



VIVA^{CELL} MTS

THURSDAY
JULY 14
2016

DAY

5

DAILY օրվա օր



Direct Hit Ուղիղ հարված

■ ՇԵՋՄՊԻՐԻ ՀԱՐԱՏԵՎ ՈՒԺԸ
■ ՀԱՅ-ԹՈՒՐԵԱԿԱՆ ԿԻՆՈ-ՊԼԱՏՖՈՐՄԻ ՀԱՂԹՈՂՆԵՐԸ

էջ 3

■ ԱՊԱՇԽԱՐՈՒԹՅԱՆ ԾԱՍԹԱՆ
■ ԱՇԽԱՐՀԸ ՄԱՐԴՈՒՅ ՀԵՏՈ
■ ԸՆՏՐՈՒԹՅԱՆ ԾԱՍԹԱԲԱԺԱՆԸ

էջ 4

Ժելիմիր ժիլնիկ

ՀԱՐՑԱԶՐՈՒՅՑ էջ/p. 5 INTERVIEW

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Žilnik**

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**ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՌՈՒՅՑ ԴԱՇԼԻՑ
MOSCOW CINEMA, BLUE HALL**

14.07

10:00	Բալերի անունները /նեմ.՝ Բրանկո Շմիդտ <i>Ungiven</i> /dir. Branko Schmidt	Hrv, 83' FC	Lang.: Croatian Subt.: English and Armenian
12:00	Ամամա /նեմ.՝ Ասիեր Ալտունա <i>Amama: When a Tree Falls</i> /dir. Asier Altuna	Esp, 103' FC	Lang.: Basque Subt.: English and Armenian
14:00	Թոնի Էրդման /նեմ.՝ Մարեն Ադե <i>Toni Erdmann</i> /dir. Maren Ade	Deu/Aut/ Rom, 162' FC	Lang.: German/English/Romanian Subt.: English and Armenian
17:00	Մեր շփում /նեմ.՝ Դավիդ Վերբեք <i>Full Contact</i> /dir. David Verbeek	Nld/Hrv, 105' FC	Lang.: English Subt.: Armenian
19:00	Աննայի կյանքը /նեմ.՝ Նինո Բասիլիա <i>Anna's Life</i> /dir. Nino Basilia	Geo, 108' FC	Lang.: Georgian Subt.: English and Armenian
21:00	Սիեռանևադա /նեմ.՝ Բրիստի Պուլու <i>Sieranevada</i> /dir. Cristi Puiu	Rom, 173' YP	Lang.: Romanian Subt.: English and Armenian

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

10:00	Լեոպարդի լռությունը /նեմ.՝ Վիգեն Արմենյան <i>Leopard's Silence</i> /dir. Viken Armenian	Fra, 42' AP	Lang.: French Subt.: English and Armenian
12:00	Բալկանյան դաշնամուր /նեմ.՝ Գևորգ Ասլանյան <i>Balkan Royal</i> /dir. Kevork Aslanyan	Bgr, 20' AP	Lang.: Bulgarian Subt.: English and Armenian
14:30	Սև կույս /նեմ.՝ Ֆրեն Զեյլեմեն <i>Fallen</i> /dir. Fren Kelemen	Deu/Lva, 90' R	Lang.: Latvian/Russian Subt.: English and Armenian
16:30	Համայնք /նեմ.՝ Թոմաս Վինտերբերգ <i>The Commune</i> /dir. Thomas Vinterberg	Dnk, 112' DNC	Lang.: Danish Subt.: English and Armenian
19:00	Բարի լույս /նեմ.՝ Աննա Արևշատյան <i>Good Morning</i> /dir. Anna Arevshatyan	Arm, 104' AP	Lang.: Armenian Subt.: English
21:00	Հրաշագործի աշունը /նեմ.՝ Ռուբեն Գևորգյանց <i>Autumn of the Magician</i> /dir. Ruben Gevorgyants	Arm, 52' T	Lang.: Armenian Subt.: English

