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# #HOMMES

*directed by* **Sa Nia**



#LYUDI. VORY V ZAKONE

Documentary

production

2015, Russia, bb3 media

*budget* € 1 000 000  
134 min., Colour, DCP, Russian

*screenplay*

Sa Nia

*cinematographer*

Kakhaber

Bukhrashvili,

Oleg

Meshcheryagin

*synopsis*

A documentary about "Vory v zakone", "thieves of honour", the aristocracy of the Russian criminal underworld. They emerged during the first years of the Soviet regime and continued till the present day in Russia and some of the former Soviet Union Republics. The first third of the film tells about the rise of the Vory and about their ideology, laying the fundamentals of which is for the first time ascribed to the body of Russian officers that wouldn't accept the White Army's defeat in the Civil War.

It is followed by the history of the Vory movement from the emergence to our days shown through the lens of the examples offered by biographies of the most notorious Vory – Heraclius

Ishkhneli, Vassia the "Diamond", Grandpa Hassan, Rudolf Oganov, Tariel Oniani, and many others.

Film is based on the interviews with some "thieves of honour", or their relatives or friends, some home videos that are quite unique and have never been shown publicly before, and some filming made by operational divisions.

Film presents narration about the circumstances of Vassia the "Diamond's" death; features some authentic footage the coronation of Vory ceremony; offers some explanations of what was behind the transformation of the thieves' community, and the present-day conflict between the thieves' clans.

*tags*

**thieves, USSR,  
Zone, Gulag**

**THE DIRECTOR'S COMMENTS** We were advised to shoot a film after Grandpa Hassan was killed. Professional cinematographers, who specialize on documentaries, are working on it. There are in our possession some unique videos that come from family archives of different Vory that had never been published before. We have made some footage of some very interesting people, there will be a lot of on-screen discourse, without any narrator's voice. It will be not just a story about Vory. I feel about this film as if it were the last thing that I am to do, I am taking everything about it very seriously. All of my experience has been focused on it, it is a manifesto, period.

The name of the film will be "Hommes" or "People". That is how the "thieves of honour" are called. At the moment it is the editing and cutting stage for us, we have about 100 hours of footage. We want to promote our film in the West, in Europe and in the USA. We want to make our film to become a success not only in way of being historically true, containing much information, but also as a work of art. All the monologues, all the lines that got in were chosen with great deliberation. Of course it will be a non-commercial film, an art-house of sorts... we want our film also impress many.



*directed by* **Nicola Bellucci**

“Grozny Blues» is a web of associations, suggestive and full of contrasts, a film without commentary or text inserts. A cinematic journey of multiple narratives that form together into a unified image, which has little to do with the clichés of the Kalashnikov- toting terrorists from the Caucasus. Instead we are presented with the simultaneity of destruction and everyday life in Chechnya, of a past that has been leveled and a surreal normality.(...) A form of carnival- esque subversion seems to be present in this post- war Chechnya. A kind of creative infiltration that Nicola Bellucci employs as a tool when swirling together different time periods in «Grozny Blues». He invokes the devastation until it runs through the veins of everyday existence and the office towers in Grozny seem like gravestones. He keeps those who have disappeared alive, as a form of ghostly consciousness in the present. He collides things together so that we can make our own connections. We are frightened – and illuminated //

*PASCAL BLUM, Tages- Anzeiger, Zurich*

**GROZNY BLUES**

Documentary

production 2015, Switzerland, SOAP FACTORY GMBH

budget € 420 0000  
104 min., Colour, DCP, Russian-Chechen

*screenplay*

Nicola Bellucci, Lucia Sgueglia

*cinematographer*

Simon Guy Fässler

*cast*

Zainap Gashaeva, Zarman Makhadzieva,  
Taisa Titiyeva, Taita Yunusova

*tags*

**Chechnya, Kadyrov, human rights,  
2-nd Chechen-Russian War, rock-&-roll**

*synopsis*

«Grozny Blues» follows a few people around Grozny, the capital of war-torn Chechnya where daily life is defined by political repression, constricting customs, forced Islamification and the failure to come to terms with recent history. The film revolves around four women who have been fighting for human rights under worsening conditions for many years but get more and more disillusioned with the situation in Putin's Russia. The building where they work is also home to a Blues Club that is frequented by a group of young people. Having only vague memories of the Chechen wars in the 90s, they try to make sense of the strange things that are happening in their country. In linking the personal and intimate to the political, Nicola Bellucci shows in a dramatic and yet very poetic way what it means to live in a divided society that navigates a no-man's land between war and peace, repression and freedom, archaic traditions and modern life.



