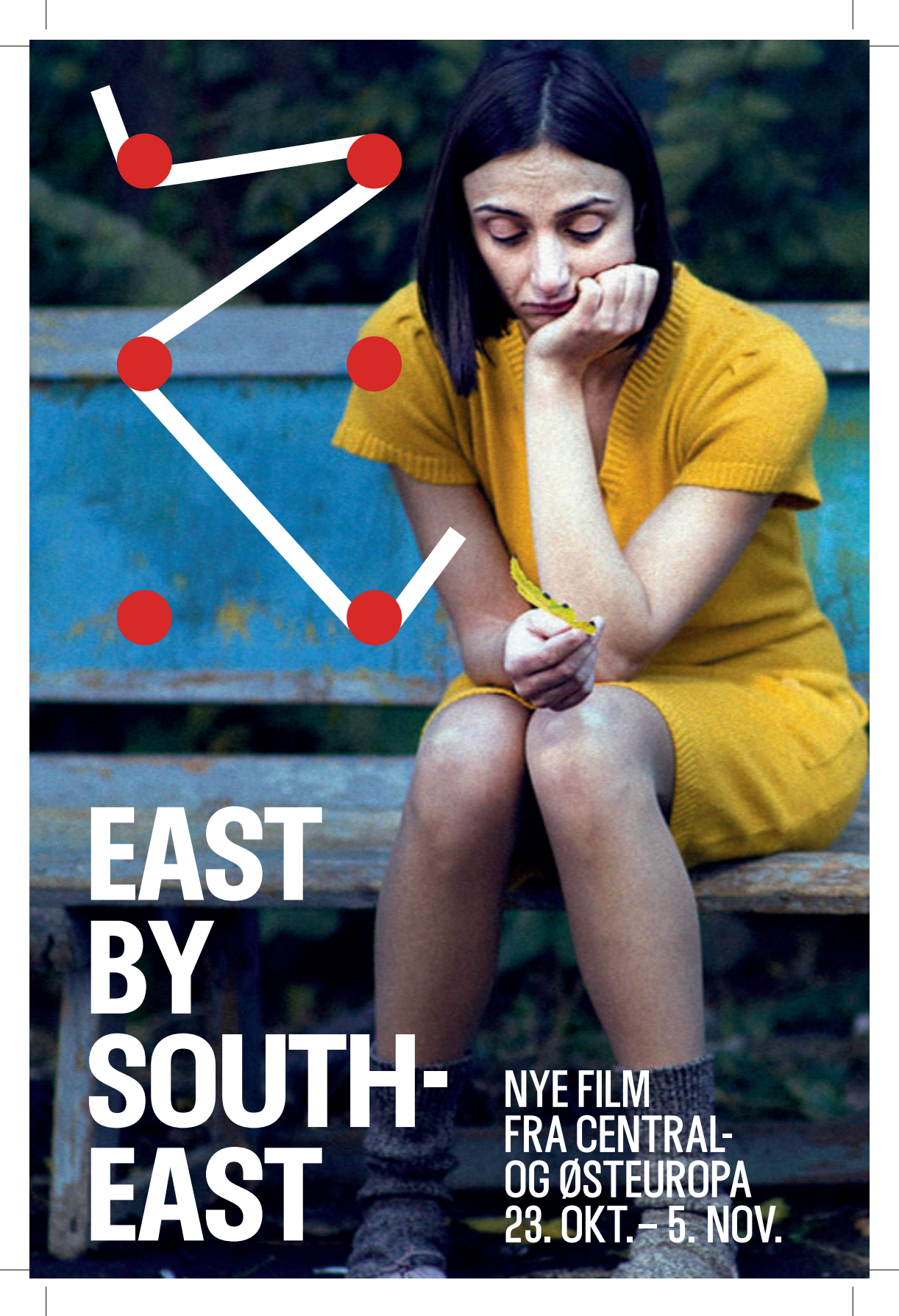




EAST BY SOUTH- EAST

NYE FILM
FRA CENTRAL-
OG ØSTEUROPA
23. OKT. – 5. NOV.

EAST BY SOUTHEAST

NYE FILM FRA CENTRAL- OG ØSTEUROPA

Mange danskere besøger fjerne, eksotiske lande som Thailand, Vietnam og Mexico, men har ringe kendskab til, hvordan hverdagslivet leves i Letland, Polen eller Rumænien – for slet ikke at tale om Georgien eller Transnistrien. Formålet med festivalen East by Southeast er at give et dansk publikum mulighed for at stifte bekendtskab med kulturen og den rige filmproduktion i vores europæiske 'nabolande'.

