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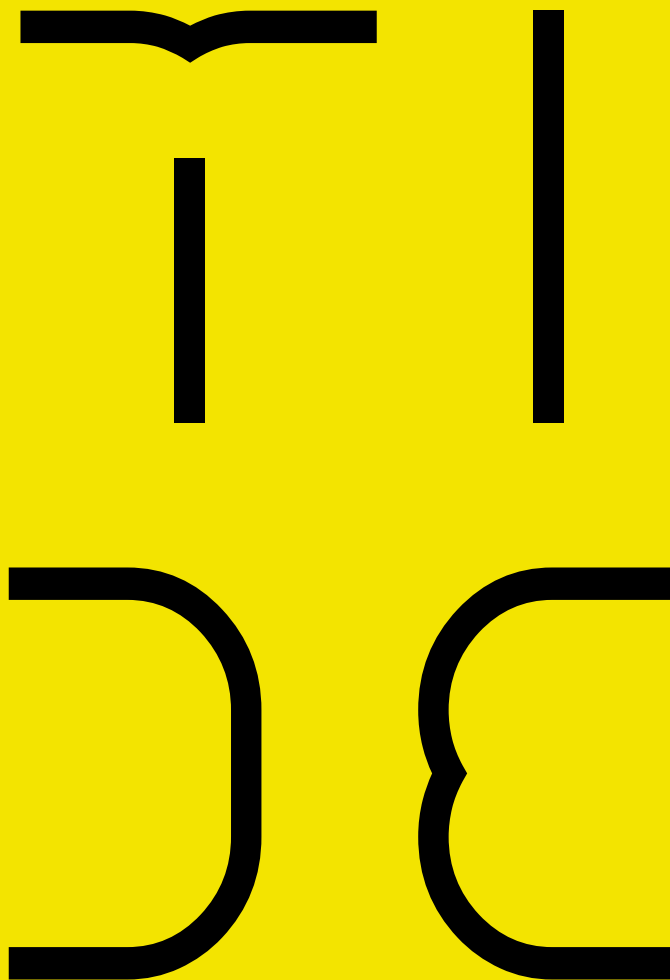
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SCREENINGS

THE GULLS
THE TERRITORY
BRAZILIAN DREAM [doc]
ANGELS OF REVOLUTION

NEW

STRANDED IN CANTON [doc]
THE POSTMAN'S WHITE NIGHTS
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STAR
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GOODBYE MOM

POST-PRODUCTION

TELI AND TOLI
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I KNOW HOW TO KNIT
BIRMINGHAM ORNAMENT 3

PRE-PRODUCTION

SPACE MOWGLI

DOCS

ENCORE
MUSEUM "REVOLUTION"
OPTICAL AXIS
ZVISZHI
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21 DAYS
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TOGETHER

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BIRMINGHAM ORNAMENT 2
THE GEOGRAPHER DRANK HIS GLOBE AWAY
INTIMATE PARTS
BIRMINGHAM ORNAMENT
FOR MARX...
EXPIATION
CELESTIAL WIVES OF THE MEADOW MARI
THE RAILWAY
FIRST ON THE MOON

THE GULLS

directed by **Ella Manzheeva**

SCREENINGS



Starring EUGENIYA MANDZHIEVA is a Russian fashion model of ethnic Kalmyk descent. She has appeared on the cover of Russian Vogue and Vogue China and is a regular on the runway for Jean-Paul Gaultier, Marc Jacobs, Hugo Boss, Vera Wang, Vivienne Westwood and others. Additionally, she has been featured in advertising campaigns for Costume National, MAC Cosmetics, Vera Wang, Garnier, Diesel, Moschino and Uniqlo.

CHAIKY

Drama, debut

production 2015, Russia, Telesto Company
with the support of the Russian Ministry of Culture

budget € 800 000
87 min, Russian-Kalmyk

screenplay

Ella Manzheeva

producers

Elena Glikman, Yaroslav Zhivov

cast

Evgeniya Mandzhieva, Sergey Adianov,
Evgeny Sangadzhiev, Lyubov Ubushieva
Dmitry Mukeyev

tags

asia, love, tragedy, crime, Buddhism

synopsis

"Only the wind, the sand, the reed and a desire to live not worse than the others..." – these words served as a base for the atmosphere of this story, and they are incredibly precise as a definition of the real world in these places.

The Gulls are a parable on the background of modern Kalmykia. It is about love, with the characters intuitively fulfilling forgotten traditions. Their love is silent and their sorrow is without tears... The seagulls are souls of dead fishermen, broken boats... a hope.

Elza the fisherman's wife lives in a seaside town in Kalmykia. She wants to leave her husband but cannot take this step because she is afraid of uncertainty. Suddenly her husband dies. Because of his death, Elza has to think everything over and reconsider her views on life, on happiness, on liberty...



According to classic novels by **Oleg Kuvayev** have been translated into 16 languages, including all major European: French, German, Vietnamese, Spanish, Arab, English, Japanese, Polish...

THE TERRITORY

directed by **Alexandr Melnik**



TERRITORIYA

Adventure drama
about the discovery of gold in Chukotka

production

2015, Russia,
Film Company Andreevsky flag

budget € 11 000 000
137 min, Colour, DCP, Russian

screenplay

Alexandr Melnik

producers

Anton Melnik

cast

GRIGORIY DOBRYGIN

How I Ended This Summer by Aleksey Popogrebskiy;

4 Tage im Mai by Achim von Borries;

A Most Wanted Man by Anton Corbijn;

Black Sea by Kevin Macdonald;

Our Kind of Traitor (2015) by Susanna White

KONSTANTIN LAVRONENKO

main character in *The Return* (2003)

& *The Banishment* (2007) by Anrey Zvyagintsev

tags

Far North, USSR retro, gold, shocking nature, the most promising young star unique shootings at Putorana plateau (no trains, no roads, only the helicopter and skis)

synopsis

The year of 1960. The Far North-East of the Soviet Union. On the shores of the Arctic Ocean, in the centre of the a vast region which is called the Territoty there is a settlement, inhabited by gold miners. The country needs gold after the war, but only tin is found and mined in the Territory. The order comes from the City administration to stop the geological survey.

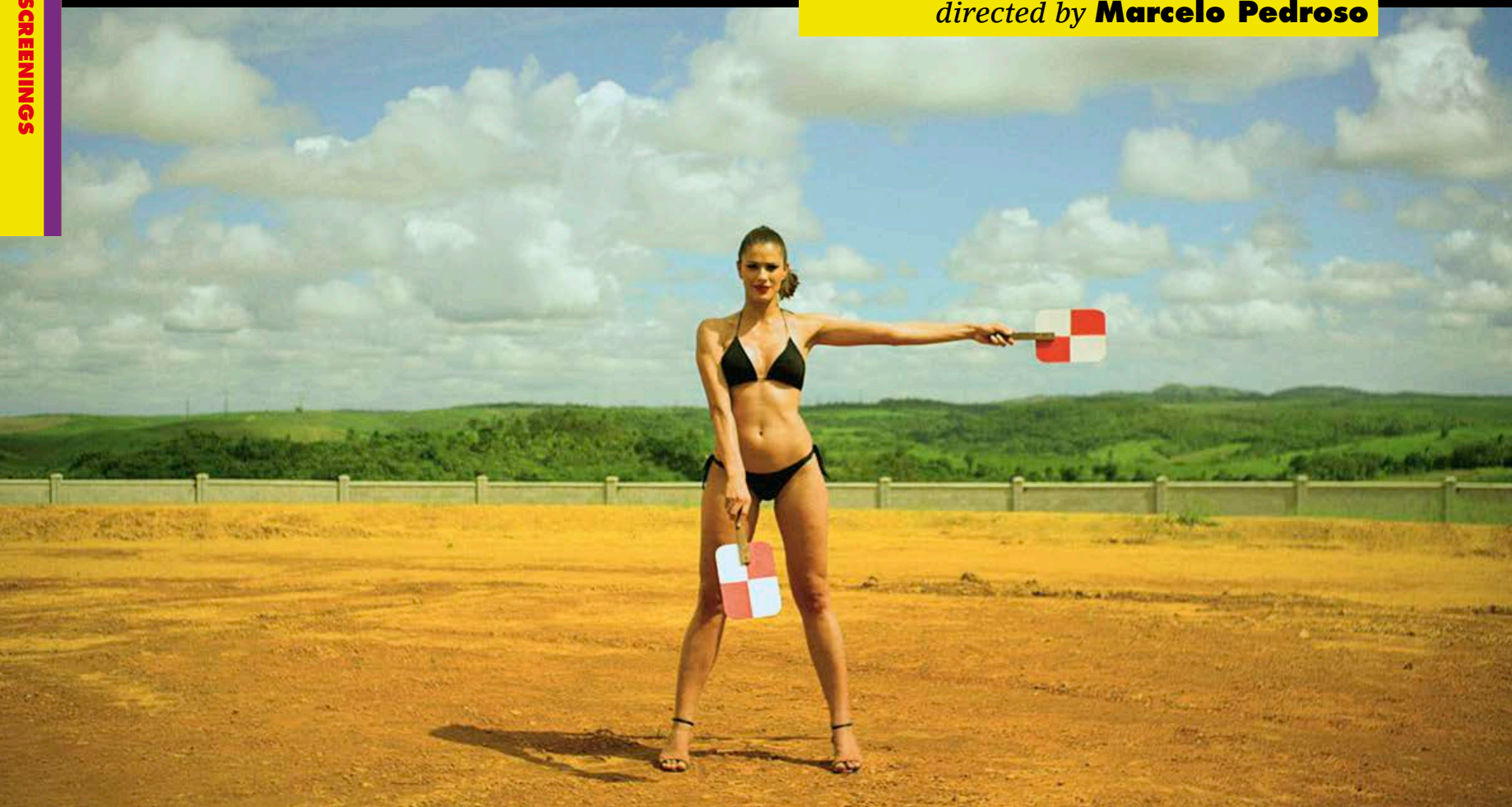
But the legendary Buddha, Ilya Chinkov, the master of the Territory, is sure that gold exists here. Chinkov takes on the responsibility to find it within one field season. In order to win he needs people who will believe in the gold of the Territory as as well as he believes himself.