# CONDUCTION

*directed by* **Alexey Loginov**



**DIRIJER**

**Documentary**

*production*

2015, Russia, Alexey Loginov

*budget*

€ 38 000  
2015, 65 min., DCP, Russian

*screenplay*

Alexey Loginov

*cinematographer*

Konstantin Kulikov,  
Roman Saratovtsev

*producers*

Marc de Mauny, Anna Maslova

*cast*

Teodor Currentzis,  
Vitali Polonsky, Aleksey  
Miroshnichenko,  
Natalia Kirillova

*synopsis*

This unconventional film is an observation Teodor Currentzis – one of the most extra-ordinary modern conductors. Backed by pieces from Mozart, Stravinsky, Jean-Philippe Rameau and with choreography by Jiri Kylian... this film is 64 minutes of love, light, life, beauty and being inside music.

Step by step the viewer is led into the world normally invisible from the audience. Shot is strung on shot, sound on sound, word on word, and suddenly the viewer is submerged into the striking process of creation and sees that the very essence of this process is work. This work is not a treadmill – it's glorious, but on the endurance limit.

What makes the audience feel that something extra-ordinary is about to happen? Why do certain conductors only have to appear on stage to electrify the auditorium? Why is conducting «a shady business»? What are the commonalities between classical and punk music? How does the conductor relive each day?

*tags*

**portrait of the artist, Teodor Currentzis, opera, Mozart, Stravinsky, Jiri Kylian**





# THE IRON MINISTRY

*directed by* **J. P. Sniadecki**



“ Sniadecki offers a formally controlled look at the range of classes, the implied changes wrought by China’s economic boom, and the interactions particular to train travel. Refreshingly, Sniadecki allows the film — or rather, some passengers — to

engage in politics, from the rights of minorities to economic pressures. While cerebral in intent and planning, the pic doesn’t feel overly straitjacketed by theory and offers unexpected moments of amusement.”

**JAY WEISSBERG, *Variety***



**THE IRON MINISTRY**

**Documentary**

*production*

2014, USA, J. P. Sniadecki

*budget*

83 min., Colour, Chinese

*screenplay*

*& cinematographer*

J. P. Sniadecki

*producers*

Joshua Neves,

J. P. Sniadecki

*tags*

**road-movie**

**visual anthropology**

**social ethnography**

**China – modern Babylon**

*synopsis*

Filmed over three years on China's railways, *The Iron Ministry* traces the vast interiors of a country on the move: flesh and metal, clangs and squeals, light and dark, language and gesture. Scores of rail journeys come together into one, capturing the thrills and anxieties of social and technological transformation.

*The Iron Ministry* immerses audiences in fleeting relationships and uneasy encounters between humans and machines on what will soon be the world's largest railway network.

**THE DIRECTOR'S COMMENTS** But, within THE IRON MINISTRY itself, there are also countless relationships to Chinese politics — and geopolitics as well — that ripple out from the lives of the passengers, impacting and shaping the film itself. I was trying to bring together my affinity for trains — especially Chinese trains, where I first learned the Chinese language back in 2000 — with a portrait of a smoldering unease and uncertainty that ramifies out towards questions of society, economy, sovereignty, and technology, among many other things. This unease and uncertainty often expresses itself as a prevailing anxiety over the future of the self, ethnicity, and the nation.