Den polske spionthriller 'Jack Strong' bringer os tilbage til atmosfæren og uforsonlighe-

den under den kolde krig, og det georgisk estiske drama 'Tangerines' tager os med til Abkasien i 1990, hvor grundlaget blev lagt for den nuværende (russisk støttede) autonome republik i det nordlige Georgien. Og den rumænske dokumentarfilm 'Valley of Sighs' skildrer et chokerende og lidet kendt kapitel i historien om romaernes holocaust.

East by Southeast blander også op for en række fremragende film, der foregår i nutidens Central- og Østeuropa og for et unikt særarrangement med 13

ældre og nye afgangsfilm fra den nationale polske filmskole i Lodz.

East by Southeast åbner filmgrænserne den 23. oktober med det sorthumoristiske festivalhit 'Blind Dates'. Georgiens Ambassade byder på et glas vin i Asta Bar efter filmen. Flere arrangementer følger – følg med på www.cinamateket.dk

East by Southeast er blevet til i samarbejde med ikke mindst goEast-festivalen i Wiesbaden og Den Polske Ambassade i København. JA

LØR 25/10 16:00

FILMSKOLEN I LODZ – FØR

Div. instr., 1953-1997 / eng. tekst / 90 min. inkl. introduktion

Den polske filmskole i Lodz blev grundlagt i 1948. Roman Polanski, Andrzej Wajda og Krzysztof Kieslowski er blandt de instruktører, der har gået på skolen. Programmet præsenterer de tre berømte instruktørers afgangsfilm, herunder Polanskis 'To mænd og et skab' og Kieslowskis 'The office'. I programmet indgår også afgangsfilm af kendte yngre instruktører som Malgorzata Szumowska. **ARR:** Introduktion ved Krzysztof Brzezowski fra Filmskolen i Lodz.

LØR 25/10 18:15

FILMSKOLEN I LODZ – NU

Div. instr., 2004-2013 / eng. tekst / 100 min. inkl. introduktion

Anden del af programmet fra Filmskolen i Lodz blænder op for syv nyere, prisvindende afgangsfilm, herunder Tomasz Jeziorskis 'Happy Days' (2013), et bittersødt portræt af en lille familie, der ikke kan tale sammen, og 'Nice to See You' (Jan Komasa, 2004), der handler om den universitetsstuderende Magda, som en dag får uventet besøg af sin far, med hvem hun deler tragiske erindringer. **ARR:** Introduktion ved Krzysztof Brzezowski fra Filmskolen i Lodz.

TORS 23/10 19:00 + ONS 05/11 19:00

BLIND DATES / GEORGIEN

Shemtkhveviti pæmnebi / Levan Koguashvili, 2013 / eng. tekst / 99 min. (129 min. inkl. Q&A)

På en weekendtur til en øde kystby møder den ugifte 40-årige historielærer Sandro damefrisøren Manana. Sød musik opstår, men hendes mand sidder i fængsel for mord og bliver løsladt få dage efter. Sandro glider gennem disse glohede relationer med en uanfægtet Buster Keaton-agtig attitude, som gør den sorthumoristiske 'Blind Dates' til en både underholdende og hjertevarm oplevelse. **ARR:** Reception efter visningen den 23. okt.

FRE 31/10 18:30 + SØN 02/11 16:45

HONEYMOON / TJEKKIET

Libáňky / Jan Hřebejk, 2013 / eng. tekst / 92 min.

'Honeymoon', der vandt instruktørprisen ved filmfestivalen i Karlovy Vary, er en usædvanlig smukt fotograferet og velspillet film om skyld, ansvar og muligheden for tilgivelse med hints til 'Festen'. Tereza og Radim har samlet familie og venner til bryllupsfest på et idyllisk landsted, men fortidens dæmoner dukker op i form af en uinviteret gæst, som hævder at kende Radim.



Valley Of Sighs



Cisza



Don Fabijans bekendelser



Blind Dates



Honeymoon



Lukasz i Lotta



The Gambler



ONS 29/10 21:15 + SØN 02/11 19:00

SEDUCE ME / SLOVENIEN

Zapelji Me / Marco Santic, 2013 / eng. tekst / 83 min.