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

10:00	Մահացու ցատկ /նեմ.՝ Բորիսլավ Կոլև <i>Salto Mortale</i> /dir. Borislav Kolev	Bgr, 80' DC	Lang.: Bulgarian Subt.: English and Armenian
12:00	Վարոտ /նեմ.՝ Ֆլո Ֆլամմե <i>Añoranza</i> /dir. Flo Flamme	Bel, 70' DC	Lang.: Spanish Subt.: English and Armenian
14:00	Տիտոս սերբերի մեջ, երկրորդ անգամ /նեմ.՝ Ժելիմիր Շիլնիկ <i>Tito Among the Serbs, for Second Time</i> /dir. Željimir Žilnik	Yug, 45' R	Lang.: Serbian Subt.: English and Armenian
15:30	Չվեր նետելով /նեմ.՝ Ժելիմիր Շիլնիկ <i>Throwing off the Yokes of Bondage</i> /dir. Željimir Žilnik	Yug, 12' R	Lang.: Serbian Subt.: English and Armenian
	Համուն Էլլայի /նեմ.՝ Ժելիմիր Շիլնիկ <i>For Ella</i> /dir. Željimir Žilnik	Yug, 10' R	Lang.: Serbian/English Subt.: English and Armenian
	Homo Sapiens /նեմ.՝ Նիկոլաուս Գայրխալթեր <i>Homo Sapiens</i> /dir. Nikolaus Geyrhalter	Aut/Deu/Che, 94' DC	Lang.: no dialogues Subt.: no subtitles

17:30	Ձախ ափի հանդիման /նեմ.՝ Եվգենի Գրիգորև <i>Across the Don</i> /dir. Evgeny Grigorev	Rus, 83' DC	Lang.: Russian Subt.: English and Armenian
19:30	Իմ աշխարհը /նեմ.՝ Ալբերտ Սարգսյան <i>My World</i> /dir. Albert Sargsyan	Arm, 21' AP	Lang.: Armenian Subt.: English
	Ալորա /նեմ.՝ Գոր Գարգարյան <i>Aurora</i> /dir. Gor Margaryan	Deu, 13' AP	Lang.: no dialogues Subt.: no subtitles
20:30	Բրավոյստը /նեմ.՝ Էվելինա Բարսեգյան <i>Bravoman</i> /dir. Evelina Barsegian	Rus, 18' AP	Lang.: Russian Subt.: English and Armenian
	Բալկանյան դաշնամուր /նեմ.՝ Գևորգ Ասլանյան <i>Balkan Royal</i> /dir. Kevork Aslanyan	Bgr, 20' AP	Lang.: Bulgarian Subt.: English and Armenian
21:30	Սխտորաշեն /նեմ.՝ Գարեգին Պապոյան <i>Skhutorashen</i> /dir. Garegin Papoyan	Arm, 19' AP	Lang.: Armenian Subt.: English
	Փարիզ-Երևան /նեմ.՝ Նորա Մարտիրոսյան <i>Paris-Yerevan</i> /dir. Nora Martirosyan	Fra, 33' AP	Lang.: French Subt.: English and Armenian

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

13:00	Շրեք ստալ /նեմ.՝ Անա Մուրուգարեն <i>Three Lies</i> /dir. Ana Murugarren	Esp, 98' BNC	Lang.: Spanish Subt.: English and Armenian
15:00	Մոնթե /նեմ.՝ Հրանտ Հակոբյան <i>Monte</i> /dir. Hrant Hakobyan	Arm, 18' «25»	Lang.: Armenian Subt.: English
	Կայացում /նեմ.՝ Գրիգոր Հարությունյան <i>Establishment</i> /dir. Grigor Harutyunyan	Arm, 60' «25»	Lang.: Armenian Subt.: English
16:30	Սուրբ ծեսերի երկիրը /նեմ.՝ Էդգար Բաղդասարյան <i>The Land of Holy Rites</i> /dir. Edgar Baghdasaryan	Arm, 63' «25»	Lang.: Armenian Subt.: English
18:00	Մոռացված փետրվար /նեմ.՝ Տիգրան Խիզմալյան <i>Forgotten February</i> /dir. Tigran Khzmalyan	Arm, 22' «25»	Lang.: no dialogues Subt.: no subtitles
	Իմ սահմանը /նեմ.՝ Արմեն Խաչատրյան <i>My Border</i> /dir. Armen Khachatryan	Arm, 60' «25»	Lang.: Armenian Subt.: English
19:30	Համլետ /նեմ.՝ Թենեթ Բրանահ <i>Hamlet</i> /dir. Kenneth Branagh	UK/USA, 242' SH	Lang.: English Subt.: Armenian