My hope was actually to depict a cross-section of the different trains operating within the Ministry of Railways, and the different carriage spaces of each class on the train. In focusing on the infrastructure and environment, on the trains themselves, though, I inevitably filmed with individuals from different geographies, social classes, ages, ethnicities, and personalities.

The title has a fairly wide range of meanings. "Iron" refers, on one level, to the railways, the railroad, trains, etc. On another level it refers to notions of development, progress, and modernity. On yet another, more indirect level, it refers to the governmentality of the Chinese Community Party: the "iron bowl" of collectivism (which supposedly provided food for everyone) and the continued "iron fist" of social control, despite its efforts to develop soft power.



# BRAZILIAN DREAM

*directed by* **Marcelo Pedroso**



**BRASIL S/A**

**Dadaist postdoc**

*production*

2015, Brazil, Símio 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 Dreams 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.



OFFICIAL SELECTION  
**DOCVILLE**  
INTERNATIONAL FILM FESTIVAL  
2015

TRIBECA  
FILM FESTIVAL  
2015  
OFFICIAL SELECTION

OFFICIAL SELECTION  
**CPH:DOX**  
2014

INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM 2015  
SPECTRUM

# STRANDED IN CANTON

directed by **Måns Månsson**



## STRANDED IN CANTON

Documentary, Comedy

production

2014, Sweden, Mampasi AB,  
Stockholm

budget

€ 45 000  
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**

“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**



# ENCORE

*directed by* **Dmitry Lavrinenko**



ESCHE

Music Doc

production

2014, Russia / Ukraine, Dmitry Lavrinenko Studio

budget

€ 120 000  
Colour, DCP, Russian

*screenplay*

Dmitry Lavrinenko

*cinematographer*

Aleksey Strelov, Aleksey Gritsenko

*cast*

Leonid Fyodorov, Oleg Garkusha,  
Dmitry Ozersky, Vladimir Volkov,  
Nikolai Rubanov, Mikhail Kolovsky,  
Yuri Parfyonov, Viktor Bondarik,  
Boris Shaveynikov, Kirill Miller,  
Sergey Vasiliev, Mikhail Rappoport

*tags*

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

*synopsis*

The story of 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 ingenuous 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".

**DIRECTOR'S NOTE** We filmed it in St. Petersburg, in Moscow, in Karelia where Ozersky has a house. There is an episode from a tour of United States, a very rich voyage to Koktebel'. In general, during this time the life was very eventful.

From the musical point of view, it is difficult for me to find the right words to define the value of the group. Yes, I like it, but I do not listen all the time to the Auktyon, and in general I try not to look at them with the eyes of a music fan. When we filmed, I did not treat them as a legendary figures, in the way they are seen by the public. I was just a lens, recording a reality.

This band is not completely explicable, which makes it even more precious. They can make mistakes, they can be wrong, they can search for something or be misunderstood. But with these guys, there is not a bit of hypocrisy. They are similar to the real documentary cinema: it impresses you only when it is made seriously and honestly.





DOCS *against* GRAVITY  
FILM FESTIVAL

# MUSEUM "REVOLUTION"

*directed by* **Nataliya Babintseva**





*screenplay*

Nataliya Babintseva

*cinematographer*

Dmitry Rudakov, Sergey Stetsenko, Denis Melnik

*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. Yanukovich, 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 Yanukovich’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.

*tags***contemporary art, Maidan, Ukraine, action-art**

# ACT & PAN

## ACT&PAN

directed by **Evgeny Mitta**

**VYSTUPLЕНИЕ I  
NAKAZANIE**

Doc

production 2015, Russia,  
Cinemagroup «2Plan2»