Lukas er vokset op på et børnehjem. Som 19-årig flytter han ind i en lille kælderlejlighed og får arbejde på en kødfabrik. Her møder han den tilsyneladende sorgløse og seksuelt frigjorte Adja, der er datter af fabrikkens chef. Den prisbelønnede debutfilm er en bevægende kærlighedshistorie og et vibrerende portræt af en generation, der må navigere sig frem uden assistance fra en kynisk og selvtilstrækkelig voksen-verden.



FRE 24/10 19:00 + TIRS 04/11 19:00

JACK STRONG / POLEN

Wladyslaw Pasikowski, 2014 / eng. tekst / 128 min.

En gribende spion-thriller baseret på den autentiske historie om den polske officer Ryszard Kuklinski alias Jack Strong, der i 1970'erne videregav hemmeligstemplede dokumenter til CIA. Filmen byder på et detaljemættet tidsbillede, fantastiske biljagter og en fornem præstation af den nye stjerne i polsk film, Marcin Dorocinski. **ARR:** Filmen introduceres den 24. oktober af Thomas Wegener Friis fra Syddansk Universitet.

LØR 01/11 19:00 + ONS 05/11 21:30

DON FABIJANS BEKENDELSER / KROATIEN

Svecenikova djeca / Vinco Bresan, 2013 / da. tekst / 93 min.

Succeskomedie om saftig sex og religiøst hykleri. En ung præst får et embede i en lille badeby og må konstatere, at der her dør flere mennesker, end der fødes. Han allierer sig derfor med byens kioskmand og apoteker, der prikker hul i byens lager af kondomer og udskifter P-pillerne med vitaminer. Resultatet er et fødselsboom, der vender op og ned på mangt og meget i byen – og tiltrækker Pavens opmærksomhed!

LØR 01/11 21:30 + TIRS 04/11 21:30

THE GAMBLER / LITAUEN

Losejas / Ignas Jonynas, 2013 / eng. tekst / 109 min.

Denne stilfulde thriller har slået alle publikumsrekorder i Litauen. Ambulanceføreren Vincentas er havnet i dyb gæld. Han forsøger at komme ovenpå ved at involvere sine kollegaer på skadestuen i et makabert hasardspil, der går ud på at gætte, hvilke af deres patienter, der dør først. Vincentas er dog lige blevet kæreste med kollegaen Leva, der har sine egne økonomiske problemer og som den eneste ikke ved, hvad der foregår.

LØR 25/10 21:00 + FRE 31/10 21:00

TANGERINES / ESTLAND/GEORGIEN

Mandariinid / Zaza Urushadze, 2013 / eng. tekst / 87 min.

Prisvindende antikrigsfilm, der balancerer smukt mellem intenst drama og stille humor. Vi er i Abkasien omkring 1990, hvor krigen raser mellem georgiske tropper og russisk-støttede enheder. Den gamle Ivo, der tilhører en større estisk minoritet, er blevet tilbage for sammen med sin nabo at redde årets mandarin-høst i hus. Snart må de tage sig af to sårede soldater, der har kæmpet på hver sin side.

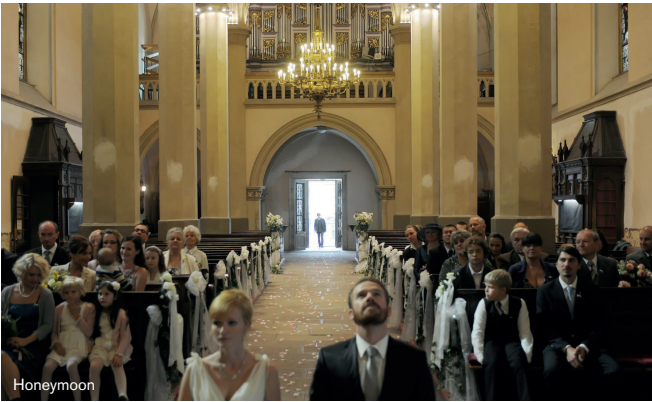
SØN 26/10 14:00 + TORS 30/10 19:00

VALLEY OF SIGHS / RUMÆNIEN

Valea Plangerii / M.A. Leaha, A. Crisan, I.E. Hossu, 2013 / eng. tekst / 55 min.

Transnistrien var en del af Sovjetunionen, da tyske og rumænske tropper invaderede området i 1941 og transporterede omkring 25.000 romaer dertil fra Rumænien. Over halvdelen af de deporterede døde af sult og kulde, tyfus eller tilfældig vold. Filmen skildrer denne ufattelige slowmotion-massakre via hjerteskræende interviews med overlevende, som dengang var børn. Et gribende filmisk mindesmærke. Billetpris: 65/40 kr.

