բոլոր ինձ առաջարկվող դերերին:

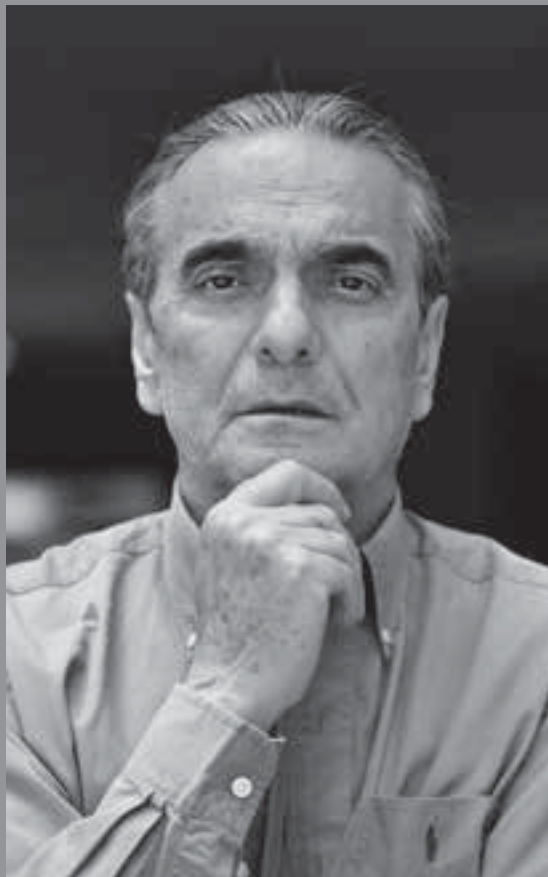
Ինչպե՞ս է Քյառոստամին ազդել Ձեր այսօրվա աշխատանքի վրա:

Նույնիսկ մեր համատեղ աշխատանքից հետո նա շարունակում էր սովորեցնել ինձ. նայում էր իմ նոր ֆիլմերն ու մեկնաբանում: Ինչպես արդեն ասի՝ նա փոխել է իմ կրոնը: Կնի դերերը, որ ես ստացա միջազգային ֆիլմերում, ինչպես օրինակ՝ «Թիվ մեկ թիրախը» և «Ամենավտանգավոր մարդը», նրա շնորհիվ է: Բոլոր այդ ռեժիսորներն ինձ «Բալի համ»-ից էին ճանաչում: ՄԻ՞

«Բալի համը» (Աբաս Քյառոստամին, Իրան/Ֆրանսիա, 1997), 16.07՝ 12:00, Մոսկվա կ/թ Կասպյան դահլիճ, 17.07՝ 19:00 Մոսկվա կ/թ Կարմիր դահլիճ Ցուցահանդես՝ «Ճանապարհը»: Բացումը՝ 12.07: Ամեն օր՝ 12:00-15:00, Dalan Art Gallery, Աբովյան 12:
Talk to GAIFF: Հանդիպում Հոմայուն Էրշադիի հետ: 11.07՝ 19:30, Թումո կենտրոն

Հոմայուն Էրշադի

Երբեք էլ ուշ չէ փոխել կյանքի ուղին: Իրանցի դերասան Հոմայուն Էրշադին (1947) դրա կենդանի օրինակն է: Արդեն կայացած միջին տարիքի ճարտարապետ էր, երբ 1997-ին ռեժիսոր Աբաս Քյառոստամին խնդրեց նրան մարմնավորել իր «Բալի համը» ֆիլմի գլխավոր կերպին: Ֆիլմն արժանացավ Կաննի «Ոսկե արձակներում» և բազմաթիվ այլ մրցանակների: Երկու տղամարդն էլ մոտ ընկերներ էին՝ ընդհուպ մինչև Քյառոստամինի մահը անցած երկուշաբթի: Որպես հարցանքի տուրք Քյառոստամինի՝ փառատունը կցուցադրի «Բալի համը», ինչպես նաև կկազմակերպի «Ճանապարհը» ցուցահանդեսը՝ բաղկացած Քյառոստամինի արած լուսանկարներից, որոնք Նա կրեց էր «Ոսկե ծիրանին» իր չորս երևանյան այցելություններից մեկի ժամանակ: Էրշադին, ով այս տարվա խաղարկային մրցույթի ժյուրիի անդամ է, խորապես սգում է սիրելի ընկերոջ կորուստը. «Նրա շնորհիվ է, որ ես այսօր այստեղ եմ: Նա ամեն ինչ էր ինձ համար»:



Homayoun Ershadi

It's never too late to change your path in life. Iranian actor Homayoun Ershadi (1947) is living proof of that. As a successful architect he was already middle-aged when director Abbas Kiarostami asked him to play the main role in *Taste of Cherry* in 1997. The film won the Palme d'Or during the Cannes film festival and several other major prizes worldwide. The two men remained good friends, right until Kiarostami's death last Monday. As a tribute to Kiarostami, the festival will screen *Taste of Cherry* as well as organize the exhibit *The Road*, a series of photographs by Kiarostami which he presented to the festival during one of his four visits to Yerevan. Ershadi, who is attending GAIFF as a jury member for this year's feature competition, is in deep mourning for the loss of his dear friend: "I'm here today because of him. He was everything to me."

First of all, my heartfelt condolences on the loss of your good friend.

Thank you. I try not to talk about him in interviews, but I know have to get used to it. He was such a good friend. The last time I spoke to him, he was already in the hospital. I told him: "When you get out of the hospital, it's going to be the twentieth anniversary of *Taste of Cherry*, so we're having a party." He meant everything to me and I am here today because of him. There will be a memorial service in Iran this week. Unfortunately I cannot attend because of my engagements at this festival, but my heart will be there.

How did you two meet?

He saw me in my car waiting at a traffic light. He said he wanted to make a film and asked whether I'd like to have a part in it. I did not know his face at the time, so my first question was: "Who are you?" When he told me his name, I quickly realized that he was a famous director. I said yes and then we started from there. Over the years, he cast many non-professionals, but I'm the only one who pursued a professional career. It really changed my life. His film meant a second birth for me.

Before *Taste of Cherry*, you worked as an architect, right? What did you know about cinema?

I studied architecture in Italy and worked in Vancouver after that. I went to a festival of Iranian films there once; up until then I did not know anything about the Iranian film industry after the revolution. Seeing films like *Bashu, the Little Stranger* [Bahram Beyzai, 1989 – MN] changed me a lot. I decided to go back to Iran, where I saw my first Kiarostami film, *The Olive Trees* [1994], before ever meeting him in person.

Did he explain to you why he chose you for *Taste of Cherry*?

Kiarostami is the kind of filmmaker who knows exactly what he's looking for. That's one thing that makes him so interesting. He never really explained why he chose me, but he did manage to give me the confidence to play, by saying that if the film would end up bad, it would be his fault. I couldn't possibly ruin it, he said. And when I asked him who my character Mr. Badii was, he just answered that he was an architect from Italy. So then I realised: He just wants me to be myself!

Kiarostami is known for his filming in and around cars. *Taste of Cherry* is no exception. Was it hard to film in such a small place?

We started out in the car every morning. First to just sit and talk, writing lines and trying them out together. There was no screenplay. After that it was actually very simple: I just started the car when I knew what to do and what to say. It was important to be my true self and not act. It was only myself, Kiarostami and his camera in the car. I never played with other actors during those scenes. They did their work alone also. So, basically, I was talking to Kiarostami the whole time.

Did you expect the enormous success of this film?

Maybe Kiarostami did, but I did not have a clue. When Cannes selected the film it was at first difficult to get permission from the government to show it outside of Iran. Only a week before the festival started, they gave permission. When I heard the news of Kiarostami winning the Palme d'Or on the radio, it was amazing! People warned me that it would be tough after my first movie as an actor was such a success. I did not really worry; I have kept on playing from the heart and choosing even the smallest roles – all for the sake of friendship.

Nowadays, you work in both Iranian and international film productions. How do you choose your parts?