budget 90 min, DCP, Russian

*screenplay*

Evgeny Mitta

*cinematographer*

Vladimir Kanareikin, Alexander Kuznetsov, Igor Malakhov

*producers*

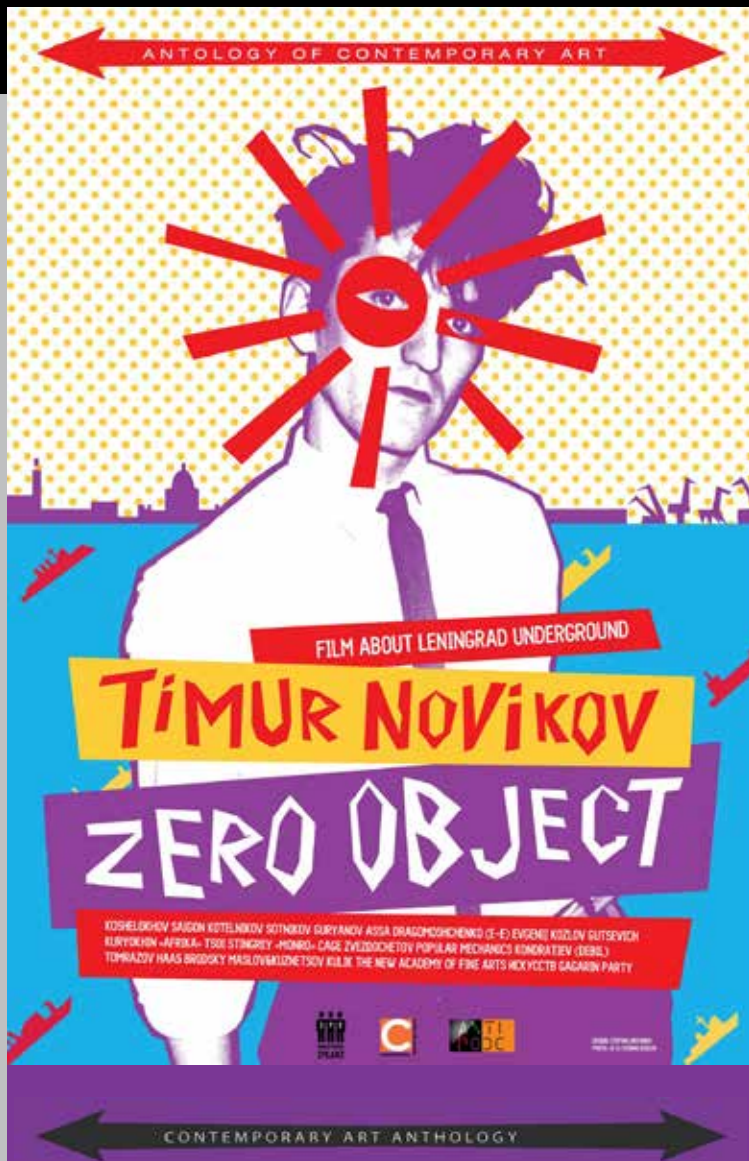
Giya Lordkipanidze, Evgeny Mitta, Viktor Taknov, Alexander Shein

*synopsis*

The film shows that the phenomenon of actionism is situated at the intersection of the art, the history and the politics. The action of Pussy Riot could be interpreted as the continuation of the old Russian tradition of 'holy fools', those who were not afraid of speaking disagreeable truths even to Tsars. Revolutionary art of Russian avant-garde took its inspiration in Russian icons, and bright attire of Pussy Riot is inspired by suprematist images of Kasimir Malevich.

directed by **Evgeny Mitta**

CONTEMPORARY ART ANTHOLOGY



# TIMUR NOVIKOV. ZERO OBJECT

directed by **Alexander Shein**

**TIMUR NOVIKOV.**  
**OB'JEKT NOL'**

Doc

production 2014, Russia,  
Cinemagroup «2Plan2»

budget € 60500  
95 min, DCP, Russian

## screenplay

Alexander Shein, Evgeny Mitta

## cinematographer

Vladimir Vodolagin, Alexander Shein, Andrey Popov

## producers

Giya Lordkipanidze, Eugeny Mitta, Victor Taknov, Aleksander Shein

## synopsis

The film is about Timur Novikov.

In the 80's, on the edge of the history of the Soviet state gave birth to new artistic ideas and new aesthetic reality. Leningrad was in avant-garde, and Timur Novikov was the undoubted leader of Leningrad counterculture.