BETWEEN THE MENACING PAST AND UNCERTAIN FUTURE



Honeymoon

The great theme of Central and Eastern European cinema of the last years is a desire and difficulty to move on: to leave the past behind and create a new life for oneself and ones' beloved. The past haunts virtually all the characters in the films presented in this year's East by Southeast festival, as conveyed by the title of one of them, a documentary 'Valley of Sighs' by Mihai Andrei Leaha. Leaha's film concerns the so called Romani Holocaust, till recently overshadowed by tragedies of other nations, decimated due to the Nazi ethnic policies, most importantly the Jews. The past throws its long shadow also in the films ostensibly set in the present, but showing characters strongly marked by their past experiences, such as 'Honeymoon' by Jan Hřebejk, 'Seduce Me' by

Marko Šantić and 'Blind Dates' by Levan Koguashvili. Their protagonists appear to meet their perfect matches, only to learn at some point that there is an obstacle on their road to happiness, a kind of skeleton in the closet, yet alive and menacing. Such obstacles can be seen as pertaining not only to the specific situation of these films' protagonists, but also as a metaphor of the postcommunist condition. This condition was meant to be temporary, lasting only till the East catches up economically with the West, but turned out to be a permanent feature. Most importantly it includes the memory of recent wars, all being the legacy of colonialism, perpetuated during the Cold War under the disguise of the 'brotherhood of nations' brought together by the socia-

list project. The bloody decolonisation and in some cases recolonisation of a large chunk of Eastern Europe has a strong effect on the demographic composition of many countries which belonged to the Eastern bloc, marked by depopulation and migration, and their fractured relations with their neighbours.

Such logic is at the centre of 'Tangerines', directed by Zaza Urushadze, which takes us to the 1990s war in Abkhazia, when this country tried to separate itself from Georgia. The director confronts the Chechen with the Georgian, placing them under the roof of the Estonian nationals living in an Abkhazian village. The point of the film is not so much to explain the intricacies of the conflict, which to most Westerners (and even many Easterners) seem to be too complicated to be graspable, but to suggest a way out of it. The proposed solution is to transcend nationalism by seeing the enemy as a human being first, then as an inhabitant of a specific locality and only in the last instance as a representative of a nation. Such a humanist agenda fits well the ambition of the many postcommunist countries to be seen as belonging to the community of Europeans for whom nationalism is a question of culture rather than



politics. This agenda is also conveyed by the way many new Central and Eastern European films are produced, being coproductions of film companies from different countries, such as Georgia and Ukraine, Georgia and Estonia or Lithuania and Latvia. The drive towards coproduction also attests to the problems of finding enough audience in one's own country to repay the costs of production of new films. This is because coproductions have a potential to be screened at least in two countries and they are seen as appealing to the 'festival audiences'.

While the past in the films is presented as traumatic, the future comes across as unpredictable, partly due to the effect of depopulation and, to an even larger extent, neoliberal economy eagerly embraced by Central and Eastern Europe with its logic of permanent crisis. In this respect Lithuanian cinema, with its penchant to gamblers, gangsters and shadowy businessmen is paradigmatic, as testified by 'The Gambler' by Ignas Jonynas.

Against the background of films which take issue with the past by looking at it through the lens of the present, and focusing on the

'minor actors' and extras in the historical spectacles, Władysław Pasikowski's 'Jack Strong' comes across as an oddity. This is because the film concerns grand history - the most famous Polish spy of the Cold War era, colonel Ryszard Kukliński, who passed military secrets to the CIA, and gives a sense that this past is sealed from the present. In Pasikowski's film Poland, which was once a colony of the Soviet Union, freed itself from this influence thanks to people like Kukliński.

While the content of the new Central and Eastern European films pertains to national and local problems, their form is universal, as the filmmakers use conventions of well established genres, such as thriller, melodrama and comedy. Consequently, in many films realism is sacrificed to the greater dramatic effect. This fact points to the decline of the auteurist paradigm in Central and Eastern European cinema, reflecting in part the problems of getting funding for indigenous film productions, especially of younger directors. Turning to genre by the new crop of filmmakers might also be attributed to them being brought up on Hollywood cinema rather than

masterpieces produced in their own countries in the communist period.

