



VIVA<sup>CELL</sup> MTS

SUNDAY/MONDAY  
JULY 9/10, 2017



# DAILY **DAY 1&2** օրաթերթ



THE MASSES  
RISE UP

ԱՊՍՏԱՍԲՈՂ  
ԶԱՆԳԿԱԾՆԵՐԸ

■ ԵՂԵՆԸ՝ ՄԻԶԱԶԳԱՅԻՆ  
ՀԱՍՏԵՔՍՈՒՄ  
■ ԹԱԼԵՐ ՎԱՅՐԱՅԻՆ

էջ 3

■ ԱՆԹԵՂՎԱԾ ԶԳԱՏՄՈՒՆՔՆԵՐ  
■ ԻՐԱՆԱԿԱՆ ՀՈՐ  
■ ՄՈՒԹՆԱԼՈՒՅՄԻ ԵՐԱՆՁՆԵՐԸ

էջ 4

## ԻԼԴԻԿՈ ԷՆՅԵՂԻ

ՀԱՐՑԱԶՐՈՒՅՑ էջ/p. 5 INTERVIEW

**ILDIKÓ  
ENYEDI**

■ FEELINGS TURNED INTO ASH  
■ UNDER THE RADAR  
■ A DETHRONED PRESIDENT

p. 6

■ PARAJANOV THALER  
FOR ANDRZEJ WAJDA  
■ FAKING IT

p. 7

ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՐՄԻՅ ՊԱՎԼՈՎՑԻ MOSCOW CINEMA, BLUE HALL 9.07

ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՐՄԻՅ ՊԱՎԼՈՎՑԻ MOSCOW CINEMA, RED HALL

ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ՓՈՔՐ ՊԱՎԼՈՎՑԻ MOSCOW CINEMA, SMALL HALL 1

Table with movie listings including 'Across time', 'Burma Storybook', 'A Marriage Story'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ ԴՊՐՈՍՅԱՆ ԱՅՊԻՆԵՐՈՍՄ YEREVAN NIGHTS AT POGHOSYAN GARDENS

Table with movie listing 'A Cat From Havana'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ ՕՊԵՐԱՅԻՆ ՇՐՈՂԱՐԱՎՈՐՈՒՄ YEREVAN NIGHTS AT OPERA SQUARE

Table with movie listing 'Hello, It is Me!'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ «ՀԱՅԱՍՏԱՆ» Կ/Թ ԱՅՉՈՒՄ YEREVAN NIGHTS AT HAYASTAN CINEMA GARDEN

Table with movie listings 'Dr. Muhammad Darwish', 'Khatabela'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ ՆԱՆՍԵՆԻ ԱՅՉՈՒՄ YEREVAN NIGHTS AT NANSEN GARDEN

Table with movie listings 'Farzad Adan and Iwan Elman', 'A Cat From Havana'.

ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՐՄԻՅ ՊԱՎԼՈՎՑԻ RUSSIAN-ARMENIAN UNIVERSITY 10.07

Table with movie listings 'A Man of Integrity', 'Khibula'.

Table with movie listings 'The Army of Shadows', 'Khibula'.

Table with movie listing 'The Army of Shadows'.

Table with movie listing 'Still night, still light'.

Table with movie listing 'A Man of Integrity'.

ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ԿԱՐՄԻՅ ՊԱՎԼՈՎՑԻ MOSCOW CINEMA, RED HALL

Table with movie listings 'Trial', 'Red Apples'.

Table with movie listings 'Head Above Water', 'Spiral'.

Table with movie listing 'Chariots of Fire'.

Table with movie listing 'A Touch of Wind'.

Table with movie listing 'Afterimage'.

Table with movie listing 'Arrhythmia'.

ՄՈՍԿՎԱ ԿԻՆՈԹԱՏՐՈՆ, ՓՈՔՐ ՊԱՎԼՈՎՑԻ MOSCOW CINEMA, SMALL HALL 1 10.07

Table with movie listings 'Belinda', 'Where Are We Going?'.

Table with movie listing 'Murat'.

Table with movie listing 'Belinda'.

Table with movie listing 'Burma Storybook'.

Table with movie listing 'Trial'.

Table with movie listing 'Hydrography'.

Table with movie listing 'A Gentle Creature'.

Table with movie listing 'Spiral'.

Table with movie listing 'On Body and Soul'.

ԿԻՆՈՊԱՐԿ KINOPARK

Table with movie listing 'A Gentle Creature'.

ՀԵՆՐԻԿ ՄԱԼՅԱՆԻ ԱՆՎԱՆ ԿԻՆՈՂԵՐԱՎԱՆԻ ԹԱՏՐՈՆ HENRIK MALYAN THEATRE OF CINEMA ARTISTS

Table with movie listings 'The Christmas Tree', 'Seymour'.

Table with movie listing 'The Inevitable'.