The «New Artists», «New Theatre», the group «New Composers», the band «Kino», «Pop-mechanic» of Sergei Kuryokhin were created that time. Yufit – Necrorealists film language. In the mid-'80s, when everything was measured in «five-year plans» in USSR, ASSA gallery had the show «New Vogue», played the first electronic music and did the first performances with John Cage.

# OLEG KULIK – CHALLENGE AND PROVOCATION

directed by **Evgeny Mitta**

**OLEG KULIK  
- VYZOV I  
PROVOCACIA**

Doc

production 2008, Russia,  
Cinemagroup «2Plan2»

budget € 95000  
70 min, Colour, DCP, Russian

*screenplay*

Evgeny Mitta

*cinematographer*

Alexander Kuznetsov

*producers*

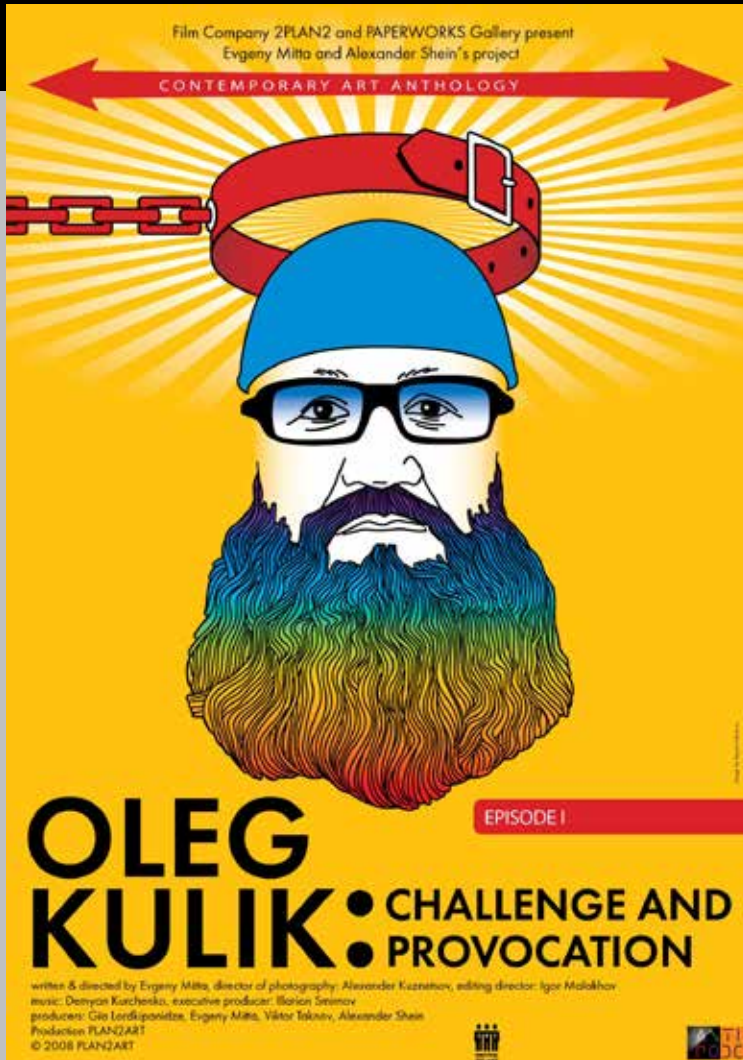
Giya Lordkipanidze, Alexander Shein,  
Victor Taknov, Evgeny Mitta

*cast*

Oleg Kulik,  
Ludmila Bredikhina

*synopsis*

The audience reaction to the Kulik's art is contradictory: from antagonism to admiration. Kulik's performances totally spit in the eye of society's idea of what is acceptable. Every single performance is a story filled with dramatic and ridiculous details. Kulik's projects were often very dangerous and he never knew what would be at the end. His most famous work is the "Reservoir Dog". It is a series of performances shown at the largest European exhibitions. Some of them led to arrests and caused public shock. By the western critics' opinion, his "Reservoir Dog" is the best world's performance.



