



VIVA^{CELL} MTS

THURSDAY
JULY 13, 2017

DAY 5

DAILY օրվաթերթ

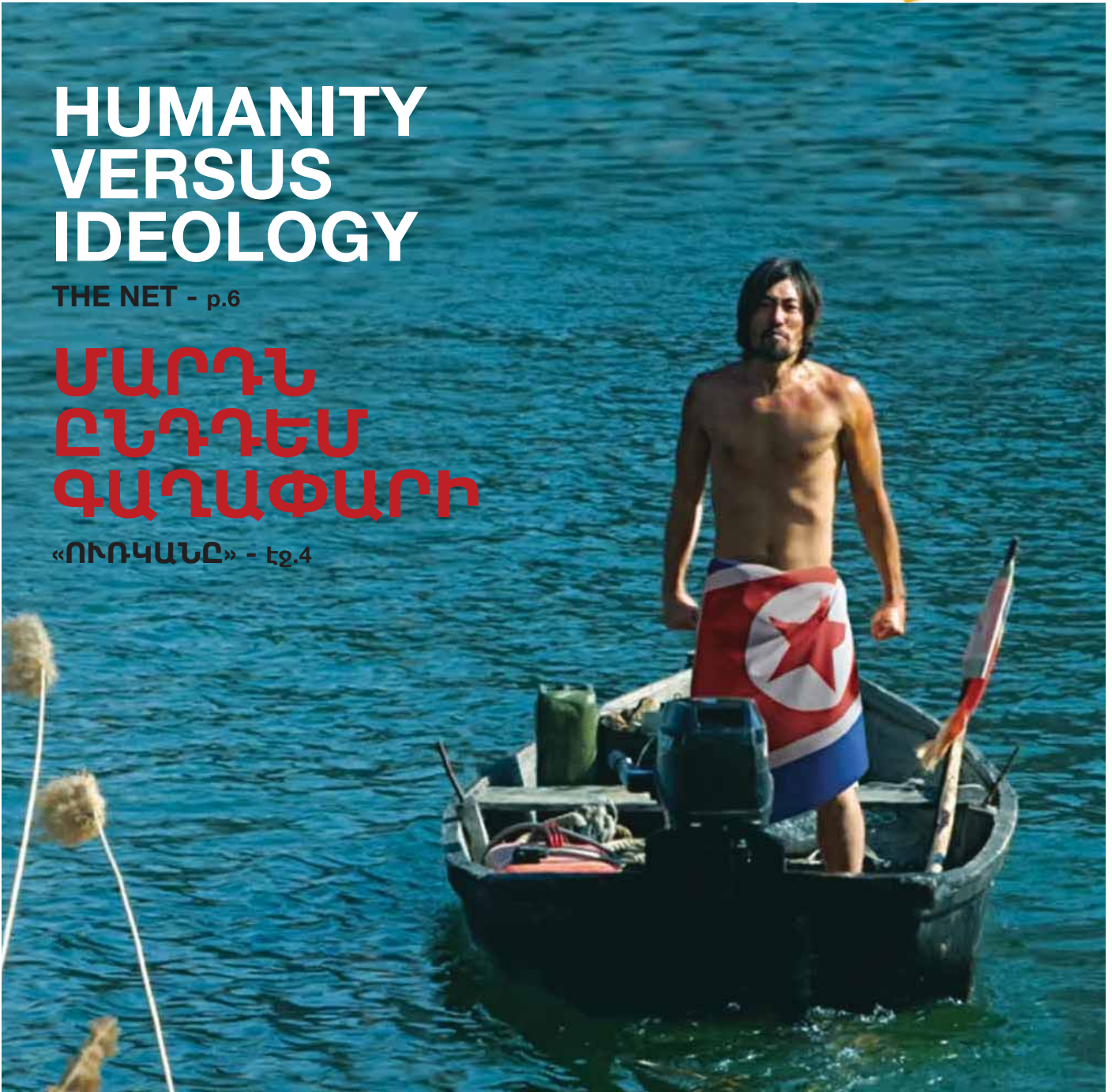


HUMANITY VERSUS IDEOLOGY

THE NET - p.6

ՄԱՐԴՆ ԸՆԴԴԵՄ ԳԱՂԱՓԱՐԻ

«ՈՒՌԿԱՆԸ» - էջ.4



▪ ՀԱՐՏԱԶՐՈՒՅՑ. ՍԱՆԱԼ ԿՈՒՄԱՐ ՍԱՍԻԴՀԱՐԱՆ

▪ ԳԵՐՄԱՆԱԿԱՆ ԿԻՆՈՅԻ ՕՐ
էջ 3

▪ ԱՐԵՎՍՈՒՏՁԻՑ ԱՐԵՎԵԼԸ
▪ ԽԵՆԹԵՐԸ՝ ԽԵՆԹԱՆՈՑԻ ՏՆՕՐԵՆ

էջ 4

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ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՊՈՒՅՑ ԴԱՎԼԻՃ
MOSCOW CINEMA, BLUE HALL

13.07

10:00	Վեսթերն /nbd./Վալեսկա Գրիզեբախ Western /dir. Valeska Grisebach	Deu/Bul/Aut, 119', FC, 16+	Lang.: German/Bulgarian Subt.: English
12:30	Մասարիկ /nbd./Յուլիուս Շեվչիկ A Prominent Patient /dir. Julius Ševčík	Cze/Svk/Deu, 114', FC, 18+	Lang.: Czech/ Slovak/ English/French, Subt.: English
14:30	Լեոն Մորեն, քահանա /nbd./Ճան-Պիեր Մելվիլ Léon Morin, Priest /dir. Jean-Pierre Melville	Fra/Ita, 128' T, 12+	Lang.: French Subt.: English and Armenian
17:00	Տիկին Յ.-ի ռեքվիեմը /nbd./Բոյան Վուլետիչ Requiem for Mrs. J /dir. Bojan Vuletić	Srb/Bul/Mkd/Rus/Fra, 94', FC, 16+	Lang.: Serbian Subt.: English and Armenian
19:00	Տաքրակի բույր /nbd./Տարաս Տիլաչենկո The Nest of the Turtledove /dir. Taras Tkachenko	Ukr, 103' FC, 18+	Lang.: Ukrainian/ Italian Subt.: English and Armenian
21:00	Մասարիկ /nbd./Յուլիուս Շեվչիկ A Prominent Patient /dir. Julius Ševčík	Cze/Svk/Deu, 114', FC, 18+	Lang.: Czech/ Slovak/ English/French Subt.: English and Armenian

ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՐՄԻՐ ԴԱՎԼԻՃ
MOSCOW CINEMA, RED HALL

10:00	Ձյուն կար /nbd./Թամարա Ստեփանյան Those from the Shore /dir. Tamara Stepanyan	Fra/Arm/Lbn, 84', DC, AP, 12+	Lang.: Armenian Subt.: English
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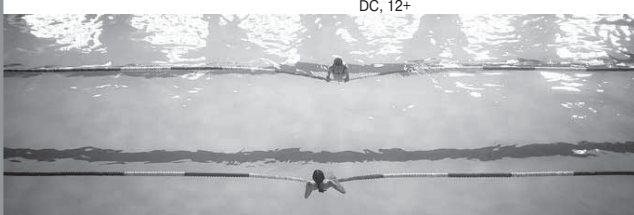
	Կառույցը փտած է, ընկեր /nbd./Կարինե թորոյան The Structure Is Rotten, Comrade /dir. Tamara Stepanyan	Can/Arm, 9' AP, 12+	Lang.: English Subt.: Armenian
12:30	Սիմոնի ճամփան /nbd./Էդգար Բաղդասարյան Simon's Way /dir. Edgar Baghdasaryan	Arm, 30' AP, 12+	Lang.: Armenian/Turkish Subt.: English
	Լույսի ձայներ /nbd./Հրանտ Վարդանյան Voices of Light /dir. Hrant Vardanyan	Arm, 43' AP, 12+	Lang.: Armenian Subt.: English
14:30	Սիմոնի ճամփան /nbd./Էդգար Բաղդասարյան Simon's Way /dir. Edgar Baghdasaryan	Arm, 30' AP, 12+	Lang.: Armenian/Turkish Subt.: English
	Օտարականը /nbd./Փանոս Աբրահամյան Stranger /dir. Panos Aprahamian	Lbn, 28' AP, 12+	Lang.: Armenian Subt.: English
	Ջրի երեսին մտալ /nbd./Էրիկ Տաշիյան Head Above Water /dir. Eric Shahnian	USA 10' AP, 12+	Lang.: English Subt.: Armenian
	Կառույցը փտած է, ընկեր /nbd./Կարինե թորոյան The Structure Is Rotten, Comrade /dir. Tamara Stepanyan	Can/Arm, 9' AP, 12+	Lang.: English Subt.: Armenian
16:30	Շնամեկական պատմություն /nbd./Թոմ ֆասսարթ A Family Affair /dir. Tom Fassaert	Nld/Dnk/Rsa, 120', YP, 16+	Lang.: Dutch/English Subt.: English and Armenian