BRAZILIAN DREAM

directed by **Marcelo Pedroso**

SCREENINGS



BRASIL S/A

Dadaist postdoc

production

2015, Brazil, Simio Filmes

budget

€ 310 000

72 min., Colour, DCP, No Dialogue

screenplay

Marcelo Pedroso

producer

Livia de Melo

cast

Edilson Silva, Wilma Gomes,
Adeilton Nascimento, Giovanna Simões,
Marivalda Maria dos Santos,
Maracatu Estrela Brillante

synopsis

Edilson spent the last five-hundred years of Brazilian history cutting sugar cane. Then, one day, the machines arrived, and he left the cane fields to sign up for his first space mission. One small step for Edilson, a giant leap for Brazil.

tags

dadaist, postdoc, black humor, visual

THE DIRECTOR'S COMMENTS Brazilian Dremis is fruit of reflection on Brazil today. We Brazilians are used to seeing the country as peripheral, subaltern, poor and third-world. But in recent years Brazil has experienced rampant transformation that has reconfigured its archaic social structure. Yet this difficult and paradoxical modernization runs up against problems that seem to be historically determined.

In the film we ask: what images can capture this new country? And we chance a few answers, starting with the delirious fable-spinning of a nation drunk on its own progress. These are images and sounds that echo and, at the same time, collide with the grand founding narratives of the national mindset. Through these images we enter into conflict with the messianic vocation of a Brazil eternally pre-destined to be the country of the future.

Bodies, machines and landscapes move and shudder. Until the final eclipse.





FESTIVAL
INTERNAZIONALE
DEL FILM DI ROMA
MARC'AURELIO OF THE FUTURE, 2014



INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2015

From Venice
Award director's
Silent Souls

ANGELS OF REVOLUTION

directed by **Alexey Fedorchenko**



NEW

ANGELY REVOLUCII

Romantic drama

production

2014, Russia, 29th February Film Company
with the support of the Russian Ministry of Culture

budget

€ 1 300 000

113 min

Colour, DCP, Russian-Khanty

screenplay

Denis Osokin (*Silent Souls*, 2010)

cinematographer

Shandor Berkeshy

(*Koktebel*, *Free Floating* by Boris Khlebnikovby;

Soaring by Alexandr Mindadze;

The Fourth Dimension by Alexey Fedorchenko)

cast

Darya Yekamasova (Polina)

Polina Aug

Pavel Basov (Pyotr)

Georghi Iobadze (Zakhar)

Konstantin Balakirev (Nikolay)

Oleg Yagodin (Ivan)

Aleksey Solonchev (Smirnov)

synopsis

Five friends – a poet, an actor, a painter, an architect and a primitivist film director – are five red avant-garde artists who try to find the embodiment of their hopes and dreams in the young Soviet state. The Revolution is boiling up like a bottle with apple cider: winged service dogs and heart-shaped potatoes, dead Semashko, the People's Commissar for Health, and cheerful angels, love for the Tsar and love for the young secretary Annushka, executions and pregnancies – everything is interlaced and inseparable!

1934: the legendary Communist fighter, the beautiful Polina-Revolution, is asked by the newborn Soviet government to bring order to the north of the Soviet Union. The shamans of the two native populations, Khanty and Nenets, refuse the new ideology. Polina convinces five of her friends to go with her, former colleagues-in-arms who have now become metropolitan artists: a composer, a sculptor, a theatre director, a Constructivist architect, a famous director. They will have to try and reconcile the culture of the Russian Avant-garde with the Ancient Paganism of the peoples who live in the virgin forest around the great Siberian river Ob. The film is based on a true story.

tags

artists & revolution, russian avant-garde





CPH:DOX

porto/
post/
doc

Access to Knowledge through
Promoting Reality

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM 2015
SPECTRUM

STRANDED IN CANTON

directed by **Måns Månsson**



NEW

STRANDED IN CANTON

Documentary, comedy

production

2014, Sweden, Mampasi AB, Stockholm

budget

€ 450 000

77 min, DCP, French

screenplay

Li Hongqi
George Cragg
Måns Månsson
cinematographer
Måns Månsson

synopsis

Every year tens of thousands of African supercargoes meet in Canton, China, to tie up business transactions with the local manufacturing industry. We follow businessman Lebrun on his quest for the deal that will take him home to the Congo.

The Swede Månsson developed the concept for this improvised feature with director Li Hongqi (Winter Vacation). Their revealing, humorous story about a Congolese businessman whose consignment of T-shirts is delayed, as a result of which he gets stranded in Guangzhou, has already been described as a mixture between Claire Denis and Jia Zhangke.

Lebrun is a businessman who sees an opportunity. Together with his partner, the young Congolese has a batch of T-shirts printed in China so that people in the Congo can show they are fans of President Kabila. But when he goes to Guangzhou to pick them up, it turns out the production is delayed. Delayed so much that the elections have already passed. So the financier refuses to transfer the money and Lebrun is stuck in Guangzhou.

tags

**Congolese
democracy
entrepreneur
in China**

As an alien in a strange country, Lebrun now hangs around the neon-lit metropolis and tries to think up a plan. What if they change the text on the T-shirts? Not pro-Kabila, but Fuck Kabila? Maybe there will be a market for that?

Swedish artist Måns Månsson uses this tragicomic fiction to sketch the new relationship between China and Africa. Large numbers of Africans are moving to Southeast Asia to start a new life there. But, as the woman says with whom Lebrun has now fallen in love, the Chinese have a proverb: 'Fool the businessman, but don't kill him.' That leads to quite a lot of misunderstandings.

“Stranded in Canton”, a wry hybrid fiction-doc about a Congolese t-shirt seller stuck in Guangzhou. At times feeling like a mix of Claire Denis and Jia Zhangke, the result is a strange, sad, funny and revealing portrait of displacement, and a new kind of globalization: East meets African.”

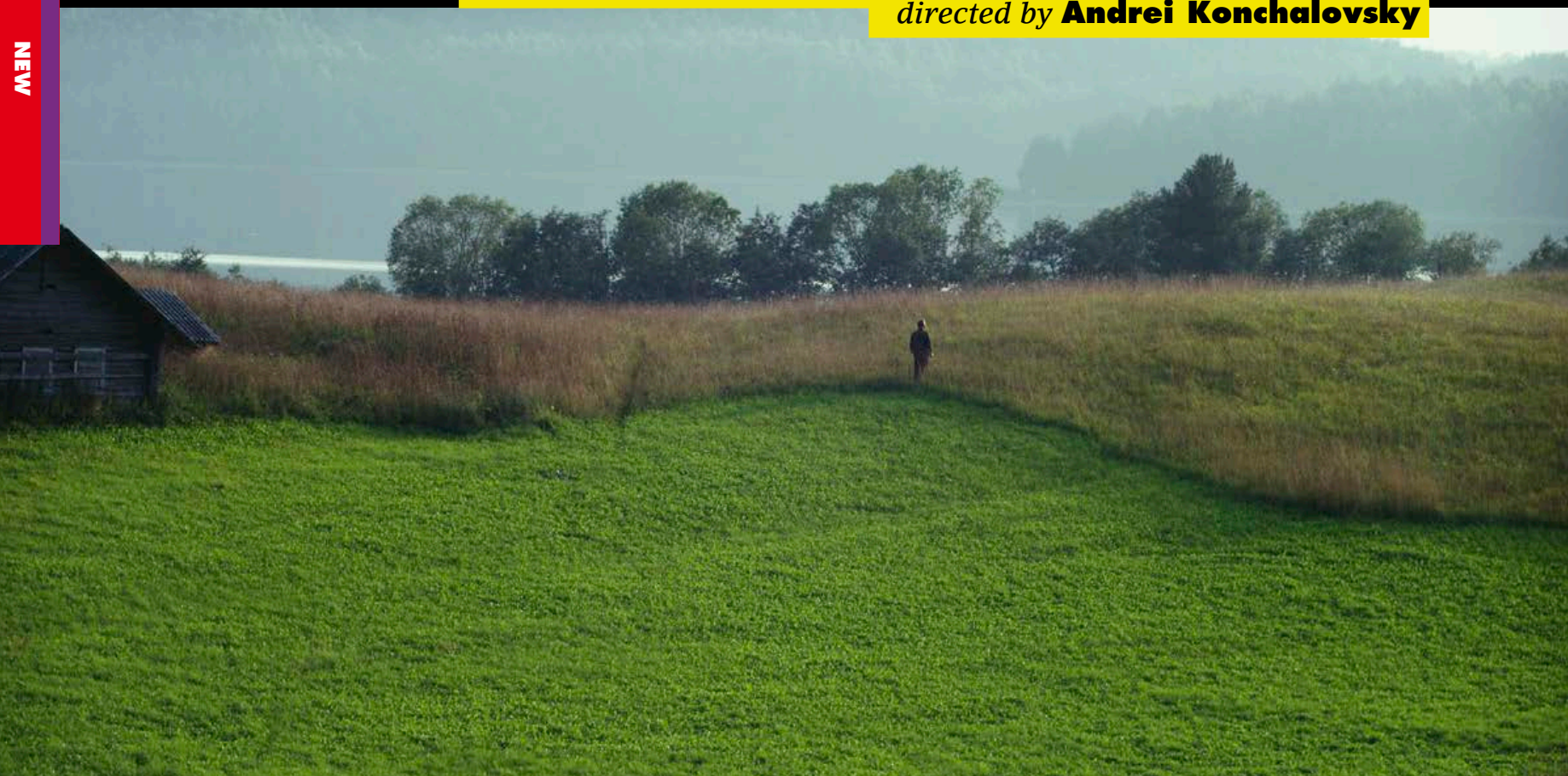
ANTHONY KAUFMAN, in *Indiewire* after CPH:DOX



THE POSTMAN'S WHITE NIGHTS

directed by **Andrei Konchalovsky**

NEW



THE DIRECTOR'S COMMENTS In the last years I've started thinking that modern cinema is trying to spare the audience from having to engage in contemplation. Over the last few years I've been plagued by the uncertainty of whether I truly understand the essence of cinema. This film is my attempt at discovering new possibilities offered by moving images accompanied by sound. An attempt to see the world surrounding us through the eyes of a "newborn". An attempt to unhurriedly study life. Contemplation is a state in which a person is very aware of his unity with the Universe. Perhaps this film is my attempt at sharpening my hearing and trying to listen to the quiet whisper of the Universe..