CONTEMPORARY ART ANTHOLOGY

# VINOGRADOV AND DUBOSARSKIY. COMMISSIONED PAINTING

directed by **Alexander Shein & Evgeny Mitta**

VINOGRADOV AND  
DUBOSARSKIY.  
KARTINA NA ZAKAZ

Doc

production 2009, Russia,  
Cinemagroup «2Plan2»

budget € 62300  
72 min, Colour, DCP, Russian

## screenplay

Evgeny Mitta, Alexander Shein

## cinematographer

Denis Alarkon, Valeria Kabanova,  
Alexander Kuznetsov, Igor Malakhov

## producers

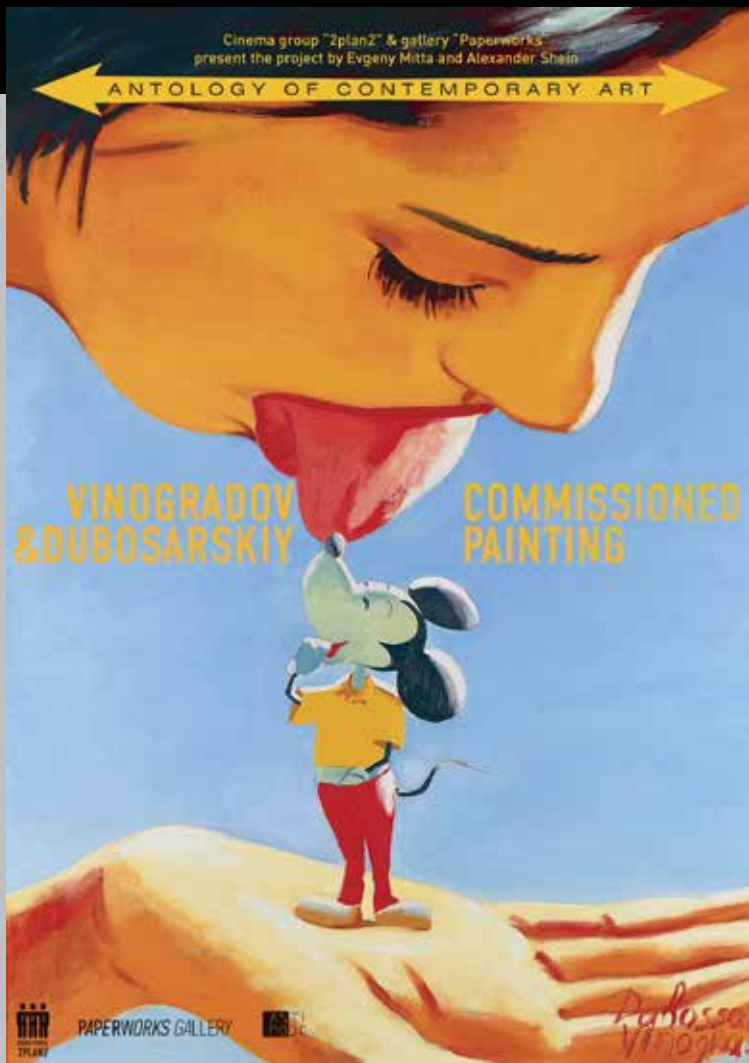
Giya Lordkipanidze, Evgeny Mitta,  
Victor Taknov, Alexander Sheinn

## cast

Vinogradov and  
Dubosarskiy

## synopsis

A duet of Dubossarskiy and Vinogradov was formed by the middle of Nineties of the XX century. For the last 10 years the artists has risen from local celebrities to international fame. Holding up Russian painting traditions, rather basing upon the Socialist realism principals, Dubossarskiy and Vinogradov restore the monumental thematic painting genre. They declare they work to order, but their customer is often virtual and doesn't exist. They probably mean a notorious social order which try to guess the artists painting what the "common people" like. Within the order framework the artists operate ironically with the Mass cultural stereotypes, publicity images creating a new character which is positive and triumphant. Their vivid palette and incredible combinations of various, diversified characters on the canvas multiply the virtual order real admirers.