19:00	Անտոյունից /nbd./Ֆաթիհ Աքին Antonia /dir. Fatih Akin	Deu/Fra, 106', YP, 16+	Lang.: German Subt.: English and Armenia
21:00	Հեղը /nbd./Սերգեյ Լոզնիցա A Gentle Creature /dir. Sergei Loznitsa	Fra/Deu/Ltu, Nld, 143', YP, 18+	Lang.: Russian Subt.: English and Armenia

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

12:00	Արևի քաղաքը /nbd./Ռաթի Օնելի City of the Sun /dir. Rati Oneli	Geo/USA/ Qat/Nld, 100' DC, 12+	Lang.: Georgian Subt.: English and Armenian
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15:00	Դատավարություն /nbd./Արա Մնացականյան Trial /dir. Ara Mnatsakanyan	Arm, 65' DC, AP, 12+	Lang.: Armenian Subt.: English
	Հրագրություն /nbd./Գոր Մարգարյան Hydrography /dir. Gor Margaryan	Deu, 22' AP, 12+	Lang.: English Subt.: Armenian
17:00	Արդուն և լուսին /nbd./Տոմասո Կոտրոնեի Blood and the Moon /dir. Tommaso Cotronei	Ita/Yem, 82' DC, 12+	Lang.: Arabic Subt.: English and Armenian
19:00	Արևի քաղաքը /nbd./Ռաթի Օնելի City of the Sun /dir. Rati Oneli	Geo/USA/ Qat/Nld, 100' DC, 12+	Lang.: Georgian Subt.: English and Armenian
21:00	Արտո 1/2 /nbd./Արմեն Ռոնով Arto 1/2 /dir. Armen Ronov	Arm, 24' DC, 12+	Lang.: Armenian Subt.: English
21:30	Օրիգին /nbd./Աշոտ Մկրտչյան Origines /dir. Ashot Mkrtchyan	Arm, 62' AP, 12+	Lang.: Armenian/French Subt.: English and Armenian



ՄԻՆԵՄԱ ՍՁԱՐ
CINEMA STAR

18:00	Դոնալդ Լաց Երաժ /nbd./Քրիս Ավեսիսյան Donald Cried /dir. Kris Avedisian	USA, 85' AP, 12+	Lang.: English Subt.: Armenian
	Ուռլանց /nbd./Կիմ Կի-Դուկ The Net /dir. Kim Ki-duk	Kor, 114' YP, 16+	Lang.: Korean Subt.: English and Armenian



ԿԻՆՈՊԱՐԿ
KINOPARK

20:30	Նաղդր օրը /nbd./Հոնգ Սան-սո The Day After /dir. Hong Sang-soo	Kor, 92' YP, 16+	Lang.: Korean Subt.: English and Armenian
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ԵՐԵՎԱՆՅԱՆ ԳԻՇԵՐՆԵՐ ԴՈՂՈՍՅԱՆ ԱՅՓԻՆԵՐՈՒՄ
YEREVAN NIGHTS AT POGHOSYAN GARDENS

21:00	Մուհամադ Դարվիշ /nbd./Անդրեյ Լոշակ Dr. Muhammad Darwish /dir. Andrei Loshak	Rus, 5' AU, 12+	Lang.: Armenian
	Աթենքերուն և սուլա դիտակալը /nbd./Շարլոթ Աթոբ Attenborough and the Giant Dinosaur /dir. Charlotte Scott	UK, 60' BW, 12+	Lang.: English