**BELYE NOCHI POCHTALONA
ALEKSEYA TRYAPITSYNA**

drama

production

2014, Russia, The Andrei Konchalovsky Studios

budget €1 200 000
110 min., Colour, DCP, Russian

screenplay

Andrei Konchalovsky, Elena Kiseleva

composer

Eduard Artemyev

cast

Aleksey Tryapitsyn

Irina Ermolova

Timur Bondarenko

tags

postdoc, north, russian cosmism

synopsis

Separated from the outside world with only a boat to connect their remote village to the mainland, the inhabitants of Kenozero Lake live the way their ancestors did for centuries gone by: the community is small, everyone knows each other and they produce only those things which are necessary for survival.

The village Postman is their sole connection to the outside world, relying on his motorboat to bridge the two civilizations. But when his boat's motor is stolen and the woman he loves escapes to the city, the Postman follows, desperate for a new adventure and a new life.

What follows is a journey of self-discovery, as the Postman is confronted with old demons, love and the realization that there is no place like home.



ANDREI KONCHALOVSKY

Director ANDREI KONCHALOVSKY has enjoyed equally distinguished directing careers for both the stage and screen. His best-known film credits range from international pictures such as *Uncle Vanya*, based on the Chekhov play and regarded as one of the best Russian films, and *House of Fools*, a Russian-French co-production about an asylum along the Russian-Chechnya border, to such popular English language fare as *Run-away Train*, which earned three Academy Award® nominations, *Maria's Lovers*, *Duet for One* and *Shy People*.

He has earned acclaim for such landmark television epics as *The Odyssey*, for which he won an Emmy Award as best director, and *Lion in Winter*, which received a Golden Globe Award for costumes, as well as multiple Emmy awards and nominations.

Born in Moscow, Konchalovsky studied music in his youth, becoming a skilled pianist, before enrolling in the cinema program at VGIK – the major state film school, where he studied under Mikhail Romm. His debut feature film, *The First Teacher*, based on the book by Chingis Aitmatov, concerned post-1917 southern Russia. His subsequent films include *The Story of Asya Klyachina*, which was held back from release until 1988 because of government censorship, and received the Russian academy award for best picture, *A*

Nest of Gentry, *Romance for Lovers*, and *Sibiriade*, a realistic portrayal of the lives of the people of Siberia which earned international acclaim and brought him to the attention of American and European producers. This led him to such mainstream Hollywood projects as *Tango & Cash* and *Homer & Eddie*.

For the stage, Konchalovsky has directed numerous opera and theatrical production across Europe and the US, including “*King Lear*” in Poland, “*Miss Julie*” and Chekhov’s “*The Seagull*” in Russia, “*War and Peace*” at the Metropolitan Opera in New York, and “*Queen of Spades*” and “*Eugene Onegin*” at La Scala in Italy, the latter which was also staged in Paris.

2010 marked the release of Andrei Konchalovsky’s much-anticipated cinematic adaptation of the traditional fairytale, *The Nutcracker* in 3D. This musical CGI-spectacular featured Elle Fanning in the role of little Mary, as well as Nathan Lane, Richard E Grant and John Turturro in the principal roles. Lyrics were provided by Academy Award® winner Sir Tim Rice. In the same year, Konchalovsky also featured in, *Hitler in Hollywood*, a bio-doc about Micheline Presle. This mockumentary thriller uncovers Hollywood’s unsuspected plot against the European motion picture industry. The film won the FIPRESCI Prize at the Karlovy Vary International



Film Festival and picked up a Crystal Globe nomination in July, 2010.

In 2012, Konchalovsky wrote, directed and produced *Battle for Ukraine*, which provided an in depth analysis of how Ukraine to this day struggles to escape from the close embrace of its former big brother, Russia. This extensive study lasted for almost three years and involved an array of Ukrainian, Russian and American historians, politicians and journalists, as well as the ex-President of Poland Aleksander Kwasniewski, the ex-President of Slovakia Rudolf Schuster, the ex-President of Georgia Eduard Shevardnadze, the seventh Secretary-General of the United Nations Kofi Annan, the ex-Prime Minister of Russia Viktor Chernomyrdin, and the businessman Boris Berezovsky.

2013, saw Konchalovsky co-produce a story previously untold on film. Film-maker Margy Kinmonth invited HRH The Prince of Wales to make a journey through history to celebrate the artistic gene in his family and reveal an extraordinary treasure trove of work by royal hands past and present, many of whom were accomplished artists.

The Postman's White Nights is Konchalovsky's latest achievement, having been selected to screen in Competition at the Venice Film Festival, 2014.

ANDREI KONCHALOVSKY FILMOGRAPHY

- 2015** THE ENIGMA OF BENITO CERENO (announced)
2014 THE POSTMAN'S WHITE NIGHTS
director, screenwriter and producer (Venice Film Festival 2014, Competition)
2012 BATTLE FOR UKRAINE (documentary): director, screenwriter and producer
2011 THE NUTCRACKER IN 3D
(Great Britain, Hungary): director, screenwriter and producer
2007 TO EACH HIS OWN CINEMA director and screenwriter
2007 GLOSS director, screenwriter and producer
2003 THE LION IN WINTER (USA): director
2002 HOUSE OF FOOLS director, screenwriter and producer (Grand Prix Venice Film Festival)
1997 THE ODYSSEY (UK, Germany, Greece, Italy, United States): director and screenwriter
1995 LUMIÈRE AND COMPANY director
1994 RYABA, MY CHICKEN director, screenwriter and producer (Cannes Film Festival)
1991 THE INNER CIRCLE (Italy, USA, USSR): director and screenwriter.
1989 TANGO & CASH (USA): director
1989 HOMER AND EDDIE (USA): director (Grand Prix San-Sebastian Film Festival)
1987 SHY PEOPLE (USA): director and screenwriter (Cannes Film Festival)
1986 DUET FOR ONE (USA: United Kingdom): director
1985 RUNAWAY TRAIN (Israel, USA): director
1984 MARIA'S LOVERS (USA): screenwriter, director
(Karlovy Vary International Film Festival)
1978 SIBIRIADA screenwriter, director (Grand Prix Cannes Film Festival)
1976 A SLAVE OF LOVE screenwriter
1974 A ROMANCE FOR LOVERS director (Grand Prix
Karlovy Vary International Film Festival)
1970 UNCLE VANYA screenwriter, director (Silver Shell for Best Director San Sebastian
Film Festival, Chicago International Film Festival, New York City, New York)
1969 NEST OF THE GENTRY screenwriter, director
1967 THE STORY OF ASYA KLYACHINA
WHO LOVED BUT NEVER MARRIED
screenwriter (Berlin International Film Festival, New York Film Festival)
1966 ANDREI RUBLEV screenwriter, co-author
1965 THE FIRST TEACHER screenwriter, director (Best Actress Venice Film Festival)
1962 IVAN'S CHILDHOOD screenwriter.



FESTIVAL DE SAN SEBASTIÁN
NEW DIRECTORS 2014



SPECIAL JURY PRIZE
FOR "EASY BREATH &
ARTISTIC INTEGRITY"
KINOTAVR 2014

NAME ME

directed by **Nigina Sayfullaeva**

NEW



KAK MENYA ZOVUT

Drama, debut

production

2014, Russia,
Profit Ltd

budget

\$ 1 200 000
93 min., Colour, DCP, Russian

screenplay

Lubov Mulmenko, Nigina Sayfullaeva

producers

Igor Tolstunov, Sergey Kozlov, Sergey Kornikhin

cast

Konstantin Lavronenko *main character in The Return (2003) & The Banishment (2007) by Anrey Zvyagintsev*,
Alexandra Bortich, Marina Vasilieva,
Kirill Kaganovich, Anna Kotova

synopsis

Two 17-year-old Moscowite girls, Olya and Sasha, are going to the Crimea to meet Olya's father Sergey. Sergey has lived in a small seaside village his whole life and he has never seen his only daughter. When Olya finds herself at the threshold of her father's house, she gets scared of meeting him. Olya asks Sasha "to trade places with her". So Sasha introduces herself as Olya and pretends to be Sergey's daughter while Olya claims to be her best friend. At first girls have their fun. Little did they know that this innocent joke will turn into great drama and change their lives forever.

tags

father, daughter, the return, sex on a beach



Anna Melikyan's third feature coming after her
award-winning *Mermaid* ("Rusalka" - Directing Award Sundance Film Festival 2008)
which was the Panorama Berlinale opening film and got FIPRESCI Prize in 2008

STAR

directed by **Anna Melikyan**



ZVEZDA

Romance

production

2014, Russia,
Mars Media Entertainment

budget

\$ 2 500 000
128 min., Colour, DCP, Russian

screenplay

Anna Melikyan, Andrei Migachyov, Viktoriya Bugaeva

cinematographer

Alisher Khamidkhodjaev

producers

Ruben Dishdishyan, Anna Melikyan

cast

Tina Dalakishvili, Severija Janusauskaite, Pavel Tabakov,
Andrey Smolyakov, Juozas Budraitis, Alexander Shein,
Gosha Kutsenko

synopsis

Three different persons, three different lives are connected in a mysterious way. 15 year old teenager suffering of misunderstanding, his glamorous and arrogant stepmother and the young untalented but full of optimism actress. Their destinies aren't pre-determined and their lives are very fragile.

festivals & awards

- Best Director Award, Open Russian Film Festival "Kinotavr", 2014
- Best Female Interpretation, Odessa IFF, 2014
- Special Jury Mention for Tina Dalakishvili, Golden Apricot, Yerevan IFF, 2014

tags

teen dream, plastic surgery, lesbo



adaptation
of *Hummelhonung* bestselling
by TORGNÝ LINDGRÉN

BROTHERS. THE FINAL CONFESSION

directed by **Victoria Trofimenko**

NEW



BRATI. OSTANNYA SPOVID'

drama, debut

production

2013, Ukraine,
Pronto Film

budget

\$2 000 000

120 min., DCP, color, Ukrainian

cast

Natalka Polovynka, Roman Lutskiy, Victor Demetrash, Veronika Shostak, Orest Yagish, Mykola Bereza, Oleg Mosijchuk

synopsis

The film is a psychological drama developing on the highlands of the Carpathian Mountains. Two helpless old men, brothers, desperately trying to keep up competition with each other in order to prolong their lives. Even though their bodies are decaying and both are sick the one still wants to outlive the other. But one day a woman enters their remote dwelling...