OPTICHESKAYA OS'

Documentary

production

2013, Russia,  
Marina Razbezhkina Studio

budget

€ 30 000  
90 min., Colour, DCP, Russian

*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 upon 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 20<sup>th</sup> 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 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.



# MOUSETRAP

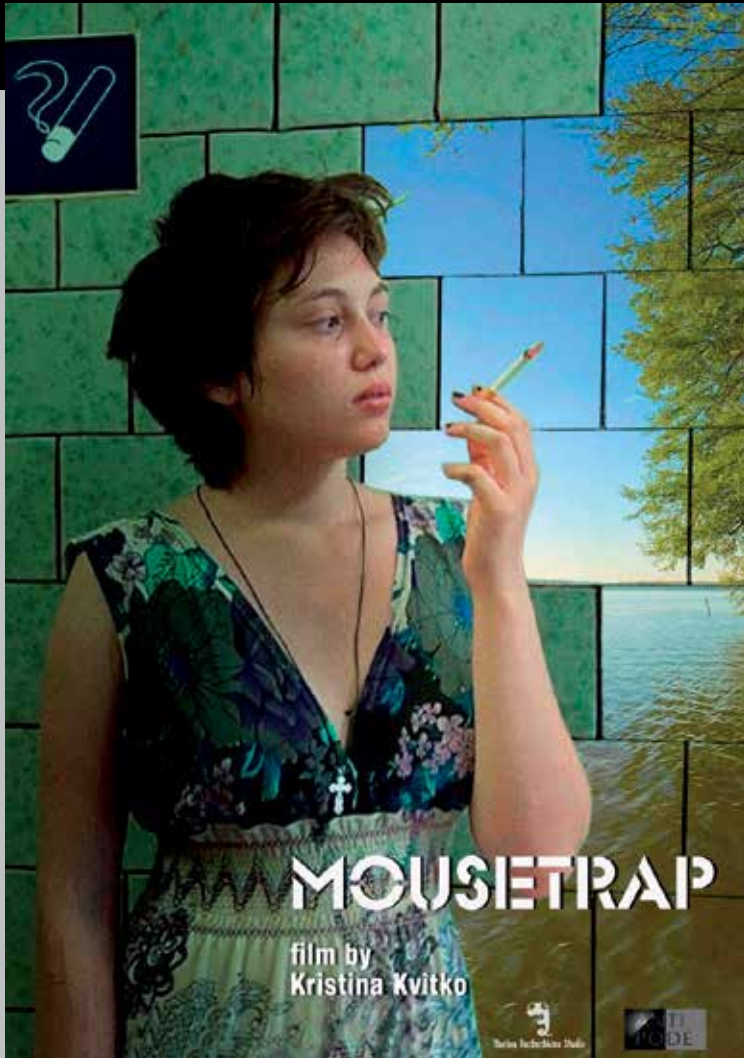
directed by **Kristina Kvitko**

**MYSHELOVKA**

**Doc**

*production* 2015, 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



# 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...



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

# 21 DAYS

directed by **Tamara Dondurey**

**21 DEN'**

**Doc**

*production* 2014, Russia,  
Marina Razbezhkina  
Studio

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



## *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*

- KINO film festival, Geneva 2014
- Sputnik festival 2014
- Special diploma Kinotavr 2014



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

# 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)
- First Prize documentary (Festival St.Anna, Moscow 2015)



# 31<sup>ST</sup> HAUL

directed by **Denis Klebleev**

**31-I REIS**

**Doc**

*production* 2013, Russia,  
Marina Razbezhkina  
Studio

*budget* € 3000  
60 min, Colour, DCP, Russian

## 31<sup>st</sup> 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.

### *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



## SALES & DISTRIBUTION

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



**Natalia Arshavskaya**

Head of Festivals & Documentary

[festivals@antipode-sales.biz](mailto:festivals@antipode-sales.biz)

cell: +7 916 114 1176

skype: nue\_94