**ՄԻԼԵՄԱ ՍՅԱՐՍ
CINEMA STAR**

18:00	Մի գնդակով երկու Նապաստակ /նեմ.՝ Ֆեյրիա Դելիբա <i>Our Mother</i> /dir. Fejria Deliba	Fra, 85' FNC	Lang.: French Subt.: English and Armenian
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**ԿԻՆՈՊԱՐԿ
KINOPARK**

18:30	Տիեզերք /նեմ.՝ Անճեյ Հուլավսկի <i>Cosmos</i> /dir. Andrzej Zulawski	Fra/Prt, 103' PFD	Lang.: French Subt.: English and Armenian
20:30	Քամու հուշեր /նեմ.՝ Օզգան Ալփեր <i>Memories of the Wind</i> /dir. Ozcan Alper	Tur/Fra/Deu/ Geo, 126' YP	Lang.: Turkish/Russian Subt.: English and Armenian

**ՀԵՆՐԻԿ ՄԱԼՅԱՆԻ ԱՆՎԱՆ ԿԻՆՈԴԵՐԱՍԱՆԻ ԹԱՏՐՈՆ
HENRIK MALYAN THEATRE OF CINEMA ARTISTS**

13:00	Ո՞վ կա այդտեղ /նեմ.՝ Աշոտ Հովսեփյան <i>Anyone There?</i> /dir. Ashot Hovsepian	Arm, 8' FV	Lang.: Armenian Subt.: English
13:15	Մինուս մեկ /նեմ.՝ Մերի Գրիգորյան <i>Minus One</i> /dir. Mary H. Grigoryan	Arm, 11' FV	Lang.: Armenian Subt.: English
13:30	Ղովաթովի հինգ անկյունները /նեմ.՝ Ազա Բաբայան, Վադիմ Դուբնով <i>Five Angles of Dovlatov</i> /dir. Aza Babayan, Vadim Dubnov	Arm, 52' FV	Lang.: Russian Subt.: no subtitles
16:00	Եվ յոթերորդ օրը /նեմ.՝ Արման Չիլինգարյան <i>And on the Seventh Day</i> /dir. Arman Chilingaryan	Arm, 62' FV	Lang.: Armenian Subt.: English
17:15	Միլիոնից մեկը /նեմ.՝ Մահմուդ Թոյունցու <i>1 in a Million</i> /dir. Mahmut Koyuncu	Tur, 65' FV	Lang.: Kurdish Subt.: English



**ԵՐԵՎԱՆՑԱՆ ԳԻՇԵՐՆԵՐ ԴՊՈՂՈՍՅԱՆ ԱՅՐԳԻՆԵՐՈՒՄ
YEREVAN NIGHTS AT POGHOSYAN GARDENS**

21:00	Լիր արքա /նեմ.՝ Փիթեր Բրուք <i>King Lear</i> /dir. Peter Brook	UK/Dnk, 137' SH	Lang.: English Subt.: Armenian
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GOLDEN APRICOT DAILY