As if to make up for the fact that the new films from Central and Eastern Europe tell us less and less about the sort of films produced in this region and admired by the critics, especially in the late 1950s and the 1960s, the organisers decided to include in this year's programme a two-part series from the Lodz Film School. This is the best known film school in this part of Europe, famous for educating a large number of world-famous directors and cinematographers, including Roman Polanski, Jerzy Skolimowski and Krzysztof Kieslowski. Even now the school is regarded as one of the best institutions in the world training film professionals, although its charm resulting from being an oasis of freedom and spontaneous cosmopolitanism among authoritarianism and enforced internationalism, characteristic of Cold War times, inevitably has gone. Whether something else has taken its place, is ultimately for the viewers to decide.

Ewa Mazierska-Kerr
Professor in Film Studies, University
of Central Lancashire

THEN AND NOW

POLISH NATIONAL FILM SCHOOL

'Then and Now' is a two-part program consisting of short feature, documentary and animated films, created by some of the most talented graduates and students from Lodz Film School.

The 'Then' part features the film projects of world-famous directors Andrzej Wajda, Roman Polański and Krzysztof Kieślowski, who all graduated from Lodz Film School. Whereas those three masters and „grand old men” of Polish cinema belong to the old generation of graduates, a newer generation is represented by e.g. Małgorzata Szumowska and Sławomir Fabicki, whose films have met with great acclaim around the world over the last decade.

The 'Now' part of the program gives the audience the opportunity to watch prize-winning

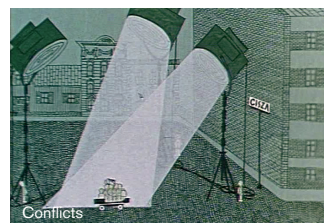
film projects produced at Lodz Film School in recent years. The directors of some of the films are still students at the school. Among this new generation of directors, Jan Komasa recently finished his second, highly successful, feature film and Swedish Magnus von Horn just finalized his debut film.

The Polish National Film, Television and Theatre School in Lodz was founded in 1948 and is one of the oldest and most prestigious film schools in the world. In August 2014, it was ranked second in The Hollywood Reporter's 'Top 15 International Film Schools'. Every year, around 300 film projects are accomplished here, which corresponds to approximately 10 full-length feature films.

Among the most outstanding graduates from Lodz Film

School one finds directors such as Andrzej Wajda, Krzysztof Kieślowski, Roman Polański, Jerzy Skolimowski, Zbigniew Rybczyński and Krzysztof Zanussi as well as cinematographers such as Jerzy Wójcik, Sławomir Idziak, Ryszard Lenczewski and Paweł Edelman. It is common practice that former graduates return to give lectures at the school, which has resulted in a valuable and unique relationship between masters and apprentices. Over the years, several Scandinavian film makers have graduated from Lodz Film School. Among the Danish graduates one could mention Annette Mari Olsen and Kathrine Windfeld.

Krzysztof Brzezowski
Head of Promotion and International Relations, The Polish National Film, Television and Theatre School in Lodz



EAST BY SOUTHEAST

PROGRAM

23. OKT.- 5. NOV.

TORS 23/10

19:00 BLIND DATES (Georgien) med reception

FRE 24/10

19:00 JACK STRONG (Polen) med introduktion af Thomas Wegener

LØR 25/10

16:00 FILMSKOLEN I LODZ – FØR med introduktion af Krzysztof Brzezowski

18:15 FILMSKOLEN I LODZ – NU med introduktion af Krzysztof Brzezowski

21:00 TANGERINES (Estland, Georgien)

SØN 26/10

14:00 VALLEY OF SIGHS (Rumænien) med introduktion af instruktøren Mihai Andrei Leaha

ONS 29/10

21:15 SEDUCE ME (Slovenien)

TORS 30/10

19:00 VALLEY OF SIGHS (Rumænien)

FRE 31/10

18:30 HONEYMOON (Tjekkiet)

21:00 TANGERINES (Estland/Rumænien)

LØR 01/11

19:00 DON FABIJANS BEKENDELSER (Kroatien)

21:30 THE GAMBLER (Litauen)

SØN 02/11

16:45 HONEYMOON (Tjekkiet)

19:00 SEDUCE ME (Slovenien)

TIRS 04/11

19:00 JACK STRONG (Polen)

21:30 THE GAMBLER (Litauen)

ONS 05/11

19:00 BLIND DATES (Georgien)

21:30 DON FABIJANS BEKENDELSER (Kroatien)



East by Southeast

Festival of Central and Eastern European Film



CINEMATEKET

Gothersgade 55
1123 København K
Tlf. 3374 3412
cinemateket.dk

Tir-fre 9:30-22:00
(Telefonen åbner dog først
14:00 tirsdag og onsdag)
Lør 12:00-22:00 / Søn 12:00-19:30

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