Table with movie listing 'Vahe Ohagan: Between Acts'.

Table with movie listings 'Desert Coin', 'The Gift of Diana'.

Table with movie listing 'Gimme Danger'.

Table with movie listings 'Train to Eternity', 'The Eternals'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ ԴՊՐՈՍՅԱՆ ԱՅՉՈՒՄ YEREVAN NIGHTS AT POGHOSYAN GARDENS

Table with movie listings 'Dr Tom Catena', 'Gimme Danger'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ ՕՊԵՐԱՅԻՆ ՇՐՈՂԱՐԱՎՈՐՈՒՄ YEREVAN NIGHTS AT OPERA SQUARE

Table with movie listings 'Six Musicians and the City'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ ԿԱՍԿԱԴՐՈՒՄ YEREVAN NIGHTS AT CASCADE

Table with movie listing 'Khatabela'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ «ՀԱՅԱՍՏԱՆ» Կ/Թ ԱՅՉՈՒՄ YEREVAN NIGHTS AT HAYASTAN CINEMA GARDEN

Table with movie listings 'Dr. Denis Mukwege', 'A Cat From Havana'.

ԵՐԵՎԱՆՑ ԱՅԻՆՆԵՐ ՆԱՆՍԵՆԻ ԱՅՉՈՒՄ YEREVAN NIGHTS AT NANSEN GARDEN

Table with movie listings 'Chariots of Fire', 'Voices of Light'.

ՀԱՅ-ՌՈՒՎԱԿԱՆ ՀՎԱՍԱՍՏՐԱՆ RUSSIAN-ARMENIAN UNIVERSITY

Table with movie listing 'Where You're Meant to Be'.

GOLDEN APRICOT DAILY

Event information including organizers (Խմբագիրներ), sponsors (Թարգմանիներ), staff (Պրոդյուսերներ), and contact information (Design, Backstage General Adviser, etc.).





**Ինչու են կենդանիներն այդքան կարևոր դեր խաղում «Մարմնի ու հոգու մասին» ֆիլմում:**

Ֆիլմի թողարկումից հետո լրագրողներն սկսեցին ինձ հարցնել. «Իսկ կենդանիները»: Դա ստիպեց ինձ հասկանալ, որ իմ ֆիլմերում, իրոք, կենդանիները շատ են: Նրանք երբեք գուտ ղեկորատիվ գործառույթ չեն ունեցել, այլ, իսկապես, դրամատուրգիայի առումով կարևոր դեր են խաղացել: «Մարմնի ու հոգու մասին» ֆիլմի առաջին կարող սպանդանոցն է: Ես չէի ուզում, որ այդ տեսարանն ընդամենը փոխանցի «Ատուլված իմ, սա սարսափելի է» զգացողություն, այլ որ մենք, իսկապես, կարենք-ցենք այդ կենդանիներին: Պատահական չէ, որ ֆիլմում բազմաթիվ տեսարաններ կան, որտեղ կենդանիները պարզապես պատում են: Թեև այդ կադրերը ոչ մի կապ չունեն հիմնական պատմության հետ՝ մենք բոլորը հասկացանք, որ դրանք շատ կարևոր են: Մինչ մարդիկ ճաշում են կամ ծխում, կենդանիները պարզապես համբերատար սպասում են, թե երբ էլ շարունակվելու իրենց մորթը:

**Երազանքների դրվագները, մյուս կողմից, մի տեսակ ազատության զգացողություն են հաղորդում այս պատմությանը:**

Սա զգայուն հարց է ինձ համար, որովհետև ես տեսել եմ իմ ամուսնու երդրո պակտակալն ազատվելու, որտեղ ամուսնուները գրեթե ամբողջ տարին սարքում են սարավանջներին: Մինչև ստակելը նրանք գոնե կյանք են տեսնում: Ամուսնուներին մորթելը իրականում ամենափոքր խնդիրն է, նման դեպքերում ամենացավոտն այն է, ինչ մինչ այդ է պատահում այդ կենդանիների հետ: Դա առանձնապես չի տարբերվում նրանից, ինչ մենք անում ենք մարդկանց հետ iPhone-ի կամ հագուստի արտադրամասում: Բայց մենք արդեն վարժվել ենք չնկատել այդ ամենն ու արտներխ մոտ չընդունել: Այնպես որ ինչպիսի լիարժեք կյանք ես էի այդ կենդանիներին ցանկանում, նույնպիսի կյանք էլ իմ երկու հիմնական հերոսների համար էի ցանկանում:

**Այդ դեպքում ինչու եք երկուսին էլ անկարող դարձրել՝ հասնելու իրենց նպատակներին:**

Խոսքն այնքան էլ նրանց անկարողության մասին չէ: Նրանք պարզապես շատ փակ մարդիկ են, ինչը նրանց երկուսի համար էլ ինքնապաշտպանության նպատակն ունի: Դա նրանց տալիս է ապահովության զգացողություն, բայց նաև շատ սահմանափակ կյանք: Ես կարծում եմ՝ բոլորն էլ տառապում են դրանով իրենց կյանքի որոշակի փուլում ոչ միայն ներքին խնդիրների պատճառով, այլ որովհետև մենք որոշակի առաջնայություններ ենք ունենում: Մենք առիվաված ենք կյանքում որոշակի նպատակների հասնել, բայց կյանքը լիարժեք ապրելն այդ նպատակների մեջ չի մտնում: Լիարժեք ապրելու համար պարտադիր չէ, որ կյանքը երջանիկ լինի, այն կարող է շատ դժվար ու երբեմն ցավոտ լինել:

**Իրենք, միևնույն է, սահմանափակված են իրենց սոցիալական միջավայրով, որը կարծես թե շատ դաժան և թշնամական է:**

Դաժան է, այո, բայց նրբություն էլ կա: Անճշան կերպարներն ինձ համար չափազանց էական են: Երկրորդական կերպարներին ստեղծելիս ծախսել եմ գրեթե նույնքան ժամանակ, որքան առաջնայինների վրա: Նրանք մատնանշում են, որ գլխավոր հերոսները մեկուսացված սիրային գույգ չեն: Ուզում եմ փոխանցել այն զգացողությունը, որ եթե հետևեցինք այդտեղ աշխատող ցանկացած ուրիշ մարդու, ապա նույնքան ապշելու պատմություններ կտեսնեինք: Նրանց տեսարաններն ընդամենն ակնարկում էին, բայց մենք դրանք շարունակ խմբագրում էինք, որպեսզի ձեռքի ամեն մի շարժումը հնարավորինս շատ բան փոխանցի:

**Ձեր պատմությունները հաճախ հոգևոր տարեր են ունենում:**

Ես գերհավատացյալ չեմ, բայց հասկանում եմ, որ կրոնը մի համակարգ է առաջարկում, որտեղ դու քեզից մեծ մի բանի մասնիկ ես: Երբ մեկը մահվան եզրին է, մենք փորձում ենք իրավիճակը բարելավել զանազան խղճովակներով և մասնագիտական խնամքով, սակայն ամենակարևոր տարրը՝ այն, որ կա մի մարդ, ով ուզում է հրաժեշտ տալ այս աշխարհին, և նրա հարազատները, ովքեր ուզում են հրաժեշտ տալ նրան, հաշվի չի առնվում այդ ծեսի մայրը: Եթե ընդունում եք, որ հենց այսպես պիտի ապրեք, ապա ստացվում է, որ երկուսն էլ ամենակարևոր պահերից, որոնք հետագայում կարող եք վերհիշել: **ՄԿ**

«Մարմնի և հոգու մասին» (Իդիկո Էնյեդի, Զունգարիա, 2017), Երևանյան պրեմիերա, 10.07՝ 20:00, «Սինեմա Սթար», 11.07՝ 17:00, «Մոսկվա» կ/թ, Կարմիր դահլիճ

# ԻԼԴԻԿՈ ԷՆՅԵԴԻ

Զունգարիայի ռեժիսոր, այս տարվա Խաղարկային մրցույթի ժյուրիի անդամ Իդիկո Էնյեդին հայտնի դարձավ 1989-ին, երբ նրա առաջին՝ «Իմ 20-րդ դարը» ֆիլմը Կաննում ստացավ «Ոսկե կինոխցիկ»: Այս փետրվարին՝ իր 5-րդ՝ «Սիմոն Մագուս» ֆիլմի ստեղծումից 18 տարի անց, նա շլացուցիչ վերադարձ կատարեց կինո՝ «Մարմնի և հոգու մասին» ֆիլմով արժանանալով Բեռլինի գլխավոր՝ «Ոսկե արջ» և 3 այլ մրցանակների: Միջազգային բեմից իր բացակայության ժամանակ Էնյեդին արել էր 2 կարճամետրաժ և հունգարական «Թերապիա» հեռուստատեսիայի մոտ 40 սերիա: Մարդկային ուղեղի առեղծվածի թեման հաճախ է հանդիպում Էնյեդիի գործերում. «Մարմնի և հոգու մասին» ֆիլմում, օրինակ, կան երազների դրվագներ, որտեղ գլխավոր հերոսները կերպարանափոխվում են եղջերուների և կապ հաստատում, ինչն անկարող են անել իրականում: Արթմին Կալաշը մի փայրում են, որտեղ կենդանիները գնահատվում են միայն ըստ իրենց ֆիզիկական որակի. մեթորյա սպանդանոցում են: Էնյեդին խորհում է անասունների և մարդու, ինչ ու նոր ծեսերի և լիառատ կյանքի մասին:



# ILDIKÓ ENYEDI

The film career of Hungarian director Ildikó Enyedi - a member of this year's Feature Competition jury - took off in 1989. She made her debut in Cannes with *My Twentieth Century*, which was awarded the *Caméra d'Or*. Last February, eighteen years after the release of her fifth film *Simon Magus*, she made a sweeping comeback in Berlin with *On Body and Soul*, winning the Golden Bear and three more awards. During her absence on the international stage, Enyedi made two short films and directed almost 40 episodes of the Hungarian television drama series *Terápia*, revolving around a psychologist who is successful professionally but struggles to navigate his personal life. The workings of the human mind provide a theme that frequently resurfaces in Enyedi's work; in *On Body and Soul* it is in the form of dream sequences in which the main characters incarnate as deer to establish a connection that they are unable to make in real life. Their everyday reality is set in an environment that brings animals down to their most basic physical quality: a modern slaughterhouse. Enyedi discusses cattle and man, old and new rituals, and the fullness of life.

**Why do animals play such an important role in *On Body and Soul*?**

After the film came out, journalists started asking me these questions: "What about the animals?" It made me realize that I have lots of them in all of my films. They never have just a decorative function; animals are of real dramatic importance in my stories. *Magic Hunter* features a lot of animal characters and in my debut film, *My Twentieth Century*, a donkey leads the heroes through the chaos of their life and their emotional turbulences, like a sort of animal JEDI.

For *On Body and Soul*, the first element was the slaughterhouse. I wanted a slaughterhouse that doesn't just tell us "oh my god, this is horrible", but where we can really feel for these animals. Seeing chickens being killed can already be a horror, but these huge cows with their very expressive faces and big, beautiful eyes really makes us feel the tragedy of a being getting killed right now. It's also not by chance that there are many scenes in the film in which the animals are just waiting. Although these shots have nothing to do with the main story, we all felt that it was crucial to include them. While there is a lunch break or someone is smoking a cigarette, the animals are just patiently waiting for the killing to continue.

**The dream sequences, on the other hand, bring a very liberating feeling to the story.**

I chose the deer because of the cows: deer are their closest free relatives. I became sensitive to this aspect because I saw the traditional ranch that my husband's brother has, with cattle living on a hillside almost all year round. They have a life before death. The killing of cattle is the smallest thing, really; what's most painful in so many cases is what happens with them beforehand. That's not so different from what we do with people in an iPhone factory or a clothing factory. But we are very well trained not to see that, or not to let it in. So as I wished a real, full life for the animals, that's also what I wished for my two main heroes.

**Then why did you give both of them a certain disability that's in the way of achieving that?**

It's not so much about their disabilities. They are just very closed people, which for both of them is a means of self-defence. It gives them security, but also a very limited life. I think everybody struggles with this in some period of their life. Not just because of inner problems but also because we are encouraged in a certain direction. We have to achieve certain things in life, but living a full life is not on that list. A full life is also not necessarily a happy life; it can be very difficult and sometimes painful. So it was important for me to show that in the end the heroes do not, by some kind of magic, become very easy-going, happy-go-lucky people. They continue to be difficult people and they continue to struggle, but they won't struggle alone anymore. And as they succeed in recreating something from their dreams, they get to know themselves a bit better. That is somehow the starting point for having a full life.

**They're still challenged by their social environment, which also looks pretty cruel and hostile.**

There's cruelty, yes, but tenderness as well. To me the small characters are really important. I took nearly as much time writing the side characters as I spent on the main storyline. Those characters show that the main heroes are not just an isolated love couple, a Tristan and Isolde. I want to give the feeling that if we would follow any of the other people working there, we would find some amazing stories just as well. Their scenes offer just tiny glimpses, but we wrote and rewrote them in order to compress as much as possible in any small gesture. Because they get so little screen time you really have to think hard about what you want to make them do and say.

**There's often something spiritual to be found in your stories. Can you say why?**

Even if you might not think about it, it's the most normal part of our everyday life. I'm not religious, but I can see how religion provides a structure that makes you feel that you are part of something bigger. It's something culture generally provides as a way of dealing with the fuzziness of life. Human nature can't just stay clueless. These days, we have professionalism and efficiency to resolve problems. So when somebody dies, we try to resolve the situation with more tubes and more professional care, but the most important element, that there is a person saying goodbye to this world and there are loved ones who want to say goodbye to this person, is not taken into consideration in that ritual. If you accept that this is how you have to manage your life, somehow you miss out on the most important moments, the ones that you can remember. This film very modestly proposes that we shift our focus a bit, from professionalism to resolving and managing to really live through things and have respect for the moment you live in. **SK**

*On Body and Soul* (Ildikó Enyedi, Hungary, 2017). Yerevan Premiere. 10-7 20:00 Cinema Star, 11-7 17:00 Moscow Cinema Red Hall.