Being an Iranian actor, I have to choose my roles very carefully. There are a lot of red lines: there can be no nudity, and no touching or kissing any women. I can only choose parts that are not against our religion and laws in Iran. It's difficult for people on the outside to understand, but I cannot simply accept whatever I am offered.

How important is Kiarostami for your work today?

Even after our working together he continued to teach me, by looking at my other parts and commenting on them. It meant a lot to me. Like I was saying before: he changed my life. Most of the international films I was later cast in, like *The Kite Runner*, *Zero Dark Thirty* and *A Most Wanted Man*, that was all because of him. All those directors saw me in *Taste of Cherry* first. MN

***Taste of Cherry* (Abbas Kiarostami, Iran/France, 1997).** 16-7 12:00 Moscow Cinema Blue Hall, 17-7 19:00 Moscow Cinema Red Hall.
Exposition: *The Road*. Opening 12-7, daily 12:00-15:00, Dalan Art Gallery, 12 Abovyan Street.
Talk to GAIFF: Meeting with Homayoun Ershadi. 11-7 19:30 Tumo Center.

Rules of Survival

The Magic Mountain (Anca Damian, Romania/Poland/France, 2015). Documentary Competition. 10-7, 11-7 14:00 Moscow Cinema Small Hall 1.

Adam always dreamt of becoming a twentieth century knight, unafraid to fight for a good cause. But what kind of a knight could he be after fleeing the Communist government of his home country Poland "like a rat", as he puts it? In the sixties he became a refugee in Paris, without any papers or meaning in life. Not exactly the heroic existence he longed for. But things took a dramatic turn in the eighties, after he decided to help fight Soviets in Afghanistan alongside the mujahedin. His life as a modern kind of Don Quixote began, finally: "An amateur, but one driven by good intentions."

After *Crucic* in 2011, *The Magic Mountain* is Romanian filmmaker Anca Damian's second film in a trilogy about heroism. This wonderful animated docudrama was inspired by the life of Adam Jacek Winkler (1939-2002). In a virtual meeting space, the protagonist – a passionate photographer, adventurer and mountaineer – meets his daughter Anna (the real-life Anna was a co-writer on the film's



screenplay) and tells her about his atypical life and his rules of survival. Winklers naïve and exciting drawings and photographs formed the style guide for this colourful yet sometimes grim adventure that's served out in a flowery mix of cartoon-like scenes, strong charcoal sketches and images that are nothing less than pieces of art: expressionist paintings in motion. Damian manages to bring a fresh

and gripping cinematic language to these adventures of a remarkable dreamer on the frontlines.

A dynamic soundtrack and thought-out sound design accompany the eclectic images, with Damian using different animation techniques to accompany key elements in the story, from drawing on a mirror and watercolour collages to claymation and hand-coloured materials from the Winkler archives. MN

The Trembling Border

Samir in the Dust (Mohamed Ouzine, France/Algeria/Qatar, 2015). Documentary Competition. 11-7 10:00, 18:00 Moscow Cinema Small Hall 1.

The son of a Moroccan mother and an Algerian father, director Mohamed Ouzine decided to re-discover the land of his parents after the death of his father. With a camera in hand, he traveled to Northern Africa, where an Arab smuggler named Samir and the pastel landscapes of Algiers became the heroes of his film *Samir in the Dust*.

Samir earns his living by strapping a fuel tank to



a mule and secretly transporting it to the Moroccan border so it can be sold on the black market. He does this tricky task by day, but when it gets dark he sits at home with the trembling light from the other room dividing his face into two equal parts: light and dark. Under this half-light Samir starts sharing his straightforward, homespun and at times Sufi-inspired philosophy. Mysteriously calling the

director "uncle", "nephew" Samir talks about the search for God, hills and stones, destiny, life and death and at times even prays to Allah for his mother and for himself.