Խմբագիրներ ՝ Յուպ Բրուերեն, Արտուր Վարդիկյան Աշխատակազմ ՝ Մարիկե Նյուվուրթ, Հուգո Էմերզալ Հեղինակներ ՝ Կարեն Ավետիսյան, Արթուր Բալսլեյան, Սեզ Կիրակոսյան Լուսանկարիչ ՝ Մանե Հովհաննիսյան Սրբագրիչ ՝ Մարինե Վարսամյան	Թարգմանիչներ ՝ Համսի Հովակիմյան, Ջարտիկ Մախարյան Դիզայներ ՝ Գայանե Գրիգորյան Հեռակա խորհրդատու ՝ Դիտեր վան Բյուերեն Տպագրված է «ՆՏ Հոլդինգ» ՍՊԸ-ում	Editors: Joost Broeren & Artur Vardikyan Staff: Marieke Nieuwduin, Hugo Emmerzael Contributors: Karen Avetisyan, Artsvi Bakhchinyan	Photographer: Mane Hovhannissyan Design: Gayane Grigoryan Backstage General Adviser: Peter van Buieren Printer: "NT Holding" Ltd.
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Direct Hit

Full Contact (David Verbeek, The Netherlands/Croatia, 2015). Feature Competition. 14-7 17:00, 15-7 10:00 Moscow Cinema Blue Hall.

Drone pilot Ivan pulls his trigger without emotion in *Full Contact*, the sixth film by Dutch director David Verbeek. Until he hits the wrong target, that is, killing innocent bystanders in the process.

Unmanned bombers have been a hot topic in cinema lately, with Hollywood thrillers like *Good Kill* (Andrew Niccol, 2014) and *Eye in the Sky* (Gavin Hood, 2015) delving into the subject. But Verbeek puts a resolutely auteurist spin on it. *Full Contact* is not a political thriller, nor a social commentary. Instead, the film employs the drone pilot as a starting point for a philosophical inquiry into the sense of detachment we all live with in our digital era.

In an impressionistic triptych, Verbeek shows us the same figures in three different environments: a hunter, his prey, and a guide. Ivan is always the hunter. He's played by Claire Denis' muse Grégoire Colin. As a drone pilot, he is sat behind a computer terminal in a nondescript container somewhere in the American desert (although the film was shot entirely in Croatia). He gets his orders on his headset, and turns them into action. He pulls the trigger on his joystick dispassionately, as if he's merely play-

ing a video game. He avoids human contact outside of work too, racing around on his motorcycle or hanging out at a strip club.

But that all collapses when he gets the wrong order. Some information got screwed up, and what was thought to be a terrorist training camp turns out to have been a school – but by that point it has already been bombed to shreds. It's not Ivan's fault, his superior officer reassures him. But it's no use: Ivan has been awakened, and his conscious can no longer deal with his actions.

We subsequently see him on an unnamed island, where Ivan turns into a sniper shooting at those same terrorists, helped by a lone wolf. And then the film reconfigures itself again, turning Ivan into a baggage handler at a French airport, where the stripper he met in the first part is somehow also working. Here, he meets his opponents once again, this time in a boxing ring. Verbeek doesn't spell out the meaning of it all, but admirably leaves it up to us to draw the connections. The film follows Ivans psychological breakdown by falling apart itself: while on the surface, the shots remain tightly constructed – just as Ivan's face never gives away much emotion – the interior world of *Full Contact* turns into an impressionistic fever dream.

Verbeek spent the better part of six years working on *Full Contact*, making two other projects in



the mean time. This long process clearly shows in the final product. Everything in the film gives off the feeling that Verbeek has thought it through to perfection. The assured framing, precise editing and minimalist music by David Boulter (a member of U.K. band Tindersticks) combine to purposefully create a sense of tightly-wound control. **JB**

Sunset of a Couple

Ungiven (Branko Schmidt, Croatia, 2015). Feature Competition. 14-07 10:00, 15-07 17:00, Moscow Cinema Blue Hall

Ungiven, the most recent film by acclaimed Croatian director Branko Schmidt, joins the company of a number of recent films to reflect on the complicated relationships between elderly spouses. But this Bosnian elderly couple living a hard life in post-war Croatia are still making efforts to improve the sunset of their lives. They give meaning to their dreary existence by renovating their barn, herding cows and planting fruit trees. But the psychological, mental and physical problems that are worsening with age constantly complicate the couple's coexistence.