One day, writer gets into a small provincial town in the Carpathian Mountains and gives a lecture in the local cloister about holy and weak-minded people. An elderly man is one of the audience, his name is Voytko.

She goes to his homestead. Woman turns out to be in a kind of trap for some time and can't leave the homestead.

The writer becomes more and more absorbed into Voytko's life, she meets his brother Stanislav, who lives in the

opposite house at Verkhovyna. She becomes the only link between two brothers; the only gist of living for them is the internal struggle: who will live longer and deprive the rival of chance to get pleasure from his death.

She restores brothers' life-story piece by piece like mosaic. She becomes the witness of both brothers' drama, they have been sharing everything during all their life: mother, toys, right to be called the best, woman (one for both), one son for two, it's unknown who is the real father of the boy. The boy considers both brothers to be his fathers.

But the event, after which they never talk to each other during 40 years, takes place in their life. Looking out of the window to the steam coming from the chimney becomes the sense of their living; like strategists they figure out how to defeat each other and die the last.

festivals & awards

over 13 festivals, including:

- Silver George for Best Actress, Moscow IFF, 2014
- Best Debut, Romania IFF, 2014
- Best Screenplay Kinoshok IFF, 2014

tags

Torgny Lindgren adaptation, love, tragedy, death





TEST

directed by **Alexander Kott**

ISPYTANIE

Drama

production 2014,
Russia, Profit Ltd

budget € 2 000 000
93 min, Colour, DCP, No Dialogue

screenplay

Lubov Mulmenko,
Nigina Sayfullaeva

cast

Elena An, Danila Rassomakhin
Karim Pakachakov,
Narinman Bekbulatov-Areshev

synopsis

August, 1953. Maxim Smirnov leaves Moscow for Semipalatinsk to work as an assistant cameraman with a film crew. Their mission is being kept under close wraps. There, in the vast expanses of the Kazakh steppe, he meets his first love, a slender young girl Dinara. Young people have no idea that soon they will be in the epicenter of life changing events that are going to rock their world and mankind at large. This hot summer Semipalatinsk will become the exact place where the first hydrogen bomb will be tested...

festivals & awards

- Award for Best Artistic Contribution, WOWOW Viewer's Choice Award Tokyo IFF, 2014
- Best International Feature Film Director award, Audience Award for Best World Competition Film, Pune IFF, 2015
- Special Prize for Best Director Cottbus, 2014
- Best International Feature Film 51st International Golden Orange Festival, 2014

tags

USSR, Semipalatinsk, atomic tests, pantomime

GOODBYE MOM

ALEXANDRA REBENOK, DAUMANTAS CIUNIS, ALEXEI VERTKOV,
MASHA LEONOVA, DIANA GANTSEVSKAITE

Director SVETLANA PROSKURINA | Screenplay VASILY SIGAREV | Director of photography REIN KOTTOV | Production designers ANASTASIIYA-MARIA GRAMAKOVSKI
Screenplay VLADIMIR PERSOV | Editor SERGEI IVANOV | Co-producers KAREN SHAKHMAZAROV, VLADIMIR RYASOV | Production SABINA EREMEEVA

Studio SLON, MOSCOW
With the support of the Ministry of Culture of the Russian Federation
© SLON, 2014



16+

tags

Love, family, betrayal, Leo Tolstoy, Anna Karenina

GOODBYE MOM

directed by **Svetlana Proskurina**

**DO SVIDANIYA
MAMA**

Drama

production 2014,
Russia, Studio SLON

budget € 1 300 000
97 min, Colour, DCP, Russian

screenplay

Vasili Sigarev
Wolffy (2009)

cast

Daumantas Ciunis, Alexandra Rebenok,
Masha Leonova, Alexei Vertkov,
Diana Gantsevskaitė,

synopsis

A story about a chance encounter that momentarily destroyed a successful and happy family life. All of a sudden the woman found passion and desire more important than her loving husband and cherished child. The father and son suffer from the realization that they are no longer needed, but try to understand and forgive. The woman, who failed to become happy, is in turmoil.

Svetlana Proskurina selected filmography as director

- 2010 TRUCE (Pusan, Montreal)
- 2007 THE BEST OF TIMES (Rotterdam)
- 2004 REMOTE ACCESS (Venice)
- 2003 ISLANDS. VLADIMIR ILYIN [documentary]
- 2002 ISLANDS. ALEXANDER SOKUROV [documentary]
- 1997 IN CHASE OF PURE TIME [documentary]
- 1992 REFLECTION IN THE MIRROR (Rotterdam Toronto)
- 1990 ACCIDENTAL WALTZ (Locarno – Grand Prix)
- 1997 DIALOGUES [documentary]
- 1986 PLAYGROUND (Karlovy Vary)
- 1982 PARENTS' DAY

NEW

TELI AND TOLI

directed by **Aleksandr Amirov**



SEVEN SONGS performed by Kakhi Kavsadze and the Theater Quartet Ensemble were specially recorded in Tbilisi for our project. Soundtrack of the film will be based on traditional Ossetian and Georgian songs, perfectly fitting in the story and making the film more authentic and emotional. Original Greek music will also make part of the soundtrack.

VLADIMIR GUTNOV COMMENTS ...The village characters of my screenplay are appealing to me as an author because they keep warm and kind relations with each other, no matter what may happen in the world. The most important for me right now is to sow the seeds of good, to address Georgian-Ossetian relations in this comedy. It is absolutely different from other films that address the same subject – about the war, killing, violence.

TELI I TOLI

Lyrical Comedy

production 2015, Russia,
Khorosho Production Producing Center

budget

€ 505 000
90 min., Colour, DCP, Russian

cast

Kakhi Kavsadze, Dagun Omayev, Anatoly Dzivayev,

synopsis

This down-to-earth story that takes place in the mountains of North Caucasus, between two adjacent villages – Ossetian Toli and Georgian Teli – tells us about simple and naïve people that governments try to divide today by an official state border. These people wish to live in peace and harmony, in spite of ethnic differences, as their ancestors lived for hundreds of years. They are accustomed to solve all the conflicts peacefully, following Caucasian customs – around a great table, with wine and songs...

The action takes place in one of the mountain gorges of Central Caucasus Ridge, where two villages peacefully coexisted since times immemorial, one of them Toli, inhabited by Ossetians, another one Teli, inhabited by Georgians. Two abandoned villages, without gas or electricity, and now divided by state border that follows a shallow river Araga-vka. In Teli lives a 70-year-old Georgian Kakhi Kipiani, his wife Sofiko, their grandson Gocha and a lonely shepherd Shaliko. The only people left in Toli are an Ossetian widower Bazi Kesayev, of the same age with Kakhi and his good friend, his granddaughter Satinik and a shepherd Valiko. Both Ossetians and Georgians, used to their way of life, cannot accept the border that divides them. The only thing they still share are a cemetery and a small church. The village dwellers have been long considered ‘strange people’ by people from outside and, in their turn, the villagers do not trust those that they call ‘valley people’. The border is



guarded from the Georgian side by Lieutenant Gogi Pirtz-khalava of Georgian Police and from the Russian side by the Private Maksim Ivanov.

The beautiful nature of Caucasus is very important from the dramaturgic point of view, and the objects were chosen very carefully. Finally a decision was taken to shoot the film in the best pearl of Caucasus, the Republic of North Ossetia-Alania, generously endowed by the nature with inaccessible mountains, impetuous mountain rivers, boundless forests and rich history.

It is an important project of interregional importance that will tell about patriotism, respect and preservation of the national traditions of the peoples of Northern Caucasus. At the 20th Kinoshok Film Festival, the screenplay was awarded the Prize of the Inter-State Foundation of Humanitarian Cooperation of CIS States.

ARVENTUR

directed by **Irina Evteeva**



IRINA EVTEEVA is a director, screenwriter and creator of a unique technique of making films. All her works are on the verge of feature and animation film genre

Silver lion of St. Marc at the Venice international film forum ("The Clown").
Prize of the international film forum "Arsenal", Riga ("The Horse, the Violin and a Little Bit Nervous").
Second prize of the first Worldwide internet festival of short films, Tokyo, Japan ("Everlasting Variations. Demon. Theseus. Faust")

ARVENTUR

Author's technique, the combination
of images and animations

production

2015–2016,
Russia, Proline Film

budget

€ 370 000
80 min., Colour

producer

Andrei Sigle *The Sun, Alexandra,
Faust* by Aleksandr Sokurov;
The Ugly Swans, The Role
by Konstantin Lopushanskiy

cast

Vladimir Koshevoi
Sergey Dreiden
Valentin Tszin
Yan Nam

synopsis

Arventur is a country invented by a writer Alexander Grin, where real life and a specific imaginary world exist simultaneously. Film consists of two independent plots, which are parts of one dramatic story about the difficult “relationship” between the reality and the art of illusion.

The first story called *Mystery of the sea view* is taken from Daoistic parable about the great Chinese Artist and Emperor. Once Emperor, grown up on paintings of Artist, realizes that the true world and his own kingdom are not as beautiful and harmonious as the reality painted on the canvases. Emperor can't accept all dirt and horror of the cruel real life. Artist's skill and witchcraft have turned him away from everything that he possesses and have made him wish for what will never exist.

The second story is based on Alexander Grin's story *Fandango*. It takes place in Saint-Petersburg in 1920. The main character looking for a place to spend a night being in a maze of empty rooms and holls of former central bank, is happened to be involved in a horrific confrontation between wererats and Ratcatcher whose daughter he fell in love with.