It's hard to imagine, but the story of Samir, a man isolated from the world in the dusty desert, also includes a love interest. Samir has a girlfriend he'd like to marry, but they are forced to keep their relationship a secret, since the girl's father also has connections to the smuggling trade. Samir visits his beloved when her father is away, but they only speak through a hole in the door. In the film the camera takes Samir's place. Gradually he grows and changes, as does the mood of the film. The whinnying of mules, dogs barking and the numbing sounds of a car engine suddenly collide with the voice of Edith Piaf, singing from the radio. KA

Exhibition of Pain



The Man Who Saw Too Much (Trisha Ziff, Mexico, 2015). Documentary Competition. 10-7 12:00, 16:00 Moscow Cinema Small Hall 1.

Trisha Ziff, an English documentary filmmaker and producer of photo-exhibitions who lives and works in Mexico, has an extraordinary love for photography-themed films. Her 2008 film *Chevolution* explored the story of Che Guevara's famous cult photograph taken by Alberto Korda. Her next film *The Mexican Suitcase* dealt with the rediscovery of photographs taken during the Spanish Civil War. With *The Man Who Saw Too Much*, Ziff has now completed her "photo trilogy."

Famous tabloid photographer Enrique Metinides is the hero of the film. His portfolio includes thousands of photos, depicting countless deaths, car accidents, suicide attempts, murders, natural disasters and so on – the whole spectrum of life's pale, cruel and creepy phenomena, which Metinides has been exploring since he was 12. The documentary includes interviews with professionals and celebrities, mixed with Metinides's photographs and his own words.

Ziff's film brings to mind Wim Wenders' *The Salt of the Earth*, since both focus on hero photographers. But if Wenders's subject Sebastião Salgado showed command of his form in a deductive way – from the general to the specific – then Metinides' style is more inductive. And because of this every unfortunate accident and tragedy collides with all others, building up to a big exhibition of human pain. KA

A Blurred Reality

Tracks (Gunnar Bergdahl & Annica Carlsson Bergdahl, Sweden, 2016). Documentary Competition. 11-7 10:00, 18:00 Moscow Cinema Small Hall 1.

Sometimes people commit suicide by throwing themselves under a train. The general public usually concentrates its attention on the deceased. Yet these tragedies always have two victims. This short documentary explores these incidents from the perspective of the train driver.

This is the first film collaboration between Gunnar and Annica Carlsson Bergdahl. For Annica, an exhibition producer, writer and journalist, this is a first effort in filmmaking. Gunnar, on the other hand, has been making films since the late nineties, established the film magazine *Filmkonst* in 1989 and has been the director of the Gothenburg International Film Festival since 1994. In 2004 Golden Apricot organized a special program called The Voice of Bergdahl dedicated to the works of the Swedish documentarian.



Tracks takes place entirely in the driver's cabin of a speeding train. The camera looks out the front window at the unending train tracks, as if through the driver's eyes. Their voices are heard off camera. Diffident and heartbroken, they speak of those instances when they saw another human being on the upcoming tracks and it was too late to brake. One of them has experienced this horror three times; colleagues jokingly comfort him:

"It won't happen again, three's the limit." For fifteen minutes, one track intermixes with another, every frame fading to another, the various landscapes losing their identity, blending into one pale collage. When you're going 200 km/h, the surrounding world becomes a blur. That's what the engineers see every day. And sometimes, against their own will, they assist others with letting go of this blurred reality. AV

The Unseen Self

Insight (Aleksandr Kott, Russia, 2016). Feature Competition. 10-7 11:00, 11-7 17:00 Moscow Cinema Blue Hall.

One day Aleksandr Kott met a blind man, who told him sacramental stories from his extraordinary life. Enthralled, the director has made a new film based on these stories. He has given it a title which is ambiguous, yet justified in every possible meaning: *Insight*. This word has a psychological definition – "a deep, at times sudden understanding of someone or something" – and it is in this realm that the drama of main character Pavel Zuev unfolds.

On his way home from work Pavel (Alexander Yatsenko) trips and hits his head on the asphalt. This results in a permanent loss of vision. At first, his new reality leads to despair and even a suicide

attempt, but Pavel is saved by a nurse, who gradually becomes the "glowing light" in his "dark tunnel" of blindness.