## Under the Radar

***A Man of Integrity* (Mohammad Rasoulof, Iran, 2017). Feature Competition. 10-7 10:00, 21:30 Moscow Cinema Blue Hall.**

What is the cost of integrity? The sixth feature film by Iranian director Mohammad Rasoulof goes a long way towards saying it's priceless. *A Man of Integrity* puts family man Reza (played with exceptional rage by Reza Akhlaghirad) through trials akin to those of the Biblical Job. He loses his money, his car and his source of income. The only thing he has left is his integrity, but even this moral high ground is put to the test when all the fabrics of society around Reza are trying to pull him down.

"In this country you're either the oppressed or the oppressor," a man lectures Reza, who tried to escape this dynamic by going north to establish a goldfish farm in a small village. But it seems Iran's systematic corruption reaches every part of the country.



A powerful company apparently owns Reza's village. Now it's trying to reclaim its land. The deliverer of corporate malice is Abbas, a local enforcer who goes to great length to drive Reza out.

Soon enough Reza finds himself in judicial offices, company lobbies and even prisons as he attempts to fight his way through this oppression. It's precisely Reza's honesty and hunger for justice which make him such a vulnerable opponent: he actually has something to lose. This is where Rasoulof's own biography seems to seep into the film. He is no stranger to the Iranian judicial system, as he's still facing a not-yet-executed prison sentence because of his previous films. Just like Reza, Rasoulof went north to make *A Man of Integrity* under the radar of officials. In doing so he created an unflinching and harrowing portrait of corruption and oppression that won the Un Certain Regard Award at the film festival of Cannes, but won't be shown in Iran itself. **HE**

## One Photograph, One Century

***Acrosstime* (Bego M. Santiago, Spain, 2016). Feature Competition. 9-7 10:00, 10-7 19:00 Moscow Cinema Small Hall 1.**

In less than eight minutes, starting with only an old family photograph, Spanish director Bego M. Santiago not only traces back the life path of her

relatives but also gives insight into a hundred years of life in her country.

The photograph was made in the late 1970s or early 1980s and depicts six women from five generations. Starting with the oldest, the documentary focuses on the different eras these women lived through, showing images of them at different ages as well as typical attributes of their epochs – be it a sewing machine or a modern computer.

In the fast flow of photographs one sees time changing, as monochrome images give way to color photographs. Even if we often only see the traces

on the walls where pictures used to be, the fates of each of these six women become evident. The director does not present their names or dates of birth and death, except for the family matriarch: a photograph of her gravestone shows that great-grandmother Gabriela lived to be 103.

For every character relevant music and sounds are chosen, from the sounds of trains and chirping birds to the agitated cries of demonstrators. And yet what is consistent in the stories of all six women are the repeating images of the city and its buildings, highlighting the idea of kinship and family. **AB**

## The Shades of Dusk



***Still Night, Still Light* (Sophie Goyette, Canada, 2016). Feature Competition. 9-7 12:30, 10-7 19:30 Moscow Cinema Blue Hall.**

After mastering the craft of short films for three productive years, getting selected and awarded at international festivals such as Locarno, Rotterdam and Sundance, Canadian director Sophie Goyette decided to channel her skills, artistic approach and burgeoning style into this feature debut. *Still Night, Still Light* was well-received by the Rotterdam jury, who gave her a ticket to a bright future by handing her the award with the same name, given to promising young filmmakers.

Shot in just 17 days in three different countries, the film centers on three characters from different generations, cultures and continents who are all approaching a crucial moment in their lives. Realizing that she's stagnating, Eliane leaves her job as an MC and moves to Mexico to work as a piano teacher. While there, she meets Romes, the father of her young student who is still mourning the death of his wife. In turn, Romes has a tense relationship with his father Pablo. Together they travel to Beijing, where Pablo tells the story of his past.

These storylines keep entering new territories, both physically and metaphorically: new countries, new relations, new memories and new discoveries, intertwined with an existential quest, musical impressionism and narrative counterpoints. The mood of the film, and especially Goyette's brilliant manipulation of the image in scenes shot at dusk, transfer the narrative to a place where light and darkness create a shade that lies somewhere between the past, a dream and the present. **KA**



## Feelings Turned Into Ashes

***Ember* (Zeki Demirkubuz, Turkey/Germany, 2016). Feature Competition. 9-7 10:00, 11-7 17:30 Moscow Cinema Blue Hall**

At the outset, *Ember* by Turkish director and writer Zeki Demirkubuz is reminiscent of the 1950s films of Italian neorealism. It seems this classical film movement (born from Italy's troubles in the wake of World War II) has not lost its significance in our times. Demirkubuz utilizes it to present a film about the mistreatment of women in his society, al-

though *Ember* undoubtedly is a more inclusive and universal story.