ԵՐԵՎԱՆՅԱՆ ԳԻՇԵՐՆԵՐ ՕՊԵՐԱՍԳՈՒՐԱԿՈՒՄ
YEREVAN NIGHTS AT OPERA SQUARE

21:00	Ֆարտուն Ադան և Իլան Էլման /nbd./Անդրեյ Լոշակ Fartun Adan and Ilwan Elman /dir. Andrei Loshak	Rus, 5' AU6 12+	Lang.: Armenian
	Լույսի ձայներ /nbd./Հրանտ Վարդանյան Voices of Light /dir. Hrant Vardanyan	Arm, 43' AP, 12+	Lang.: Armenian Subt.: English

ԵՐԵՎԱՆՅԱՆ ԳԻՇԵՐՆԵՐ ԿԱՍԿԱԴՐՈՒՄ
YEREVAN NIGHTS AT CASCADE

21:00	Ջամիլա Աֆղանի /nbd./Վարդան Հովհաննիսյան Jamila Afghani /dir. Vardan Hovhannissyan	Arm, 5' AU, 12+	Lang.: Armenian
	Արտո 1/2 /nbd./Արմեն Ռոնով Arto 1/2 /dir. Armen Ronov	Arm, 24' YN, 12+	Lang.: Armenian Subt.: English

ԵՐԵՎԱՆՅԱՆ ԳԻՇԵՐՆԵՐ «ՀԱՅԱՍՏԱՆ» Կ/Թ ԱՅՓՈՒՄ
YEREVAN NIGHTS AT HAYASTAN CINEMA GARDEN

21:00	Թոմ Քատենա /nbd./Վարդան Հովհաննիսյան Dr Tom Catena /dir. Vardan Hovhannissyan	Arm, 5' AU, 12+	Lang.: Armenian
	Ճերմակ անտառներ /nbd./Սերգեյ Իսրայելյան White Dreams /dir. Sergey Israelyan	Arm, 82' T, 12+	Lang.: Armenian

ԵՐԵՎԱՆՅԱՆ ԳԻՇԵՐՆԵՐ ՆԱՆՍԵՆԻ ԱՅՓՈՒՄ
YEREVAN NIGHTS AT NANSEN GARDEN

21:00	Բարև, ես եմ /nbd./Ֆրունզե Դովլատյան Hello, It is Me! /dir. Frunze Dovlatyan	Arm, 137' T, 12+	Lang.: Armenian
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ՀԱՅ-ՌՈՒՍԱԿԱՆ ՀԱՄԱԼՍԱՐԱՆ
RUSSIAN-ARMENIAN UNIVERSITY

16:00	Կյանք ու կոթիլ /nbd./Միեր Մկրտչյան The Line /dir. Mher Mkrtchyan	Arm, 103' AP, 12+	Lang.: Armenian Subt.: English
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GOLDEN APRICOT DAILY

Խմբագիրներ՝ Յոսթ Բրոերեն-Հայտնեյան, Արտուր Վարդիկյան
Աշխատակազմ՝ Սաշա Կուտսիր, Հյուգո Էմերզաել, Կարեն Ավետիսյան
Տեղեկանքներ՝ Գիանն Մարտիրոսյան
Լուսանկարիչ՝ Մանե Հովհաննիսյան
Սրբագրիչ՝ Կարեն Ասատրյան

Թարգմանիչներ՝ Լուսինե Հովհաննիսյան, Ջարիմե Սաֆարյան
Գիգայներ՝ Գայանե Գրիգորյան
Հեռակա խորհրդատու՝ Պիտեր վան Բյուերեն
Տպագրված է՝ «ՆՏ Հորիզոն» ՍՊԸ-ում

Editors: Joost Broeren-Huitenga & Artur Vardikyan
Staff: Hugo Emmerzael, Sasja Koetsier, Karen Avetisyan
Contributors: Diana Martirosyan
Photographer: Mane Hovhannissyan

Design: Gayane Grigoryan
Backstage General Adviser: Peter van Bueren
Printer: "NT Holding" Ltd.

Humanity Versus Ideology

The Net (Kim Ki-duk, South Korea, 2016). Yerevan Premiere. 13-7 20:00 Cinema Star.