In cinema, the subject of overcoming blindness, which seems at first like a death sentence, has been covered many times. But Zuev and his struggle are nothing like Pacino's colonel Slade (*Scent of a Woman*), nor Björk's Selma (*Dancer in the Dark*) or even masseur Val Kilmer (*At First Sight*). Thanks to Alexander Yatsenko's incomparable acting and cinematographer Pyotr Duhovskiy's camerawork, *Insight* stands on its own.

With time the emotion towards Pavel becomes not pity, but its opposite – envy. Here, physical blindness becomes a prerequisite for "seeing more", a means of walking into a more sensory world, away from the brutal punishment of being alone with one's physical self. So in a way, the loss of sight becomes a blessing for Zuev who travels to places he never even thought of going. KA



Facing the Facts

Curumim (Marcos Prado, Brazil, 2016). Documentary Competition. 10-7 14:00, 11-7 12:00 Moscow Cinema Small Hall.

"Cages are where certainty thrives", states a quote by influential Brazilian theologian Rubem Alves at the beginning of *Curumim*. And there is one certainty indeed in this documentary by Marcos Prado: that our title character Marco "Curumim" Archer will eventually be executed by a firing squad in an Indonesian maximum-security prison. How Brazilian paraglider Curumim crashed into this abyss and how it has influenced his views on life is the main focus of this heartfelt documentary, a portrait of an honest man who is paying the price for the dishonest things he has done in life.

It was Curumim who reached out to Prado to collaborate on a documentary. He didn't want to be remembered as a macabre statistic or a gruesome example of crime and punishment. Instead, he wanted to tell his story as he experienced it, share his daily life in prison and ultimately confess his sins on camera. It may seem as if Prado was just a director for hire for the somewhat egocentric yet sincere Curumim, but the relationship between filmmaker and subject goes deeper. They talked for more than seventy hours, they wrote many letters and Curumim recorded countless videos of his life in a prison cell he shared with murderers and Al-Qaeda terrorists, among others.

Compared to his cellmates, Curumim's crime (smuggling 30 pounds of cocaine into Asia) seems quite petty, but ultimately this profound documentary is not about justice. It's about acceptance and repentance, about facing the facts of life and making the most of what's left of it. What makes this documentary stand out is Curumim's radiant energy: seeing him goof around with hardened criminals even provides the film some feel-good moments before things inevitably get more melancholy. As Alvast already stated, Curumim's cage eventually only stands for the ultimate certainty: that all things must pass. HE

Without "rahat lokum"

Zare (Hamo Beknazaryan, Armenia, 1926). Opening Film. 10-7 20:00 Moscow Cinema Red Hall (invitation only).

Last year's festival ended with a special screening dedicated to the 90th anniversary of the first Armenian feature film, *Namus*. This year the festival will kick off with a celebration of the 90th anniversary of *Zare*, the second Armenian feature. Both films were directed by Hamo Beknazaryan: the first realist of oriental cinema, professional Greco-Roman wrestler, a Russian pre-revolutionary movie-star, the man who cooked Sergey Eisenstein's favorite (and possibly first) Armenian kebab, and last but not least, the father of Armenian cinema.

Zare's production began immediately after the success of *Namus* in the USSR. Beknazaryan's screenplay was based on materials by writer and Kurdologist Abé Lazo (pen-name of Hakob Ghazaryan). *Zare's* eponymous heroine, played by Armenian actress Maria Tenazi, is a beautiful young girl from a tribe of nomadic Kurds, now established on the slopes of Mount Alagyaz. Zare and shepherd Saydo (Hrachya Nersisyan) are deeply in love. They

embrace on a river bank, and as their lips are about to touch, the camera modestly looks away, watching the endless circles Zare's jug is making in the water.

But it's 1915 in the outside world. The Caucasian front of World War I is boiling. The Russian government sends out money: a unit of Kurdish volunteers has to be assembled. But while passing from one hand to another, the money vanishes, and the Russian officials make a deal with tribe leader Temur Bek (Garagash): the poorest members of the tribe will go to war, while the wealthy will be given more power. The bek has had his eyes on Zare for a long time, and the draft is a good excuse to get rid of Saydo.