At the film's start, Emin gets her final pay after being fired. She hasn't heard from her husband since he moved abroad for work and in addition, their young son has serious health problems. The situation seems desperate, but a miraculous solution is just around the corner – at just the right moment an old friend of Emin's husband becomes a benefactor, paying her medical expenses and helping her to get back her job. But as the laws of dramaturgy require, this easy solution brings out deeper and more desperate underlying problems. As Emin's husband returns, a love triangle forms in detailed scenes of daily life. From the flows of the past, an undercur-

rent emerges, creating conditions that are ripe for a tornado.

Demirkubuz slowly weaves his narrative, using long shots and images of silence and stillness. The slow pace is not a drawback but just the opposite: it keeps the film unusually tense all the way through to the end. Uncertainty has penetrated the relationship between husband and wife, while the faded landscapes of the city are always in the background, the central avenue shown as the city's artery carrying the amorphous flow of distorted lights of cars driving by. This cinematic metaphor is representative of the world of feelings of the heroes: emotions burned out and turned into ashes, but still flaming up from time to time. **SG**

## A Case for Not Looking Away

***Trial* (Ara Mnatsakanyan, Armenia, 2017). Documentary Competition/Armenian Panorama. 10-7 10:00 Moscow Cinema Red Hall, 21:00 Moscow Cinema Small Hall 1, 13-7 15:00 Moscow Cinema Red Hall.**

In the documentary *Trial*, German historian Tessa Hofmann calls the expulsion and killing of the Armenian people living under Ottoman rule in the early twentieth century "an incomplete genocide". She's referring to the fact that the perpetrators did not succeed in the ultimate step: erasing the event itself from the historic record.

Nevertheless, the atrocities carried out more than a century ago are unknown to many people in Europe today. For one, this appears to be the case in Germany, the country that provided refuge to the leaders of the Young Turks, the authors of the genocide, after World War I. Through this con-

nection, Berlin also became the crime scene for an act of retaliation: on March 15, 1921 Turkish nationalist Mehmet Talaat Pasha was shot to death by Soghomon Tehlirian, a 23-year-old who had lost almost all of his family in the genocide.

A German theatre performance based on Tehlirian's trial provides the main storyline for this documentary, mixed with interviews with the actors as well as researchers on the topic. Some of the gruesome survivor accounts that were included in Tehlirian's trial are accompanied by (often graphic) archive material.

Though a bit restless in its eagerness to include as many facets of the story as possible, *Trial* successfully makes a case for reviving and broadening the conversation on this historic episode that still reverberates in the present day. By pointing out that Turkey's allies as well as their adversaries in the Great War looked away, the film places the genocide in a broader international context, and shows how this context has been acknowledged and continuously advocated throughout the last century by activists from various backgrounds. **SK**

## Reflecting Decades

***A Marriage Story* (Helena Třeštková, Czech Republic, 2017). Documentary Competition. 9-7 12:00, 11-7 19:00 Moscow Cinema Small Hall 1.**

***Belinda* (Maria Dumora, France, 2017). Documentary Competition. 10-7 12:00, 17:00 Moscow Cinema Small Hall 1.**

At times two or more "twin films" appear in festival programs, inviting us to analyze them side by side. Such is the case in this year's Documentary Competition with the Czech film *A Marriage Story* and the French film *Belinda*, which both show events that unfolded across decades.

From 1980 to the present Czech director Helena Třeštková followed the marriage of Ivana and Václav, decades during which the loving couple lived through the joys and disappointments of their children growing up, found themselves on the brink of divorce and reunited, always smiling – though often only out of politeness.

French director Maria Dumora's heroine is Belinda, whose young but eventful life she documented for 20-odd years. At the start of the film the vivacious 9-year-old is living in an orphanage due to her parents' ambiguous life choices. She grows up to be a purposeful, although noticeably disheartened young woman, who reunites with her father when he is freed from prison and ends up in jail herself later on.

Although the latter story is more unconventional, both films feature fates which will be very recognizable and familiar to almost all of us. Both directors refrain from commenting on their protagonists' actions and most of the time we don't even see these actions. Instead, the characters reflect on and analyze the events after the fact, either talking directly to the directors or among friends and family. It's obvious that in both cases the filmmakers made a conscious effort not to intervene and to avoid organizing dramatic confrontations, instead deciding to let life unfold as naturally as possible, simply being close by to document it. As a result, these individual stories become mirrors, reflecting social changes that occurred in Europe over the last decades. **AV**

# The Masses Rise Up

*Khas-Push* (Hamo Beknazaryan, Armenia, 1927). Opening Film.

Most likely the first ever feature film about the people of Iran, *Khas-Push*, which celebrates its ninetyth anniversary this year, was an ambitious undertaking for director Hamo Beknazaryan and can probably still be considered the most large-scale epic in the history of Armenian cinema. Set in 1891, the fourth ever Armenian silent film depicts a fictionalized version of the Tobacco Riots. Thousands of peasants and the poor folk of Tehran rose up against king Naser al-Din Shah Qajar, who gave a tobacco trade monopoly to an English company, effectively impoverishing farmers for whom tobacco was the only means of living.