Kim Ki-duk's latest film *The Net*, the twenty-first by the prolific Korean director, tells a story about borders – the abstract lines we draw between others and ourselves. The greater our fear for one another, the less abstract these lines get. One morning fisherman Nam Chul-woo finds himself in big trouble when his fishing net gets stuck in his boat's engine, causing him to cross a border that's fluid but at the same time very, very rigid: the one between North and South Korea.

Washed ashore on the wrong side of the firth he always fishes in, North Korean Nam becomes the subject of an investigation to find out whether he might be a spy. His interrogator is intent on incriminating him and South Korean security officials hope to turn him to become an informer. A young man appoint-



ed to him as his guard is the only person who's open-minded (or simply human) enough to believe in his innocence and to understand his wish to return to his family and his old life, limited as it may be.

To break Nam's stubborn refusal of the glorious Western way, the security service even designs a plot to drop him in the heart of Seoul. The change of scenery feels refreshing after the oppressive interrogation sequences, in which some characters are perhaps a bit too strictly defined by their function

within the story. Kim Ki-duk's work (which got a Retrospective at GAIFF in 2014) can always be admired for the breadth and depth of its subject matter, but when Nam finally succeeds in returning to North Korea, the director's intent to create an even-handed story risks becoming a dogma in itself. Nevertheless, his film sheds a bright light on the perpetual war between humanity and ideology and raises the important question to which extent we actually identify ourselves with the state system we live in. SK



The West Goes East

Western (Valeska Grisebach, Germany/Bulgaria/Austria, 2017). Feature Competition. 13-7 10:00, 14-7 16:30 Moscow Cinema Blue Hall.

While many are troubled by the growing number of immigrants flooding into Europe and the cultural dissonance this brings, director Valeska Grisebach explores the problem from the opposite point of view. In her third feature *Western*, her first film in over ten years, a hired group of German (one might

say Arian) construction workers come to a small Bulgarian village on the border with Greece to build a hydroelectric power plant.

Co-produced by Maren Ade, the director of last year's festival hit *Toni Erdmann* and like Grisebach a director counted among the loosely affiliated directors of the Berlin School, *Western* is an understated exploration of cultural differences and behavioral patterns. Shooting with non-professional actors and a non-traditional script, the director spends a great deal of time just diving into the everyday interactions of the German crew. One can see every twitch of their grimy bodies as they

work, talk and fool around under the baking sun. It's as if the film is observing them like an entomologist studies insects through a magnifying glass, recording their behavior.

Their demeanor exerts an animalistic urge to show superiority, which the locals do not appreciate. However, a worker named Meinhard with a supremely Germanic appearance befriends the villagers. He becomes fascinated by their white stallion, riding it like Siegfried rode his Grani. In an unexpected turn of events, Meinhard and a German colleague start a furious competition for the affections of the Bulgarians. AV

Madmen Run the Asylum

A Prominent Patient (Julius Ševčík, Czech Republic/Slovakia/Germany, 2016). Feature Competition. 13-7 12:00, 21:00 Moscow Cinema Blue Hall

It's the swinging 30's in Julius Ševčík's *A Prominent Patient* – endless dancing, fountains of liquor and a lot of cocaine going up the nose of one Jan Masaryk, the Czechoslovakian Ambassador in London and the son of his country's founder and first president Tomáš Garrigue Masaryk. It seems the West is so blinded by sparkling silk skirts, slicked-back dark hair and tap dancing movie stars that it kind of just lets things get out of hand with the Nazis in Germany.

Nowhere was that more evident than in the 1938 Munich Agreement, when Great Britain and France basically allowed Adolf Hitler to annex valuable German-inhabited areas of Czechoslovakia, marking what many historians consider to be the true start of WWII. And no matter how cunning Masaryk (Karel Roden) is or how cleverly he moves his pie-



ces on the political chess board, he still fails to do anything about it, betrayed not only by the British and French, but by his own government as well.

With exquisite framing and exaggeratedly colorful set design, production designer Milan Býček and cinematographer Martin Štrba do a good job of recreating a world gone mad. The only sane person here is the fidgety, bald-headed and impulsive Masaryk, who's ironically introduced to the audience as he is checked into a New Jersey insane asylum in 1939. The events of 1938 are then told in flashbacks, while in 1939 the head doctor tries to convince Masaryk to overcome his guilt. It's a rough journey, but in Roden's vibrant performance he is a man of great passion with a sense of responsibility. He might get depressed, but giving up is simply not his game. AV

Badly Nourished Aspirations

City of the Sun (Rati Oneli, Georgia/USA/ Qatar/Netherlands, 2017). Documentary Competition. 13-7 12:00, 19:00 Moscow Cinema Small Hall 1.