Although this is (using Soviet terminology) an "anti-imperialist" film and the communist overtones are quite in line with other Soviet films of the 1920's, it becomes obvious while watching *Zare* that the film had other, more important goals. Beknazaryan put a very clear objective before his crew. As he wrote in a letter at the time: "This will be the first true film about the East without *rahat lokum*", meaning Turkish delight. This is why the film was actually shot on the slopes of Alagyaz and



real Kurds were used as extra's. The traditions and manners were recreated so faithfully that apparently sometimes even Kurds themselves got confused. While filming a pinnacle scene in which the crowd shames Zare by rubbing mud on her face and making her sit backwards on a donkey, a Kurdish woman saw the actress, apparently didn't notice the camera, felt that the crowd wasn't shaming her good enough and after screaming "what are you all waiting for?" spat on the poor girl's face...

Before Beknazaryan, the East was depicted in film as an exotic place blooming with gorgeous belly dancers, silk shawls with gold embroidery, sky-piercing minarets and endless caravans crossing the mighty desert. Beknazaryan himself had made the historical melodrama *Natella* in Georgia years earlier, which had elements of this crude understanding of the East. It was when he abandoned this approach and focused more on the realism of what is on screen that Beknazaryan flourished as a director and became an innovator. **AV**

The Real Deal Behind the Ideal

Under the Sun (Vitaly Mansky, Russia/Latvia/Germany/Czech Republic/North Korea, 2015). Yerevan Premieres. 10-7 18:00 Cinema Star; 11-7 17:00 Moscow Cinema Red Hall.

In a world in which streets are so clean one could eat off them and where good citizens are working hard and feeling happy, life is good. Meet Zin-mi, a little girl living with her parents in an ideal country: the Democratic People's Republic of Korea. Portraits of the country's deceased leaders are ubiquitous: in living rooms, at schools and even on public transport they continue to watch over and care for their people.

Zin-mi's parents work in a factory during the day, giving her a great home in their perfect apartment. The young girl is about to enter the Korean Union for Children, where she will be prepared to officially be a part of the ideal society in which grown-up stuff like working hard and taking responsibility for yourself are essential. She will be living in the eternal rays of the sun, the symbol of the great leader of the people, Kim Il-sung.

For *Under the Sun*, Russian documentary filmmaker Vitaly Mansky somehow managed to get permission to film in this country, where propaganda is key. Unavoidably, there were strong restric-



tions: throughout the year he was shooting, the government watched him like a hawk. While the first scenes indeed show a seemingly ideal world, weird moments start to pop up. Like when a strange individual suddenly walks into the frame of the happy family during dinner, instructing them on how to react to the food and what to say about this day.

Slowly but surely, it becomes clear that this man is making absolutely sure that the family will only show a perfect patriotic entity. In the end, Mansky's film isn't capturing the real life of a North Korean family, but rather reveals how propaganda is made.

Despite these inexhaustible attempts to showcase the ideal society, Mansky still manages to film the real deal behind it all: from little comrades who fight against sleep during official events to the tears the ever-obedient Zin-mi cries during a gruelling dance lesson. **MN**

Of War and Peace

A Story of People in War and Peace (Vardan Hovhannisyanyan, Armenia, 2007). Armenian Cinema: Modern Times. 11-7 15:00 Moscow Cinema Blue Hall.

This is perhaps the film that is most telling of Armenia's past and present, a fitting opening for Armenian Cinema: Modern Times, dedicated to the 25th anniversary of Armenia's independence.

Director Vardan Hovhannisyanyan combines his own video diaries from the Karabakh War with footage of him talking to the soldiers twelve years later. Their war wounds have far from healed. Although life goes on, peace did not bring them relief. Whether consciously or not, most of the people that appear in Hovhannisyanyan's images are people who didn't find themselves after the war: one's in jail, another's in a mental ward, a third is crippled.

With the most relentlessly realistic footage and the psychology expressed in these soldiers' words and deeds, the documentary tries to convey both pacifist and patriotic messages. "War is evil, when it's an aggressor's war. But when it's a patriot's war to protect the land, one has to go", says one of the heroes of the film.