I KNOW HOW TO KNIT

directed by **Nadezhda Stepanova**



YA UMEYU VYAZAT'

Drama, debut

production

2015, Russia,
White Mirror Film Company

budget

\$ 800 000
90 min., Colour, DCP, Russian

cast

Alina Hodzhevanova, Vladimir Svirskiy,
Oleg Dolin, Roza Khayrullina,
Anastasiya Imamova, Lavrentiy Sorokin,
Irina Gorbacheva

synopsis

The story of Tanya, who is suddenly hit by a feeling that her existence is hopelessly devoid of meaning, is set in St. Petersburg. The city landscape provides the backdrop for Tanya's ups and downs as she takes drastic action, gets into scrapes and grows up as a result of the trials – both deliberate and accidental – that she faces. Despite our heroine's inner crisis, this is a cheery and touching film. Through chance encounters and goodbyes, old emotional ties, solitude and the discovery of sources of internal support in specific actions and circumstances, our fragile heroine grows stronger. In terms of genre, the film is a heart-wrenching, incisive confession: Tanya alternates between writing a diary and prose. Tanya 'knows how to knit' because she tries, not without success, to weave together the threads of her past and her future – or even her fate.

tags

female world & freaky people, farce



BIRMINGHAM ORNAMENT 3 ^{3D} (FRAGMENT 201)

directed by **Yuri Leyderman and Andrey Silvestrov**

BIRMINGEMSKIJ ORNAMENT 3

Experimental

production

2015, Russia, Cine Fantom

budget € 20 000
10 min, 3D,
Russian-Spanish-Japanese

screenplay

Yury Leiderman

Birmingham Ornament (2011)

Birmingham Ornament 2 (2013)

cast

Garik Wiskin (Juan Miro)

Andy Fukutome (Eskimos)

Arseniy Kovalskiy (Narrator)

Coten Bustillo (Bourgeois)

synopsis

Joan Miró (1893-1983) is one of the most brilliant painters of the 20th century. 12 fragments from Joan Miró's life will create a new pattern of the *Birmingham Ornament*. Catalan passion and Surrealism. Conformism and Fascism. Love for God and love for a woman. Such are the topics that the character meets and puts into his art. The authors, true to their poetic and ironic manner, examine the painter's life, incarnating those topics in their own way.

Visual context of the 3D fragment of the Birmingham Ornament 3 refers to the famous photo of the painter Joan Miró working at the beach. Yuri Leiderman's text is transformed into a theatre play, supposedly written by Joan Miró and performed by Barcelona street clowns.

Only four characters participate in the show: the Painter – Joan Miró, the Bourgeois, the Eskimos and the Storyteller. The story is dedicated to the sudden change that took place in the 20th century when avant-garde became an article of merchandise for the bourgeois, and the painter lost his original intention, when the revolutionary character of the art stepped back. The play mentions a parable of the heart desire: when Confucius asks everyone and chooses a path of the painter, the simple desire is to find oneself among the friends and go take a bath in the river. It is because the life itself is much more beautiful than exploits or self-abnegation.



SPACE MOWGLI

directed by **Aleksey Fedorchenko**

dramatic space fantasy

production 2015–2016,
Russia, 29th February Film Company

PRE-PRODUCTION

producer

Aleksey Fedorchenko,
Dmitri Vorobyov

screenplay

Mikhail Maslennikov,
based on the novel
Space Mowgli
by Arkadi and Boris Strugatskiy
(authors *Stalker* by Andrey Tarkovsky,
Hard to Be a God by Alexey German)



illustrations by Leo Rubinstein 1975

synopsis

The basis of the film is the Strugatskiy brothers' famous fantastical novel *Space Mowgli*, which recounts the tragic crash of the spaceship *Pilgrim*, whose mission was to establish contact with extraterrestrial civilizations. While entering the orbit of a distant, uninhabitable planet, *Pilgrim* is unexpectedly attacked by a satellite. Both pilots on board – Alexander and Maria-Luisa Semyonov – perish, but their newborn child ("the Kid") miraculously survives.

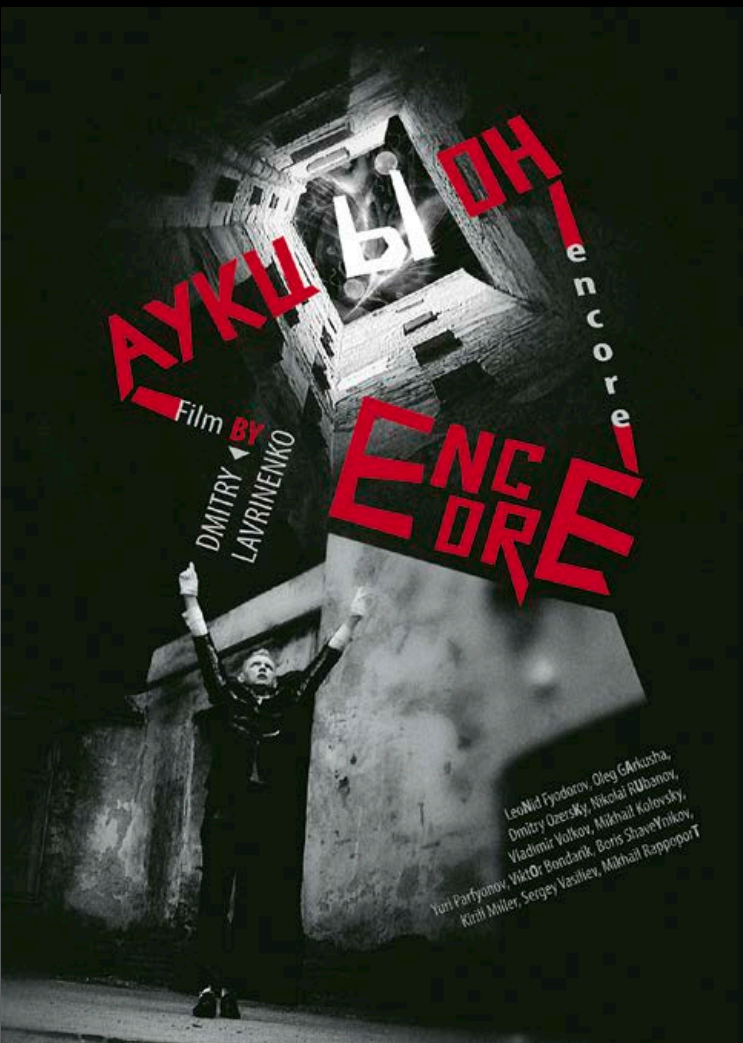
No one on Earth knows about the tragedy, as *Pilgrim's* captain, the Kid's father, destroyed the ship's logbook and had cut all communication with humans in fear of a possible invasion of a hostile civilization.

Seventeen years later, a large-scale expedition from Earth is conducted to prepare the uninhabitable planet for colonization. As the exploration party is about to complete its mission, they find out that they are not alone on the planet.

The presence who tries to make contact with the exploration team is that very same Kid – the sole survivor of the *Pilgrim* catastrophe. It turns out that the Kid was saved and raised by a local species very much unlike human beings. These aliens raised the Kid into someone not quite human. They saved him not out of humane considerations, but to use him as a negotiator to dissuade outside civilizations from ever attempting to reach this planet. Although this alien civilization was highly developed, they did not want to make contact with any other worlds.

While investigating the crash of the *Pilgrim*, the human expedition discovers an ancient satellite built by another, greater civilization that found this planet long before humans did. This satellite was programmed to stop outsiders from making contact with the planet.

The human explorers are left in a difficult situation, as the planet is also home to a new species – the Kid. The humans decide to evacuate the inhospitable planet, but leave a satellite of their own orbiting the planet to maintain contact with the Kid. After all, the Kid was the only inhabitant of the planet to initiate contact with humans.



tags

music film, russian rock, cult band,
futurism, vladimir volkov

ENCORE

directed by **Dmitry Lavrinenko**

ESCHE

Doc.

production 2014, Russia,
Dmitry Lavrinenko Studio

budget € 120 000
99 min, Colour, DCP, Russian

cast

Leonid Fyodorov, Oleg Garkusha, Dmitry Ozersky, Vladimir Volkov,
Nikolai Rubanov, Mikhail Kolovsky, Yuri Parfyonov

synopsis

The story of russian cult group *Auktyon* is a movement against the grain, an anti-advertisement, anti-popularity, anti-glamour, anti-promotion and anti-PR, it is just a continuous anti.

Many-many words have been written and a few ingenious TV documentaries have been filmed about the great Russian rock band Auktyon, which recently celebrated 30 years of playing music.

Everything is completely different in the case of the film *Encore*: it took seven years for the director, Dmitry Lavrinenko, to make it; he needed just that amount of time to capture the wayward grace still preserved by Fyodorov, Garkusha, Ozersky and their associates. If you look behind the powerful music façade, you find not a story of a band but chronicles of a voyage aimed at incredible, incomparable music. *Encore* shows how the songs which are now known by heart were composed; it also shows things generally left aside: pieces of everyday life, tour diaries, conversations, including the key phrase: "You should not look at the liberty too much, you might feel dizzy".

MUSEUM
REVOLUTION



KINO KI STUDIO in association with BABYLON 13 presents the film MUSEUM "REVOLUTION"

#BABYLON'13
CINEMA OF CIVIL SOCIETY

general producer: ANATOLIY GOLUBOVSKIY producer: DENIS BRANTSEV director: NATALIYA BABINTSEVA camera: SMITHYI RUBAKOV SERGEY STEPSKO DENIS MELNIK
editor: MARINA GOLUBOVSKAYA film editor and production designer: ANTON TAYSHIKIN script: NATALIYA BABINTSEVA sound design: VLADIMIR POTEROKHA
BABYLON 13 producers: DENIS YUDITSKY VOLODIMIR TIKHTY song: "Way, baby" PIRKAROVSKA TERCIA BOBROVNI BROTHERS

tags

morden art, maydan, Ukraine, action-art

MUSEUM "REVOLUTION"

directed by **Nataliya Babintseva**

**MUZEJ
REVOLUCIJA**

Doc

production 2015,
KinoKi Studio Ltd.

budget

€ 51 000
73 min

synopsis

The lively spontaneous art that emerged in the midst of the Maidan carnival in our film stands against the primitive aesthetics of the ruling elite. Modern art curators presented the cultural nullity of the "anti-Maidan" on an exhibition of objects from Mezhyhirya, the compound of former President Viktor F. Yanukovych, at the National Art Museum of Ukraine. It is symbolic that the museum itself is located right next to the Maidan, on Hrushevskoho Street, where bloodily battles of protesters against Yanukovych's special forces took place in the winter 2014. The president's compound with its cult of ceremonial portraits and meaningless gorges of luxury is contrary to the simple, functional and energetic art that emerged on the Maidan. Artists, curators and museum workers became the main actors of the cultural revolution that is more important and momentous for the country than a shift of power.



directed by **Marina Razbezhkina**



synopsis

Russian photographer Maksim Dmitriev liked reality, and in the beginning of the 20 century he photographed bums, workers, farmers, bankers and monks. Hundred yours later we showed these photographs to nowa-days heroes. And they recognized each other.

tags

old Russia, history of Photography, province, tragicomedy

THE DIRECTOR'S COMMENTS I love making photos. For me, it is the greatest of all the arts. My best pleasure is to look up on the photos.