A town abandoned by the future, bearing the reminders of a utopia that failed to become real: welcome to Chiatura, located almost exactly at the centre of Georgia. It's not difficult to see why Georgian director Rati Oneli chose this town for his depiction of daily life oscillating between dreams and dim reality. The film's ironic-sounding title could be read as a reference to the optimism of the Soviet era, when the region's manganese mines still prospered and boosted the local economy.

Over the course of the last quarter century, the portrayal of life in forgotten corners of the former Soviet Empire has grown to be a documentary genre of its own, often featuring eccentric characters, sully alcoholics and cute old ladies in tragicomic narratives. But Oneli distances himself from this tradition. For *City of the Sun*, he lived in Chiatura for almost a year, fin-

No Roman Holiday

The Nest of the Turtledove (Taras Tkachenko, Ukraine, 2016). Feature Competition. 13-7 19:00, 14-7 12:30 Moscow Cinema Blue Hall.

Globalization opens up borders and makes it possible to exchange goods, knowledge and currency between countries, but it doesn't seem to make people more connected. That's the takeaway of *The Nest of the Turtledove*, a drama about Ukrainian migrant workers in Italy. While their husbands are jobless and poor in their small home village, these women are employed as maids in the households of the Italian middle class. They may get a taste of luxurious city life, but they're far from having a "Roman Holiday".

Daryna is in an especially complicated situation. She has been taken in by Alessandro, a divorced lawyer who is sharing an apartment with his bitter mother Vittoria. He sees this vulnerable woman as a surrogate wife; Vittoria considers her to be a thieving "badante" – the Italian word for caregiver, which in this context is basically used to call Daryna a slave.

Told in parallel to the story of Daryna adjusting to this uncomfortable environment runs the story of her return to the Ukraine. "You even smell different", her husband remarks when she finds herself back in what used to be home. Now it's just another place she's estranged from. There's a bitter ring to the title of Taras Tkachenko's second feature film, since Daryna will probably never find her nest again. HE

Interior and Exterior

Those From the Shore (Tamara Stepanyan, France, 2016). Documentary Competition/ Armenian Panorama. 13-7 10:00 Moscow Cinema Red Hall, 14-7 18:00 Cinema Star.

At times *Those From the Shore*, Tamara Stepanyan's second feature-length documentary, feels like the landscape symphony films of the days of early cinema. Her camera takes a train ride through desolate landscapes; wide shots show mountains, deserts and some solitary trees sticking out of the isolated environment.

But Stepanyan hasn't made a nature documentary. The empty landscapes are a way of showing the interior and exterior of Armenia and the many people that have left to seek asylum elsewhere. Stepanyan (born in Armenia but now living in France) interviews Armenian asylum seekers in Marseilles who struggle to get through France's bureaucracy. They try to establish a new kind of future in France, but are stuck at a border with only their past as baggage. It's an uncertain place for these people, who have to learn a new language to have any chance in this new country. One of the asylum seekers aptly describes this state of being: "It's an inflated balloon, and we're swimming inside it. We don't know what's going on outside."

For a decade now, millions of Armenians have struggled to find a new place in the world. Stepanyan manages to draw the bigger picture of the lives of these people, showing that for decades refugees have been washed ashore and caught in a bubble of bureaucracy, unable to see what's going on outside. HE



ding the individual stories that form the core of his film. Though the tone of Oneli's observational documentary – there's no narration or interviews – is more philosophical than heroic, these stories all speak of the will to exceed the limitations of one's circumstances. There's Archil, a miner who would rather perform on the theatre stage and dedicates almost all of his spare time to it. There are the sisters Mariam and Irina, talented athletes whose Olympic aspirations are threatened by a lack of nutrition. And there's music teacher Zurab, who extends his earnings by selling iron bars which he pulls from the reinforced concrete in the ruins of an old silo in breakneck stunts.