In interviews, Schmidt has questioned whether this story is appropriate for our times, since it is very different from his two previous films which focused on pressing issues in Croatian society. But actually, these psychological dramas always remain urgent, especially in our times which can drive a person to isolation.

Actors Ivo Gregurević and Nada Đurevska carry the narrative and *Ungiven* benefits greatly from their acting, which is quite convincing. The relations between the constantly grumbling husband and his demure wife, who seem intolerant towards each other at first, take on new meaning as we see original manifestations of devotion and affection. The psychological depth of these moments reaches its peak during the emotional ending of the film.

Compared to *Amour* by Michael Haneke or *45 Years* by Andrew Haigh, two remarkable recent films which also explored the relationships between elderly couples, Schmidt's film has a lighter feel. This goes especially for the dialogues between the spouses, which are brief, sometimes witty, and sometimes inadequate and absurd. **AB**



Painfully Relatable

Sieranevada (Cristi Puiu, Romania, 2016). Yerevan Premieres. 14-7 21:00 Moscow Cinema Blue Hall.

Romanian director Cristi Puiu captures family life as a symphony of smashing doors in a cramped apartment. Without a doubt this says something about the state of Romania, but what he wants to say exactly is as unclear as the reason that this film is called *Sieranevada*. Not that any of this matters. What does matter is that Puiu has beautifully orchestrated the complicated dynamics of the phenomenon that is family. Everything in this film can change whenever a cousin, sister, uncle, mother or friend enters or leaves a room.

The reason that we spend almost three hours in this small apartment in the first place is because this fam-

ily is commemorating the recent death of their patriarch. His death, like so many other major family topics, is never discussed but rather felt. Families have a way of talking about a lot of stuff, except for the things that matter. While the camera sneaks from room to room, it overhears conversations about politics, money, life after 9/11, Charlie Hebdo conspiracies and, of course, food.

Food places a major role in every family and in this film it is the source of all suspense. A priest is expected to initiate a ritual for the deceased, so dinner can only be served after he arrives. Except he doesn't show up. As hunger inevitably creeps in, so does the tension. People sneak into the kitchen hoping for a quick bite, but the mother – the gravitational center of this family – guards the food with her life. One wonders what the patriarch would think if he would see this mess of a family right now. After all, the lurking camera implies that he is still roaming around the house. **HE**

Crossroads of Choice

Anna's Life (Nino Basilia, Georgia, 2016). Feature Competition. 14-7 19:00 Moscow Cinema, Blue Hall.

Georgian director, screenwriter, playwright and author of about two dozen documentary and short films Nino Basilia has made her feature film debut with social drama *Anna's Life*, which tells the story of thirty-something single mother Anna (Ekaterine Demetradze). In order to make ends meet, Anna works as a cleaner in several Tbilisi apartments, earning very little. The situation is made worse by the condition of her autistic son.

The hand-held camera shivers after Anna as she



flies from one workplace to another, from a friend's house to the hospital to her son. It's as if the cinematographer is adapting to the movement of the

actors and not the actors to the camera. Gradually Anna's social burden becomes so unbearable that the only way out seems to be an American visa. But obtaining one is difficult, whether she goes about it legally or illegally. Still, Anna is ready for drastic measures – from selling her house and calculated sex to desperately kidnapping of a stranger's child.

Her son's illness is consciously left in the background; the autistic child is merely one of the various difficulties that our main heroine has to deal with. What's important are the relations between this single mother and the society around her: a state going through a transition, where capitalism has not yet ripened and where life has turned into a hot pan, in which millions of Annas continue to fry every single day. Director Basilia pushes her heroine to a crossroad of choice. And sadly, it appears all the road signs are either wrong or busted. **KA**

Making His Case

Salto Mortale (Borislav Kolev, Bulgaria, 2015). Documentary Competition. 14-7 10:00, 15-7 18:00 Moscow Cinema Small Hall 1.