A simple farmer named Rza, a victim of this new law and the brutality of heartless tax collectors ("One of many", as an intertitle says), is forced to leave his wife and home and flee to Tehran. Deceived by spiritual leaders for their own political gain and unable to find a job, he becomes a khas-push – a derisive name given to the urban poor, literally meaning "the who wears a sable". Rza

is not the protagonist per se, but functions as a guide for the audience through the story, which is quite complex and multilayered in its simplicity.

The film was made in the 1920's, a period of great enthusiasm in the Soviet Union, when the sheer magnitude of the world-changing event of the October Revolution was still tangible. It was perceived as the great collective achievement of the

people. Beknazaryan does not give the characters individual characterizations, but lets their fates collide in effective close-ups of the extremely expressive faces of starved and angry peasants as well as meticulously crafted montage sequences of the khas-pushes storming the dark, scorpion-infested prison to free their brothers or getting stomped by police on horseback. The result is a single powerful portrait of the humiliated but dignified masses rising up against an unjust government.

Coupled with staggering attention to detail in costumes and set design, *Khas-Push* palpably establishes the atmosphere of 19th century Persia, once again cementing Hamo Beknazaryan's reputation as the first realist of Oriental cinema and one of the leading Soviet filmmakers of the 1920's. In this way, *Khas-push* can be seen as a testament to the shared history and heritage of the peoples of this region, as was the case with Beknazaryan's previous film *Zare* (1926, last year's opening film) on the life of pre-revolutionary Kurds and his 1928 film *The House Above a Volcano*. Later on, this mindset of understanding cultures found a radical new embodiment in the works of Sergey Parajanov, who gave a new cinematic life not only to the medieval Armenian worldview, but equally powerfully delved into Ukrainian, Georgian and Azeri folklore. AV

## A Dethroned President



*Khibula* (Georgi Ovashvili, Georgia, 2017). Feature Competition. 10-7 12:30, 17:30 Moscow Cinema Blue Hall.

Back in 2009, George Ovashvili won a Golden Apricot award for *The Other Bank*. This year he returns to Yerevan with his new film *Khibula*, depicting the last days of Georgia's first president Zviad Gamsakhurdia, in which the dethroned president and a handful of his loyalist hide from persecution.

But the director doesn't intend to evaluate the role of this statesman in the history of his country's recent past. Ovashvili, a master of delicate psychological moments, concentrates on the drama of a president turned into an outcast in his own country. With his comrades-in-arms the reserved and often gloomy Gamsakhurdia wanders the mountains and forests. The Georgian landscapes and the country's traditional polyphonic singing add a vividness and richness to the film's slow narrative. As the president takes refuge in random people's houses, he finds himself in unusual situations for a leader (pushing a truck to get it going; witnessing the intimate lives of his countrymen), and almost everyone accepts him as the nation's elected president and savior of Georgia.

"Georgia for Georgians!", cry out his supporters, but the refugee president is all too aware that he's guilty of unleashing a civil war, though he will not concede that he has lost not just the battle but also the war. The strongest scene of the film is perhaps a dream in which Gamsakhurdia is walking barefoot on a red carpet, while people standing on both sides yell: "Judas, Judas!" AB

## Political Poetry

*Burma Storybook* (Petr Lom, The Netherlands/Norway, 2016). Documentary Competition. 9-7 10:00, 10-7 19:00 Moscow Cinema Small Hall 1.

"Beneath a great layer of ice, a great country lies buried." Those are the strikingly visual words that Burmese poet Maung Aung Pwint uses to describe the decades his country spent repressed by a military regime. *Burma Storybook* captures life in the country as that layer of ice is slowly melting.

The film was shot in the run-up to Burma's first democratic elections in 2016, but politics aren't a primary concern for Czech director Petr Lom. Instead, he focuses on the importance of poetry in the everyday life of a society which is modernizing at an incredible speed. The result is a kaleidoscopic collection of images, ranging from nighttime street races in Rangoon to picturesque shots of floating fire balloons, which are given context by the Burmese poetry recited in voice-over or spoken into the camera by common people.

Along the way, *Burma Storybook* also becomes a portrait of Pwint, the "people's poet" who was repeatedly jailed by the military regime – including an arrest in 1999 for "illegal possession of a fax machine" and "spreading news". His story is juxtaposed with a new generation, adjusting to newfound freedom, among whom 26-year-old feminist Mae Yway is most prominently featured. The result is a film which shows how much the poetic is always also political. JBH



## Faking It



*A Touch of Wind* (Olga Veremeeva & Elena Demidova, Russia, 2016). Yerevan Premiere. 10-7 17:00 Moscow Cinema Red Hall.