Maksim Dmitriev was a first Russian realist who documented the life around him; he started a path for documentary filmmakers to follow. I understood that I wish to tell about him but I am not interested in making a biography film, even if his biography deserves to become a film, whether a documentary or a live-action one. Maksim Dmitriev was born in 1858 and died in 1948 – and he never left Russia. Can you imagine how much did Russia change during this period? He always was a photographer, even after the Revolution, and left about 10,000 plates, dating mostly from the end of 19th – beginning of 20th century. I had an idea to tell about this era through his personality, especially because many pictures were made in 1913, exactly a hundred years ago. When I thought about the shape that the film was going to take, I understood that I should show these photos to our contemporaries. We made three-meter posters, choosing people from different social strata, still existing nowadays. In this way, seven stories were created, and we filmed them.

Marina Razbezhkina filmography

2012 WINTER, GO AWAY! (Locarno)

2007 YAR

2006 HOLIDAYS [documentary] (Kraków)

2004 HARVEST TIME [feature] (Karlov Vary, Toronto)



MARINA RAZBEZHKINA STUDIO



Marina Razbezhkina Studio

Marina Razbezhkina Workshop Ltd. was created by Marina Aleksandrovna Razbezhkina, a film director, a screenwriter, a producer, a member of the European Film Academy, of the Nika Russian Cinematographic Art Academy, of the Guild of Documentary Cinema and TV, of the Guild of Russian film directors, of Kinosoyuz.

The last years have witnessed the building of a great artistic and technical team centered on the studio.

First of all, we should mention Marina Razbezhkina herself – a producer, a screenwriter, a film director, a recipient of more than twenty-five international and domestic awards. Others include Irina Uralskaya, an outstanding camera operator; Yuri Gheddert, a sound operator and a film editor; Anton Silayev, a composer. Two young and talented filmmakers joined the studio recently: Denis Klebleyev, a film director and a cameraman, and Elizaveta Vorobyova, an executive producer.

Marina Razbezhkina has also been a co-founder and co-director of the School documentary cinema and theatre by Marina Razbezhkina and Mikhail Ugarov, a close collaborator of the Marina Razbezhkina Workshop.

Films by the School graduates, young documentary film directors, are the main participants of the Artdokfest Film Festival.

In 2014, the Documentary Film and Theatre School graduates participating in the Marina Razbezhkina Workshop released following films: *Together* (directed by Denis Shabaev), *21 Days* (directed by Tamara Dondurey), *Mousetrap* (directed by Kristina Kvitko), *Zviszhi* (directed by Olga Privolnova).

Optical Axis (2013), a film authored and directed by Marina Razbezhkina, was featured in the competitive programs

of international and domestic festivals at the Artdokfest, in Leipzig, Budapest, Helsinki, Rio de Janeiro and Warsaw. The film is in limited release in the Documentary Cinema Center.

In 2013, the works by the School graduates *Mum* (directed by Lidia Sheinina) and *The Day of Forgiveness* (directed by Dina Barinova), created in the Marina Razbezhkina Workshop, were featured in the competitive programs of such important festivals as IDFA (Day of Forgiveness) and Leipzig International Festival (*Mum*); in addition, these films received awards in Leipzig, at the “Message to the Human” festival during the Artdokfest, etc.

In 2013, our studio staged a joint production with MaJaDe Films (Germany) directed by Heino Deckert, *The Last Limousine* (directed by Darya Khlyostkina). The film received the Best Full-Length Film Award at the 2013 Artdokfest. The film will be shown (the contracts are already signed) at 23 Doc TV Channel, at Al Jazeera (Great Britain), at a Finnish and a Norwegian TV channels. The film used materials from *The Sixteenth Republic*, a film by the same director, created with the financial help from the Russian Ministry of Culture.

In 2012, the Best Full-Length Film Award at the Artdokfest was received by *31st Haul*, a film created in our studio, directed by Denis Klebleyev, the Documentary Film and Theatre School graduate. The film was invited to the international festivals such as Küstendorf, Serbia; Worldfilm, Tartu, Estonia; Cinéma Réel, Paris, France; Hot Docs, Toronto.

In 2012, the film *Winter, go away!* was created in our studio by the School graduates, drawing a wide response all over the world, shown in more than fifty festivals, including a Class A festival, the Locarno International Film Festival.

FILM BY OLGA PRIVOLNOVA

ZVISZHI

ЗВИЗЖИ



ANTI
PODE

“We are here so —
sat, asleep, dead and gone”

Marina Razbezhkina Studio

tags

tragic, farce-like sketch of life in the village
of Zviszhi located 170 km from Moscow

ZVISZHI

directed by **Olga Privolnova**

ZVISZHI

Doc

production 2014, Russia,
Marina Razbezhkina Studio

budget €1500
51 min, Colour, DCP, Russian

synopsis

It takes 20 minutes on foot to get from the town of Nikola-Lenivets to the village of Zvizzhi. Nikola-Lenivets is the site of Arkhstoyaniye, a most fashionable festival of landscape objects. Zvizzhi is the place where Val'ka, Lyudka, Zhen'ka and a sixty-year-old “dolly” Natasha live. Natasha lives with Valerka, a guy who served a term for murder, because he knows how to fix electric wires. Valerka prefers to pass his nights with Zhen'ka. Val'ka was once Lyudka's kindergarten teacher; now they spend time together in a vegetable garden drinking denatured alcohol. “Fashionable” festival people and “degraded” Zvizzhi people never heard about each other. But one day, village people decide to go visit their neighbors during the festival...



31ST HAUL

directed by **Denis Klebleev**

31-I REIS

Doc

production 2013, Russia,
Marina Razbezhkina Studio

budget € 3000
60 min, Colour, DCP, Russian

31st Haul

In 3 months the residents of a faraway Kamchatka village have eaten 102 tonnes of food – and they want some more. Yura and Vitalik, the drivers of an old army-style vehicle, are gonna fetch them more of supplies. But the problem is that their vehicle broke down.



DIRECTOR DENIS KLEBLEEV
CINEMATOGRAPHY, SOUND, EDITING BY DENIS KLEBLEEV



synopsis

In 3 months the residents of a faraway Kamchatka village have eaten 102 tonnes of food – and they want some more. Yura and Vitalik, the drivers of an old army-style vehicle, are gonna fetch them more of supplies. But the problem is that their vehicle broke down. Starting as a road movie accompanied with a straight-forward sense of humour of the main protagonists, the film gradually introduces new characters and explores the depth of simple human relationships.

Denis Klebleev soon enters into the more intimate life of the two truckers: one, who is the companion of woman owner of the small transport firm, half-confesses that he is a professional parasite, while the other does his best to hide a hyper-sensitivity under his cruelly macho behaviour. Sexuality, family, money, human relationships seem to be overheated and the outside world, annihilated. All that remains is to drive off again into the night.

festivals & awards

- Best film Artdocfest 2012 (Russia)
- Cinema du Reel 2013 (Paris)
- Hot Docs 2013 (Canada)
- Kustendorf 2013 (Serbia)

tags

**shocking & freaky,
road-movie of man and dog**

21 DAYS

directed by **Tamara Dondurey**

21 DEN'

Doc

production 2014, Russia,
Marina Razbezhkina Studio

budget € 2 500
67 min, Colour, DCP, Russian

DOCS

synopsis

Twenty-one day is a time period that terminal patients are allowed to stay in hospice. Time is pulsating here according to peculiar inner cycles: getting faster, slower or returning to its ordinary rhythm. We wander through physical and mental spaces: wards, gardens, memories. It is a story of two main protagonists, yet two strangers, for whom the regular talk about death constitutes an integral part of life.

festivals & awards

KINO film festival, Geneva 2014; Sputnik festival 2014;
Kinotavr 2014



tags

sublime portrait of an old woman
in her last days in a hospice



MOUSETRAP

directed by **Kristina Kvitko**

MYSHELOVKA

Doc

production 2014, Russia,
Marina Razbezhkina Studio

budget € 2200
73 min, Colour, DCP, Russian

synopsis

Can one escape from family to get into a mental hospital? An overdose of drugs – and you are “free”. Now Dasha lies on a hospital bed, paints and smokes. She smokes. And smokes. And smokes. Sometimes she is visited by two women: a young one speaks about the death and about Nietzsche, an elderly one pronounces monologues about the fashion, about the food, about the schizophrenia. They come and go but nothing changes. A closed space of the mental hospital is more and more hard to endure. How much is she going to stay in this box?..

A day of discharge comes. She is going to return back home.



tags

family drama from the life of one mother and her children

TOGETHER



film by Denis Shabaev



tags

charming road movie about an attempt by a father and daughter to find a common language

TOGETHER

directed by **Denis Shabaev**

VMESTE

Doc

production 2014, Russia,
Marina Razbezhkina Studio

budget € 8000
52 min, Colour, DCP, Russian

synopsis

Two people are on the road. Everyday life, business calls, games, a curve of the highway, a swing and again business calls...

During this year the father and the daughter have not seen much of each other and they have not been alone for a long time.

Two cameras are looking face to face; different fears inhabit one and the same space.