The back-flip Bulgarian weightlifter Angel Guenchev pulled off in celebration after breaking a world record during the Seoul Olympic Games in 1988 became an iconic image that would haunt the legendary athlete for years. Right after his victorious win, Guenchev was caught using doping and became the epicentre of a devastating scandal. The naming and shaming began and his life went into a tailspin.

In *Salto Mortale*, a dramatic portrait of the former athlete, we see Guenchev's passionate attempts to clear his name. First, the camera follows him on a trip down memory lane, from visiting the Olympic Hopes School where he was drilled as a kid to the former training area of the Bulgarian National Team. His own melancholy words about his early life and the world of professional weightlifting are amplified by former teammates and trainers, but also given a different context by a strict sports official. Both his mother and his wife tell more private stories.

A special element of this very personal film is the generous use of archive materials: news footage of the 1988 Olympics, as well as home videos of a young, buff and extremely strong Guenchev in training. There are impressive, hardcore images, such as scenes where the young athlete has to lose weight before a game and his team of trainers take it to a new level of torture.

In the contemporary footage, director Borislav Kolev shows Guenchev working out, driving around with his boat on a trailer and making his case to the camera. "The humiliation was like a prison cell. In a way it stole my soul", he says. In the dark years after 1988, Guenchev got in trouble with the law, he reveals: drinking, fighting and getting involved in criminal activities. The big question is: can this proud, emotional man find a way towards redemption in front of Kolev's camera? **MN**

Life After Humanity

Homo Sapiens (Nikolaus Geyrhalter, Austria, 2016). Documentary Competition. 14-7 15:30, 15-7 12:00 Moscow Cinema Small Hall 1.



Post-apocalyptic cinema is usually concerned with what's left of humanity. Films like *Mad Max* or *The Road* focus on the endurance of the human spirit, as the few survivors of a nuclear holocaust, meteor impact or global war struggle to survive.

The latest documentary by Austrian grand master Nikolaus Geyrhalter offers a post-apocalyptic vision of an entirely different kind. Despite the film's title, there is not a human being in sight for the entire duration of the film. In stead, Geyrhalter (who also shot the film himself) focuses his camera on the remnants of humanity, showing what will be left of us once we are gone: abandoned houses, empty shopping malls and hospitals, overgrown parking lots. The static shots are mesmerizing and beautiful in a slightly disturbing way. The form of the film follows its content: the shots are framed symmetrically, emphasizing the man-made qualities of the structures. Meanwhile, nature forcefully disrupts this artificial order, refusing to be caught in straight lines. On the surface, nothing much seems to happen. But Geyrhalter invites us to take a closer look, revelling in the smallest of details: the rustling of the wind through a pile of books; a frog languidly hopping around; a painted mural scaling off a wall.

The real magic is in the editing. The footage was taken all over the world: from the empty fields of Fukushima, still recovering from the 2011 nuclear disaster, to the WWII bunkers littering the European coastline, with stops on almost every continent in between. But Geyrhalter and editor Michael Palm jumble up the shots without consideration of their location, instead creating loosely thematic sequences in which every shot builds on what has come before. This is cinema that needs to be seen on a big screen. **JB**

CAPTURING DREAMS ON THE OTHER SIDE OF THE WORLD

This year two Belgian directors are in the competition program with films shot far away from their home country. With *Añoranza* Flo Flamme made a melancholy portrait of an estranged generation of Cubans in Havana. Pieter-Jan de Pue shot a lyrical hybrid between fiction and documentary in Afghanistan called *The Land of the Enlightened*. What drove these filmmakers to cross borders and capture life at the other side of the world?

After Belgian audiovisual artist Flo Flamme went on holiday to Cuba with some friends from film school, she came back with mixed feelings. She went to Cuba because she wanted to see it before it changed. "Before Castro Dies" has become a marketing pitch for many travel agents, trying to sell the idea of the authentic Cuba, a sun-glazed time capsule of cigars and socialism. But when she was there, Flamme saw this so-called authentic life change before her eyes.