In these times of "fake news" and "alternative facts" it's striking that in cinema, the barriers between fiction and documentary seem to be in question as well. Consider the Russian experimental feature *A Touch of Wind*, a docu-fiction hybrid which presents three films for the price of one.

The first is the fictional story of Julia (Julia Aug), an actress from Moscow who travels to the far-flung region of Buryatia to find an old lover but ends up growing close to his brother Eduard (Eduard Zhagbaev) instead. These scenes, which form the heart of the film, are directed by young director Olga Veremeeva, who has been preparing this feature film debut since 2009.

Veremeeva's scenes are crosscut with documentary footage of their making, created by experienced documentary filmmaker Elena Demidova – her film *Cranberry Island* screened in the Golden Apricot Documentary Competition in 2011. And a third film emerges from interviews with actresses who were considered for the part of Julia. In commenting on the character and the story, they evoke a film which has not come to exist.

The hybrid scenes are imbued by a further meaning through the film's setting in Buryatia, the south-eastern region considered the center of Buddhism in Russia. *A Touch of Wind* presents a spiritual reflection on the way human lives have always consisted of a mixture of facts, fiction and fantasies. JBH

# PARAJANOV THALER FOR ANDRZEJ WAJDA

At the start of the festival's Polish Film Days program, filmmaker Andrzej Wajda will posthumously be given a Parajanov Thaler Award for his artistic contribution to world cinema.

In 2016, then 90-year-old Andrzej Wajda, director of such classics as *Ashes and Diamonds* (1958), *The Promised Land* (1975) and *Walesa: Man of Hope* (2013), had just finished *Afterimage*, a moving portrait of Polish avant-garde artist Wladyslaw Strzemiński. The renowned Polish filmmaker was scheduled to visit Yerevan to collect a Parajanov Thaler Award, but had to cancel due to illness, passing away only a few months after the festival and

leaving a filmography of 56 feature films, documentaries, TV-miniseries and shorts.

This year's posthumous Parajanov Thaler Award ceremony during the Golden Apricot's Polish Film Days will be accompanied by a screening of his final film. Set in 1950's post-war Poland, *Afterimage* captures the changing attitudes towards art under the reign of Soviet communism. Formal, abstract and avant-garde art, with their tendencies to redefine conventions and challenge the audience, are suddenly deemed outdated by Soviet Realism, a highly political form of sculpting, painting and writing.

As a result Wladyslaw Strzemiński, an influential painter and the author of *A Theory of Vision*,

finds himself losing his position as a professor at the Academy of Fine Arts in Łódź at the end of his life. While most of his bright students remain faithful to their mentor, officials are erasing his art from Polish culture. His "Neoplastic Room", a minimalist exhibition space, is destroyed, his murals around Łódź are removed, and his artist license gets revoked. Wajda shows Strzemiński's hardships, who struggles at old age to keep inspiring himself and his young followers to stay true to real artistic incentives despite social pressures to make art for the "public benefit". As Strzemiński says: "In art you can only give what you have." The deeply moving *Afterimage* is a fitting testament to that idea, and a high note in the rich filmography of Andrzej Wajda. HE

*Afterimage* (Andrzej Wajda, Poland, 2016). Tributes/Polish Film Days. 10-7 19:00 Moscow Cinema Red Hall.

## Internal, External, Cancelled Views

The Golden Apricot IFF has had to cancel screenings of the program Armenians: Internal and External View after public outcry over two of the 37 films in the program, both dealing with LGBT issues. Following protests in the media, the Union of Cinematographers, which owns the Henrik Malyan Theatre where the program was to be held, refused to screen the two films, leading festival director Harutyun Khachatryan to decide to scrap the program altogether. "In the fourteen years the festival exists, we have never had any issue with pressure or censorship, neither from the authorities nor the sponsors", said Khachatryan at a press conference before the start of the festival, adding that he hopes the program will be screened next year.

## Opening Festivities

Sunday's traditional Apricot Blessing (13:00, St. Anna Church) will constitute the first official act of the 2017 festival. The festivities will continue at the unveiling of Honorary Stars for three famed Armenian filmmaking talents: directors Frunze Dovlatyan and Yuri Yerznkyan and cinematographer Serik Israelyan (18:00, Charles Aznavour Square). This will run straight into the red carpet towards Moscow Cinema for the opening ceremony (19:00) and screening of opening film *Khas-Push*.

## Master Class Boris Khlebnikov



Russian director Boris Khlebnikov will give this year's first Master Class at the AGBU (2/2 Melik Adamyan St.) this Monday at 15:00, ahead of the Yerevan Premiere of his film *Arrhythmia* that evening.

## Into the Night

End the first full festival day and go deep into Monday night with the After Party (23:30, Calumet Ethnic Lounge Bar) and the first Midnight Wrap-Up (00:00, The Club), where filmmakers and GAIFF guests come together.