The film is a commemoration of those who have long passed away, but also a call to always be alert. The Armenian people and its government need that call, as Armenia's latest experience of war and peace this last April proves. **AB**

Opening Festivities

10-7, various locations. The traditional Apricot Blessing (13:30, Zoravor Surp Astvatsatsin Church) will constitute the first official act of the 2016 festival. The festivities will continue at the unveiling of Honorary Stars for three famed Armenian filmmakers: cinematographer Albert Yavuryan and directors Edmond Keosayan and Dmitri Kesayants (Charles Aznavour Square, 17:15). This will run straight into the red carpet towards Moscow Cinema's Red Hall for the opening ceremony (19:00) and screening of opening film *Zare* (20:00, see above).

Master Class with Fred Kelemen

11-7 15:00, AGBU Center (2/1 Melik-Adamyanyan Str.). Ahead of the opening of the Retrospective of his work with the screening of *Fate* (19:30, Moscow Cinema Red Hall), director and cinematographer Fred Kelemen will give the year's first master class. An interview with Kelemen will be published later this week.

Basque New Cinema



11-7 15:00, Moscow Cinema Red Hall. The program celebrating cinema from the Basque region will open with the first of three screenings of *Autumn Without Berlin* by Lara Izagirre.

Yerevan Nights

11-7 21:00, Poghosyan Gardens. The year's first open air screening will feature Franco Zeffirelli's *Romeo & Juliet*, which is part of an extensive program marking the 400th anniversary of William Shakespeare's death.

Midnight Wrap-up

24:00, The Club (40 Tumanyan Str.). Film gurus and GAIFP guests are invited for a daily wrap-up meeting over drinks.

DOCUMENTING THE QUEST

The documentary films included in this year's Armenian Panorama section explore individual memory and experience. Directors of Armenian descent have created a string of human destinies, where memory and emotion at times become an unbearable burden, uncovering a whole universe in their personal experiences.

In *The Other Side of Home* (Nare Mkrtychan, USA) we meet Armenian Nare and Turkish Maya, two women seeking answers and committed to finding the remnants of the past in the present. They need it to find inner peace and to distinguish their identity. Together they travel to Armenia and Turkey, coming across hatred and memory denial, but also having honest conversations with random fellow travellers.

Arnaud Khayadjanian, the creator of the French film *Stony Paths*, continues the exploration in a similar vein by tracking the trail of a single picture and being open to hear out all possible and alleged wit-

nesses. Thorough conversations are held around a cup of tea, new stories about Armenians living in Anatolia are being revealed (or not revealed), and the rhythm of this expectation conveys the essence of this quest rather well. Eventually, if you seek both you and the people you talk to will change.

Filmmaker Gor Margaryan, residing in Germany, has constructed his short film *Aurora* as a movement, a drift through snowy Siberia, being traversed by a snowmobile driver. Fragments of Russian news bulletins are heard, where the enthusiastic voice announces the most recent military and political victories. But reality remains as frozen as it was in the past and will be in future shots. This film is a movement that does not have a practical purpose, or in other words, no aim. Instead, it offers an existentialist gaze on the surrounding environment.

In his film *Rhythm and Intervals*, Comes Chahbazian, who lives in Belgium, tells the story of an Armenian musician trying to establish himself. Cellist Sevak is seeking for his own niche in a new

country and his own style in art. And Gohar, the little heroine of Armenian director Albert Sargsyan's *My World*, tries to find ways of self-expression despite her hearing problems, to make life meaningful and colorful. The heroes are different, but the search makes them stronger and more assertive. And this unquestionably gives hope. After all, you search when you're hopeful. Otherwise, there is no point in undertaking the quest.

In the Bulgarian film *Balkan Royal* by Kevork Aslanyan the protagonist repairs pianos, but dreams of becoming the conductor of a big orchestra. His failure to live up to that dream doesn't derail him: he knows how to do his often unpleasant work with pleasure.

The elderly woman in Garegin Papoyan's *Skhtorashen* (Armenia) also refuses to lose hope as she lives out her last days in her native village. Lena is the only remaining resident of Skhtorashen, categorically refusing to leave this deserted abode. She has found her place on this earth. **NH**