The immersive sound design by Andrey Dergachev and excellent cinematography by Arseni Khachatryan both add allure to the struggles of these everyday heroes. SK

'WE'VE LEARNED TO COEXIST WITH VIOLENCE'

There's something exciting going on in Indian cinema these days, and director Sanal Kumar Sasidharan is a prime example of this new wave of independent directors. His film *Sexy Durga* is a contender in this year's Feature Competition.

For his story about two lovers on the run, Sanal Kumar Sasidharan didn't work with a script. Instead he let his actors improvise on the basis of their characters and the situations they were put in. "There's enormous freedom", he says about this way of working. "You shoot something and if you don't like it, you cast it aside, just as if you were writing. Working with the actors also becomes a very nice experience. You can easily mould them, almost as if they arrive in a sort of hypnotic moment – they do exactly what we want, without even realising it. In my first film I experienced that actors become stiff when I give them a script. They start studying it by heart and then they'll reproduce that on set. It's not organic."

The idea for *Sexy Durga* originated from a tragic and shocking incident, Sasidharan explains. "A few years back, a young woman was gang-raped and brutally murdered in Delhi. This became a big news story, but still it's happening a lot and people have become kind of used to it. So I asked myself: Why do such brutal things happen? And why are we becoming this numb society?"

The answers he found to these questions are represented in the film through documentary sequences of religious celebrations in his home province Kerala, which intercut the fictional



storyline. "In our culture, we sacrifice a lot in the name of spirituality", the director points out. "We're ready to avoid food or sex in order to meet God. Depriving your body of food is a form of violence, but we think of it as sacred. Penetrating your body with hooks, like in the processions you see in the film, is violence you inflict upon yourself. If you can do that, it's very easy to inflict violence upon others too. I've witnessed these religious processions since my childhood. As a child, I couldn't look at it. Now, seeing it year

after year, I've become used to it. I can watch it without feeling pain, just like any of the spectators. This is what happens with violence: we just learn to coexist with it."

The film's ending is rather open, as if the story is cut off before it reaches its conclusion. "I only had a vague idea about this when we started shooting", he discloses. "But as the film was progressing, I got more convinced. I chose an open ending because it's a recurring story. This is not a story that ends. It continues to happen everywhere." **SK**

AROUND THE WORLD

This year's Armenian Panorama documentary section has quite the geographical reach. The ten films transport the audience to places just around the corner or on the other side of the world, high and low. They don't limit themselves to physical reality either, at times exploring the wide and diverse domain of the human mind.

Gor Margaryan's *Hydrography* is reminiscent of old landscape painting with its images of shouting seagulls and mysterious and beautiful shots of the bottom of the sea. When the very next shot is some futuristic looking metal equipment, this creates a kind of metaphor of the human desire to explore.

Grant Vardanyan's *Voices of Light* documents a concert tour through Switzerland by the Little Singers of Armenia. The talented children's choir travels

from one city to another, giving many successful concerts, singing both Armenian and European music, while the moved Swiss audience members share their sincere admiration of them.

Jeff Kalousdian's *Spiral* depicts another form of art: dancing. It's one of two feature-length films in the section, along with *Those from the Shore* (see opposite page). *Spiral* tells the story of how Armenian ballet master Rudolf Kharatyan strives to organize a modern dance troop out of disorganized dancers. More art is present in Vahe Khachatryan's *Strokes of Light*, an attempt at analyzing the works of American-Armenian painter Norik Dilanchyan.

Meanwhile, in Istanbul, an Armenian-born young man named Murat is searching for his place

Lighting Up

This year's Let There Be Light award, established by the Armenian Apostolic church in 2012 to promote spiritual, cultural and humanitarian values and significant contributions to global cinematography, will be handed to Tigran Mansuryan today at 16:00 at the Gevorkian Seminary, at 30-minute drive from Yerevan. Active since the early 1960s, Mansuryan has composed several film scores between 1968 and 1980, including the music for Sergei Parajanov's classic *The Color of Pomegranates* (1969).

Master Class Ciro Guerra

Columbian director **Ciro Guerra**, a member of this year's Feature Competition jury whose latest film *Embrace of the Serpent* won the Golden Apricot at the 2015 festival, will give a Master Class at AGBU today at 15:00.