"Cuba has access to the internet, so it's catching up with the popular culture of the rest of the world", she explains. "Popular role models like Paris Hilton and David Beckham are entering the country's consciousness. But I also spoke with confused older men who later became the subject of my documentary *Añoranza*. After I got back home, I was struck by this feeling that you could easily see the changes in Cuba, but you can't really see how they affect this older generation. Their ideals and dreams are changing. You can't see that, but you can feel it and I wanted to make a film about that."

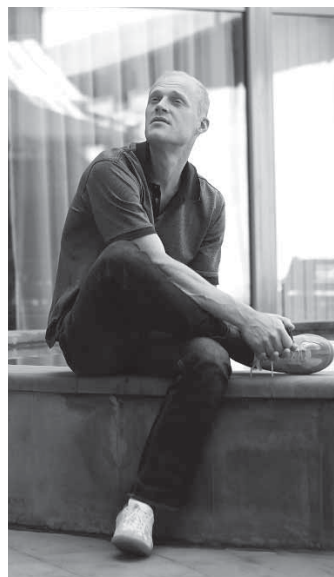
Pieter-Jan de Pue also wanted to capture dreams on the other side of the world. When he came across stories of young boys who had to survive in war-torn Afghanistan by smuggling weapons, bullets and opium, he realized that these boys have dreams as well. "For me it became important to capture their imagination on film. I wanted to incorporate the projection that these kids have of themselves and the future of their country."



Flo Flamme

The result is *The Land of the Enlightened*, a poetic hybrid between documentary and fiction that De Pue shot over the course of eight years. What drives a filmmaker to travel the world to make a film? "People told me I was crazy to go to Afghanistan," says De Pue. "They said that it would be to dangerous, that I had no business being there and that they'd lose me if I went. But I had read about Afghanistan and it seemed like a mythical country, it spoke to my imagination. It's a country that seduces you to dream; that's why the dreams of those boys inspired me so much. I recognized a piece of myself in them."

Flamme shares this filmmaker's curiosity and empathy. "I was interested in the impact that tourism has on these people, which tourists themselves usually aren't aware of. If you pass those people in Havana, you become their reference for the world – a world that they can't fully place." Obviously tensions can arise when these different worlds meet. "They are stuck on that island," Flamme acknowledges. "They are locked within the walls of the ocean and they can't help but wonder: Am I missing out? Is the government misleading us? And then suddenly I'm in front of them. My presence – a young blond carrying a camera – confronts them with their own immobility. I embody the rest of the world for them."



Pieter-Jan de Pue

So what's the secret of capturing life on the other side of the world as a complete stranger? De Pue: "You have to try to understand what people of a totally different culture expect from you and what you expect from them. You also have to be very diplomatic in the way you treat people." Flamme adds: "You have to realize what you can give them. As a filmmaker you kind of steal their story, but I hope that I can show the film to people and that the story can live on and open people's eyes."

De Pue is planning to give something back in an even more practical way. He'll return to Afghanistan in August with a mobile cinema to screen the film he shot with those boys. "They never understood what we wanted to make in Afghanistan. They didn't even understand the concept of film. There's no electricity in the places where we shot, except for the generator we brought, so these kids never had access to televisions, cell phones with video cameras, or cinema in general. And because we used analogue cameras, we couldn't show them anything at the end of the day either. So when we go back it will be the first moment they'll see themselves on a screen. This will probably provoke some interesting reactions, because these boys will finally understand what we've been doing in Afghanistan all those years." **HE**

STAYING POWER

As director Orson Welles once famously said: "Every single way of playing and staging Shakespeare – as long as the way is effective – is right." Over the years there have been a great many effective cinematic reworkings of the Bard's works, as the Shakespeare Lives in Film program at the festival shows.