There is a question: should they come back or should they continue travelling together?

festivals & awards

- Competitive Section Investigation (Doclisboa'14)
- The Best Auteur Film (The Lavr National Awards 2014)





THREE MELODIES

Masterpiece from
Palme d'Or winner 1988

directed by **Garri Bardin**

TRI MELODII

Animation

production 2014,
Russia, Stayer Ltd

budget € 370 000
18 min., Colour, DCP

screenplay

Garri Bardin

cinematographer

Dmitry Bajenov

production design

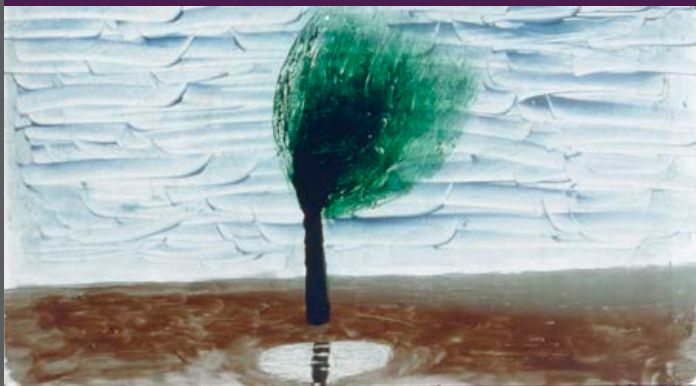
Vladimir Maslov, Arkadiy Melik-Sarkisyan

synopsis

Part 1 ELEGIA The second piece will use the Elegy of Massenet. Lyrics of this composition will present a contrast to the behavior of the young lovers. Generally, the largest egoists are the lovers. They can see and hear nothing around themselves. A story of humor will be narrated thereof.

Part 2 EXODUS A night, a kitchen. The moon shines to the window. There is a square of the moonlight on the floor. Cupboards begin opening to music. From there dishes, saucepans are appearing, going down to the floor, and having come into line leaving the kitchen under the last strains of L. Armstrong's trumpet.

Part 3 RONDO The Introduction and Rondo-Capriccioso of Saint-Saens is used. Using a story of one life the narration will be that the life runs over from us to our children, from our children to our grandchildren. The life goes on, so the name is Rondo.



YESTERDAY

directed by **Peter Bronfin**

VCHERA

Animation

production 2014,
Russia, Bronfin Studio

budget \$ 50 000
10 min., Colour, DCP

synopsis

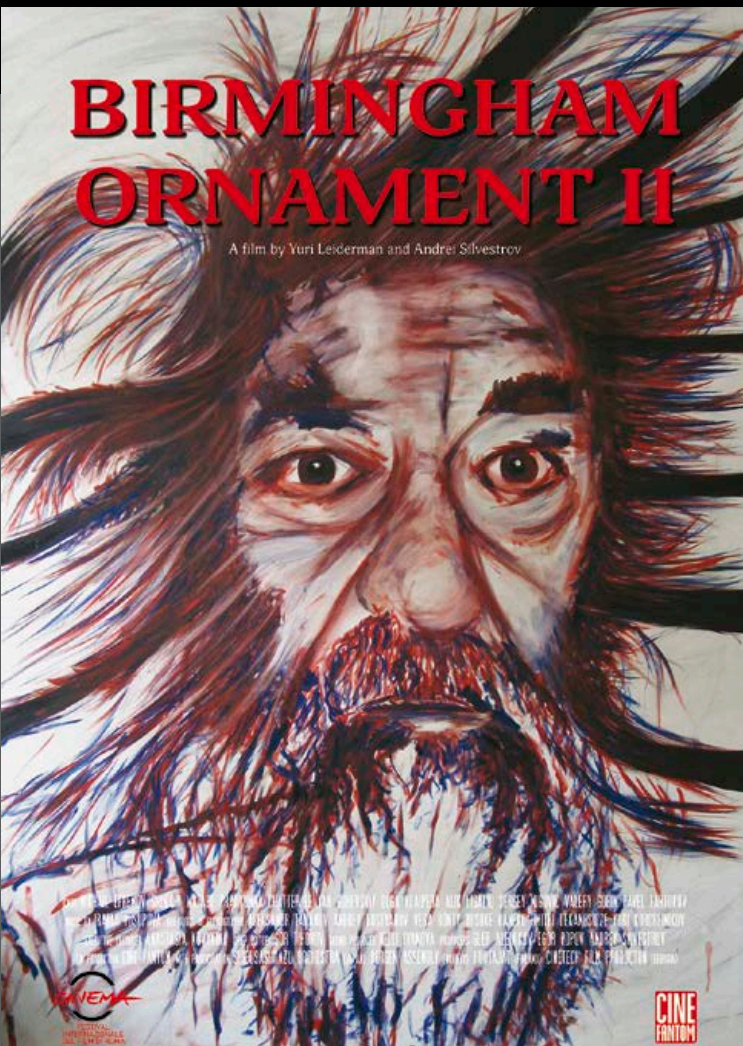
all sorts of things in the room, floor, gossip (prattle) of kinsfolk
walls, paintings, view from the window
pot, ceiling, vanity...
wind outside, buildings, sky,
(lamp)posts (poles), voices of passers-by, wires (strings)
puddles glass panels, mirrors,
where all these reflect, multiply, count
up to no end – all the time.
yesterday, today, tomorrow
it seems so (they think so), at least

COMMENTS

- Lyric polyphony
- Glass 1,2 m x 1,5m (4 pieces). Self-moving stand, vertically positioned. Painting: Oil, acrylic colors, vaseline, putty, oracal.

BRONFIN PETER was born in Moscow in 1958. In 1985 graduated from the Moscow Institute of Architecture. Engaged in painting, graphics and movies.

2006 CITY/GOROD («The Best of the World» (Hiroshima IFF), nominated)



BIRMINGHAM ORNAMENT 2

directed by **Andrey Silvestrov, Yury Leiderman**

Experimental

production 2013, Russia,
Japan, Finland, Norway,
Georgia, Cine Fantom

budget €350 000
87 min., Colour, DCP,
Russian, English, Japanese, Georgian, Finnish

screenplay

Andrey Silvestrov, Yury Leiderman
(*Birmingham Ornament, Birmingham Ornament 3*)

cast

Mikhail Efremov, Shinichi Watabe,
Pradumna Chatterjee, Alik Ligaliu,
Sergey Migovich, Valery Gorin,
Pavel Fartukov

synopsis

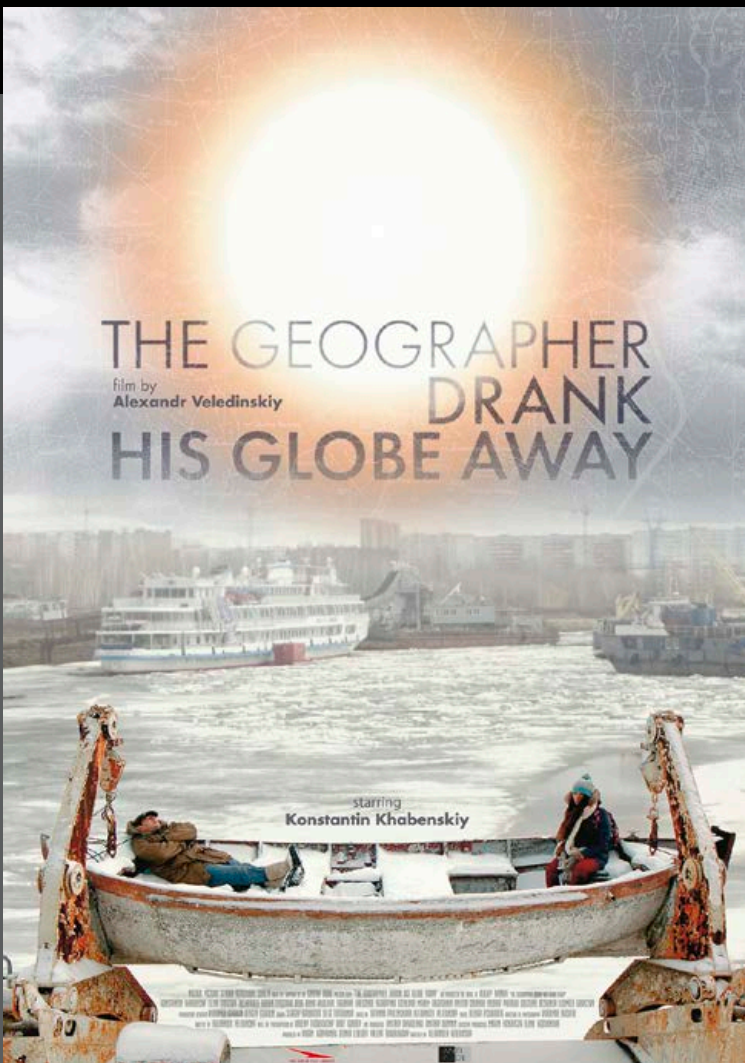
Why in the world is a Georgian chorus singing a traditional song that unexpectedly mentions the death of Saddam Hussein? The stars of the film, taken by surprise, talk about this odd turn of events "live". The conversation then shifts to samurais by the sea, the poets Mandelstam, Kliuev and Gorodezky, Moscow in the 1930s, and a Russian painter who immortalised Putin fishing. All surreal glimpses of the artist's relationship with power. The "second part" of a film that stirred a scandal at the Orizzonti section of the 2011 Venice Film Festival. Director's statement The goal of this experimental film was to apply the technology and linguistic peculiarities of modern fine arts to cinema. The film consists of several lines: each of these lines was shot with its own specific stylistics in different corners of the planet. All the lines in the film intersect to form a common statement expressing criticism of modern civilization, and tossing around Oriental tyranny and European democracy's lack of determination.

tags

**artist & authority, nations & tyrants,
geopolitics & geopoetics**

festivals & awards

- CinemaXXI Special Jury Prize, Rome IFF, 2013



THE GEOGRAPHER DRANK HIS GLOBE AWAY

directed by **Alexandr Veledinskiy**

**GEOGRAF
GLOBUS PROPIL**

Tragicomedy

production 2013, Russia,
Motion Picture Studio Red Arrow

budget \$1 000 000
120 min., Colour, DCP, Russian

screenplay

Alexandr Veledinskiy,
(*Alive*, 2006; *It's Russian*, 2004)
Rauf Kubaev,
Valeriy Todorovskiy

cast

Konstantin Khabenskiy,
Elena Lyadova, Agrippina Steklova

synopsis

It is about Russian restless soul, or in other words is a full of self-irony story of a floundering loser. Young biologist Viktor Sluzhkin, suffering from lack of money, becomes a teacher of geography in a secondary school in the city of Perm'. At first he has to fight with pupils but he soon becomes their friend, taking them rafting. He quarrels with the Deputy Principal, drinks wine with his friends, tries to get on with his wife and takes his young daughter to the kindergarten. It is just a life... It is a story about everyone who lost his way in life, about everyone who sometimes felt himself as desperately lonely as Viktor Sluzhkin, about everyone who, despite his solitude and depression, never lost the capacity to feel and to love.