Master Class Eugene Corr

Ahead of tomorrow's Yerevan Premiere of his documentary *Ghost Town to Havana*, American director and Documentary Competition jury member **Eugene Corr** will give a Master Class at TUMO Center this afternoon at 16:00, drawing on his decades of experience as a filmmaker.

Into the Night

End your festival day and go deep into the night with the After Party (23:30, Calumet Pub) or the Midnight Wrap-Up (00:00, The Club), where filmmakers and GAIFF guests come together.



Absurdly True

A Gentle Creature (Sergey Loznitsa, France/Germany/Lithuania/Netherlands, 2017). Yerevan Premiere. 13-7 21:00 Moscow Cinema Red Hall.

One of the most prominent masters of contemporary documentary cinema, the Germany-based Ukrainian-Russian director **Sergey Loznitsa** also takes up the camera to create a feature film from time to time, expressing things that may be difficult to capture in a documentary. His first fiction film was *My Joy* (2010), a road movie with radical social implications. Two years later the follow-up *In the Fog* received equal critical acclaim.

A Gentle Creature is Loznitsa's third fiction film, and was selected for the competition program of this year's Cannes film festival. The female protagonist of this three-hour film just wants to be allowed to visit her husband in prison. She finds herself in the

clutches of bureaucracy, doubtful morals and social indifference, through which this ordinary and formal issue becomes a problem of titanic proportions.

Just as was the case for *In the Fog*, this film is based on literature. But the Dostoyevsky short story of the same name only serves as a general outline for the plot, which the film transforms to transport the audience to a completely different reality. *A Gentle Creature* perfectly suits the ideological and formal templates Loznitsa has previously shown. Like his previous two fiction films, the setting is once again a remote region of Russia, reminiscent of its Soviet past. The secondary actors at times display such obviously exaggerated and artificial expressions that it becomes clear that this cannot be a professional shortcoming: Loznitsa was fully aware of these grotesques while making the movie. And instead of toning it down, it gets louder and louder, reaching the apogee of the absurd. In Loznitsa's universe this isn't an apogee, but an everyday bitter reality, which could only be reflected in the language of fables and the absurd. **KA**

Burn Out in Violence

In the Fade (Fatih Akin, Germany, 2017). Yerevan Premiere. 13-7 19:00 Moscow Cinema Red Hall, 14-7 20:00 Cinema Star.

In its opening images *In the Fade* already challenges a cultural assumption that's sadly all too familiar. Fatih Akin's ninth feature film *In the Fade*, which has its Yerevan Premiere today as part of the German Film Day, opens with raw home video-like shots of a Kurdish man stepping out of a cell. Surrounded by cheering cellmates he proudly walks through the prison halls. Have we ever seen a film with such cheerful prisoners? It's only when the man turns a corner that it becomes clear what's going on: drug dealer Nuri (Numan Acar) is marrying Katja (Diane Kruger) shortly before the end of his sentence.

In the Fade is structured in three acts, "The Family", "Justice" and "The Sea", each proceeded by such video footage of Nuri and Katja. These cheerful images suggest the life this interracial couple might lead once Nuri comes out of prison. But a bomb abruptly ends this potential life together, killing Nuri as well as the couple's young child. Fatih Akin, known for capturing the hardships of Turkish immigrants in *Head-On* (2004), goes to great lengths to show the effects of this traumatic experience on Katja. Kruger's remarkable performance goes through a whole range of emotions that feel truly unfiltered. Sadness makes way for grief, grief for numbness, and numbness for hatred.



Akin is most interested in this hate. The bomb itself was a product of hate, placed by neo-Nazi's as a message to the Turkish communities in Germany and Europe. During a lengthy trial, Katja tries to send her family's assassins to jail. She fails to do so because she is deemed an "unreliable witness" because of her drug dependency. This courtroom drama, where the shock and awe narrative of a populist lawyer finds more resonance than a victim's grief, can be seen as an allegory for the rise of right-wing politicians throughout the world.

For Katja it means that she can't find closure through judicial or political systems. That's when she decides to take matters in her own hand. Presented as a revenge thriller, Fatih Akin's *In the Fade* raises one of the most important questions in our world right now: is it better to let these feelings of hate burn out in violence, rather than to just let them fade away? **HE**