At the program's official opening last Monday, festival director Harutyun Khachatryan called it one of his favorite sections of this year's festival. No wonder: Shakespeare's stories have shown their staying power for over four centuries – this year marks the 400th anniversary of the playwright's death. They have been staples of the theatrical world for all that time, and have subsequently been turned into films from cinema's earliest days.

Many of those films have their origins on the stage, either directly or indirectly – which is not to say they aren't cinematic. For instance, both Laurence Olivier's 1948 version of *Hamlet* and Kenneth Branagh's 1996 film of the same play were made after these directors had played the titular character on stage many times; both also star in their own films. And for his gloomy version of *King Lear* (1971), director Peter Brook drew inspiration from the ideas of Polish theatre critic Jan Kott, in particular Kott's observation that *King Lear* was a precursor for absurdist theatre.



Romeo and Juliet

All the films in the program are British productions or at least co-productions. But it's perhaps no surprise that two of the more sensational adaptations were filmed by foreign filmmakers. Polish-born director Roman Polanski created one of the more explicitly violent versions of *Machbeth* in 1971. And for Franco Zeffirelli's version of *Romeo and Juliet*, the Italian director cast the main parts with two actors who were actually as young as the teenaged characters in Shakespeare's doomed romance. Thus, the director even had to get special permission to show female lead Olivia Hussey topless in one scene, since she was only 16 years old at the time of filming. **JB**

Hamlet (Laurence Olivier, UK, 1948). 14-7 19:30 Tumo Center, 15-7 20:00 Moscow Cinema Small Hall 2.
Hamlet (Kenneth Branagh, UK/USA, 1996). 14-7 19:30 Moscow Cinema Small Hall 2.
King Lear (Peter Brook, UK/Denmark, 1971). 14-7 21:00 Boghosyan Gardens.
Machbeth (Roman Polanski, UK/USA, 1971). 14-7 20:00 Cinema Star.
Romeo and Juliet (Franco Zeffirelli, UK/Italy, 1968). 15-7 17:30 Moscow Cinema Small Hall 2.
The Tempest (Derek Jarman, UK, 1979). 15-7 21:00 Boghosyan Gardens.

ATCP Winners



At the closing of the Armenia-Turkey Cinema Platform Project Development Workshop on Tuesday, two directors were awarded for their film pitches. Arnaud Khayadjanian (right) won €7,500 towards the realisation of his short fiction film *Welcome to Anatolia*, and Inna Sahakyan (left) won \$5,000 towards the filming of her documentary *Aurora's Sunrise*.

Let There Be Light



This year's Let There Be Light Award was handed to Ukrainian-Armenian director Roman Balayan at a ceremony at Gevorkian Seminary yesterday afternoon.

Master Class: Homayoun Ershadi

15:00, AGBU Center (2/1 Melik-Adamyan Street). Iranian actor Homayoun Ershadi, a member of this year's Feature Competition jury, will give his views on cinema in today's Master Class.

Talk to GAIFF: Željimir Žilnik

17:30, Tumo Center (16 Halabyan St). After last Monday's Master Class, Serbian director Željimir Žilnik will once again take up the microphone for a talk. See page 5 for an interview with Žilnik.

Tribute with a Tribute

21:00, Moscow Cinema Red Hall. To celebrate the 70th birthday of documentary filmmaker Ruben Gevorgyants, also the President of the Filmmakers Union of Armenia, the festival is screening the 2007 film *Autumn of the Magician* by Gevorgyants and his son Vahe. The documentary is itself a tribute of a kind, exploring the life of Italian poet and screenwriter Tonino Guerra, who collaborated with many masters of cinema, including Federico Fellini, Michelangelo Antonioni and Andrei Tarkovsky. The film features interviews with Guerra telling fascinating stories about these masters, as well as some revelations about himself never before caught on film.

Yerevan Night

21:00, Boghosyan Gardens. Today's open air screening will once again feature a Shakespeare adaptation: *King Lear* by Peter Brook. See left for more on this festival program.

Midnight Wrap-Up

24:00, The Club. Film gurus and GAIFF guests are invited for a daily wrap-up meeting over drinks.