festivals & awards

- Grand Prix and the best actor award at Kinotavr in 2013
- Grand Prize of Cottbus Film Festival 2013
- Best movie of the Odessa Film Festival 2013

tags

love, school class, drinking, nature

INTIMATE PARTS

directed by **Natasha Merkulova & Aleksey Chupov**

erotic / drama | 2013 | Russia | Vita Aktiva | 78 min

cast

Juriy Kolokolnikov, Julia Aug, Ekaterina Scheglova

synopsis

The erotic tension that surrounds people in the real life suddenly explodes in unpredictable ending. The movie tells “behind the door” stories of Russian middle class people, the secrets they hide from others. These people have grown up, learnt how to make love and money, but not how to be happy. They are opposed by Ivan, the main character, a scandal photographer, who preaches absolute freedom and portrays people in entirety and the only sincere way – at least that is how he sees it. But is the freedom to be yourself safe? Without knowing the answer to this question each of us is hiding his real “me” as deep as he can, so it becomes the secret, the “Intimate part”.



BIRMINGHAM ORNAMENT

directed by **Andrey Silvestrov & Yury Leiderman**

Experimental | 2011 | Russia | Cine Fantom | 68 min

synopsis

Overall, the idea is to make ethnicities, politics, races, nations – to make all of them turn into non-existent objects...

...akin to ovals, boxes, blobs, wardrobes!

You might think he's really “someone”, really a “representative of the people”, but really just a representative of skirting boards, of coffee rings, nothing more.

Overall, political invectives that should be perceived solely as poetic invectives.

Overall, spreading geopolitics across geology and poetics.

Like a question-Eskimo, dancing and waving his ribbons in the air, turns and changes on a pillar, becomes a question-Holocaust.

In fact, “geopoetics” is a kind of a Holocaust seen as a choir, as an ensemblment, as an Eskimo.



EXPIATION

directed by **Aleksandr Proshkin**

Drama | 2012 | Russia | Kinomir Ltd. | 120 min

cast

Victoria Romanenko, Rinal Mukhametov, Andrey Panin

synopsis

Based on a story by Friedrich Gorenstein. On the eve of the first New Year after the war: the father of 16-year-old Sasha heroically died at the front, and her mother steals goods from the police dining room to feed the family, but is this really important for an ideologically grounded, young komsomol? Finding the mother in the arms of another man, Sasha feels betrayed. She goes to the police and writes a denunciation of her closest relation. "Mum, you will expiate your guilt", the girl shouts at the crowd of arrested people, amongst whom her mother is led away. Her cold heart knows no love and is unable to for-give.

FOR MARX...

directed by **Svetlana Baskova**

Neo-soviet cinema | 2012 | Russia | Cine Fantom | 100 min

cast

Sergey Pakhomov, Vladimir Epifantsev, Victor Sergachev

synopsis

The film is about a clash between workers from the Soviet generations and wild realities of Russian capitalism. 2010. Russia. The main hero, a factory worker, joins an independent trade union at the factory he works for. Having witnessed the trade union leader being murdered and due to administration's blackmailing him, he betrays his friends. A class conflict arises and provokes the hero into a humane riot. The idea is to show the duality of Russian mentality.

festivals & awards

- Forum Berlinale 2013



CELESTIAL WIVES OF THE MEADOW MARI

directed by **Alexey Fedorchenko**

**NEBESNYE ZHENY
LUGOVYKH MARI**

**erotic
fairytales**

production 2012, Russia,
29th February Film Company

budget \$ 2 000 000
106 min., Colour, DCP, Russian, Mari

screenplay

Denis Osokin (*Silent Souls*)

cinematographer

Shandor Berkeshy
(*Koktebel*, *Free Floating* by Boris Khlebnikovby;
Soaring by Alexandr Mindadze;
The Fourth Dimension by Alexey Fedorchenko)

cast

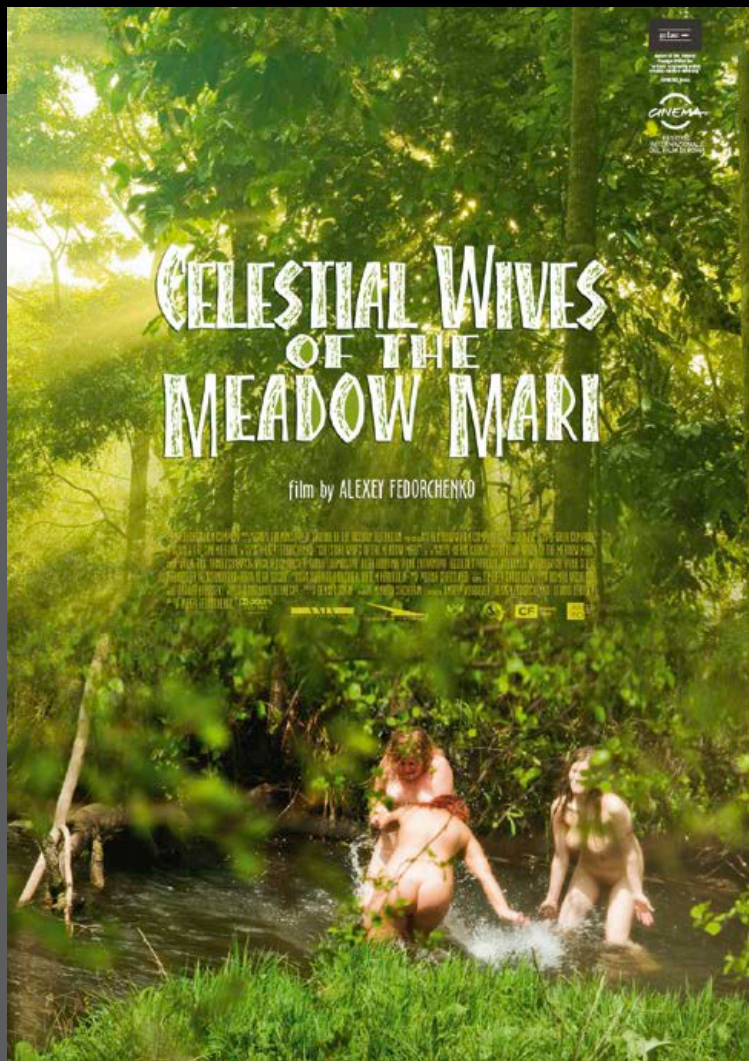
Julia Aug, (*Silent Souls*, by Aleksey Fedorchenko),
Yana Esipovich, Vasily Domrachev,
Daria Ekamasova
(*Angels of Revolution*, by Aleksey Fedorchenko)

synopsis

This is a film-pattern, a film-calendar. 22 short stories about women of Mari. A kind of Mari Decameron.

Aleksey Fedorchenko: Finno-Ugric peoples – natives of central Russia. There are now the most churches and monasteries. Meadow Mari – one of the largest Finno-Ugric peoples, and the only ones who keep the communal prayer in the groves, naive honoring priests-karts. Their sacred mountain blew, groves were cut down – but very quickly the authorities realized that it is dangerous to life...

Celestial brides and wives of the Meadow Mari are indistinguishable from earthly wives.



THE RAILWAY

directed by **Alexey Fedorchenko**

road movie | 2008 | Russia | 29th February Film Company | 105 min

cast

Sergey Belyaev, Viktor Terelya, Olga Degtyaryova

synopsis

The film plot is seemingly simple: two friends (a school principal Parentsov and a truck driver who is referred to as Father) steal a large amount of coal and take it by an old abandoned rail into the vast borderless steppe where they want to sell it. Driver's numb son Misha and a strange and formidable being, Engine Driver, accompany them. The story of a huge locomotive that the group uses for transporting the coal runs parallel to the main plot line. The locomotive was once called Tsar the Vampire and represented a symbol of enormous power that could be compared with the energy of the whole great world.

FIRST ON THE MOON

directed by **Alexey Fedorchenko**

mockumentary, comedy | 2005 | Russia | Kinokompaniya Strana | 75 min

cast

Sergey Pakhomov, Vladimir Epifantsev, Victor Sergachev

synopsis

The first Russian mockumentary is about a 1930s Soviet landing on the Moon... A group of journalists are investigating a highly secret document when they uncover a sensational story: that even before the Second World War, in 1938, the first rocket was made in the USSR and Soviet scientists were planning to send an orbiter to the moon and back. The evidence is convincing; it is clear that in this case, Soviet cosmonauts were first.

festivals & awards

- Venice Horizons Documentary Award, Venice IFF, 2005





SALES & DISTRIBUTION

Novolesnoy lane, 5-38, Moscow, 127055, Russia
fax: + 7 499 978 73 14

Anton Mazurov

President ANTIPODE
Sales & Distribution LLC.
kerel@antipode-sales.biz
skype: kerel_kerel
cell: +7 925 510 81 89
In Berlin: + 49 176 52223565

Natalia Arshavskaya

Head of Festivals & Documentary
festivals@antipode-sales.biz
cell: +7 916 114 1176
skype: nue_94

Anisya Kazakova

PR & Development
anisa@antipode-sales.biz
skype: live:anisa_131
cell: +7 926 534 08 19

Elena Podolskaya

Head of sales
elena@antipode-sales.biz
cell: +7 916 604 58 84

Xenia Grubstein

International Sales
(USA, English speaking Canada, Mexico)
xenia@antipode-sales.biz
cell: +1 646 309 06 43
skype: vojagxanto

Liza Podolskiy

International Sales
(Europe, Asia, Middle East)
liza@antipode-sales.biz
skype: lissapoldi
cell: +972 54 971 61 41