



RUSSIAN CLASSICS

The Soviet system had created an alternative cultural paradigm, in which the State and Party played a major role in nurturing and guiding culture industries. The 'guidance' often turned into interference, curtailing the freedom of expression of the artist. Nevertheless, the cultural formations remained vibrant and active, with a large spectrum of practitioners ranging from the officially promoted, to the critical insiders, to the dissidents. Film studios had been set up in the centre (Moscow, Leningrad, Kiev...) as well as in the periphery (the Transcaucasian and Central Asian Republics, for instance). These studios produced feature, documentary and animation films annually. The Soviet Union had also set up the world's first film school, VGIK (Vserossiskii Gosudarstvennii Institut Kinematographii) in 1919. This unique experiment created, on the one hand, a very diverse film culture and on the other, a cultural elite that had to routinely reckon with bureaucratic State and Party control. The films covered a large spectrum: from comedies, musicals, 'Easterns', war films to strong authorial cinemas. *The Mirror* ran for six months at Leningrad, despite its complex cinematic language and despite the fact that Tarkovsky was not exactly revered by the bureaucratic apparatchiks.

The 'Russian Masters' package at this festival offers three of the most interesting films of the Soviet period: Andrei Konchalovsky's *Uncle Vanya* (1971) based on Anton Chekhov's great play; Andrei Tarkovsky's semi-autobiographical *Mirror* (1975) which was at the same time a biography of the nation and Elem Klimov's *Come*

and See (1985) on the sufferings and routine heroism of the Soviet people during the Second World War. This film was set in Byelorussia and was written by the well-known writer Ales Adamovich.

After the fall of the Soviet Union in 1991, through the '90s, with transition from socialist to market economy, the film industry was in a state of reorganization. There was a massive fall in production; in 1992, at least 172 feature films were made, which went down to just 28 by 1996. By the end of the nineties, however, Russian cinema was back on its feet. Well past the recovery phase, post-Soviet Russian cinema adapted to market economy and created the corresponding institutions for the cinema industry. There is a great diversity of themes, styles and genres, with genre films (including blockbusters) and a middle cinema, catering to a variety of audience segments.

Karen Shakhnazarov's *The Day of the Full Moon* (1998) has an episodic narrative that gives a panoramic view of the new Russia and New Russians. Andres Puustumaa's *1814* (2007) looks at the life of Pushkin, Russia's greatest poet. *Truce* (2010) by one of the leading women filmmakers of Russia, Svetlana Proskurina, is a story of a young trucker on a drive to nowhere, but is a road movie with a difference. The journey is physical, but also spiritual.

1814

2007 | 95 mins | Russian | Colour | 35 mm



SYNOPSIS

The action unfolds at the historical Tsarskoe Selo Lyceum. The idyllic life of six high school students - Anton Delvig Konstantin Danzas, Alexander Gorchakov, William Kiichelbecker, Ivan Leo and Alexander Pushkin - is suddenly shaken as a series of murders take place in the vicinity of the Tsar's village, in the autumn of 1814. An unknown maniac is out killing young women. The victims' bodies are mutilated with a strange weapon. The serial killings shake up the orderly life of the people in the Russian capital's suburbs. People nickname the villain as 'Tsarskoselsky Dushegubets'. Of the six students, Ivan Leo witnesses one such crime and the gang decides to solve the mystery. The film is also about the legendary alumni of the Lyceum - Chancellor Gorchakov, the poet Alexander Pushkin, and their contemporaries.



PROFILE ANDRES PUUSTUMAA DIRECTOR

Andres Puustumaa is an Estonian actor and director, born on July 19, 1971. For eight years he worked in the Tallinn Drama Theatre. He graduated in the higher course for directors and screenwriters from Emil Lotėanu. Some of his teachers were brilliant masters of cinematic art, like Nikita Mikhalkov, and Krzysztof Zanussi. His first feature, *Red Pearl of Love*, released in 2006, starring Fandera Oksana, Natalya Surkov, Eugene Tsigankova, Poetera Volkonsky, was a commercial success. Pustumaa subsequently directed films including *1814* and *The Wizard* under the banner of Non stop productions. The director now operated from Estonia and Russia.

RUSSIA

Original Title 1814
 Director Andres Puustusmaa
 DOP Yuri Rajsy
 Editor Marina Vasilyeva
 Music Dmitri Yanov
 Designer Konstantin Pakhotin
 Cast Stepan Balakshin, Fyodor Bondarchuk, Stas Belozеров, Aleksandr Bykovsky, Sergey Garmash

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 Non-Stop Productions
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 Moscow, Russia
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RUSSIA

Original Title Idi i smotri
Director Elem Klimov
DOP Aleksey Rodionov
Editor Valeriya Belova
Music Oleg Yanchenko
Designer Viktor Petrov
Cast Aleksej Kravchenko, Anatolij Slivnikov
 Lyubomiras Laucyavichus, Aleksandr Berda,
 Vasilij Domrachev

★★★★★

Festival Participation
 Grand Prix- Moscow Film Festival, 1985

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COME AND SEE

1985 | 145 mins | Russian, German, Belarusian | Colour | 35 mm



SYNOPSIS

Come and See shows the horrors of World War II through the eyes of Florya Alexei Kravchenko, a 13-year-old peasant boy. Despite his mother's protests, he joins the partisans, but they leave him behind in their camp when they set off to fight the Germans. Glascha Olga Mironova, a lovely young girl, befriends him, but the two are caught in the midst of an air raid which kills Florya's mother and leaves him nearly deaf. Utterly frightened, Florya and Glascha return to his village to find it in ruins and wade through a swamp to locate the survivors. Seeking vengeance for the death of his mother and neighbours, Florya returns to the front, but finds himself in a village that's right in the path of the Nazi firestorm. A band of partisans arrive too late to save the village, but in time to capture several of the Nazi officers.



PROFILE ELEM KLIMOV DIRECTOR

Elem Klimov is a Russian filmmaker known for his satires that criticized the communist state, which also led to his constant run-ins with then governments. *Idi i Smotri* or *Come and See* is perhaps his best known film in the West that simultaneously chronicles the extermination of the Byelorussian people and their land by the Nazi invaders in 1943 and also pays tribute to the strength and resilience of the Russian peasants who stood fast, determined to survive in the face of genocide. The film earned Klimov the Grand Prix at the 1985 Moscow Film Festival.

THE DAY OF THE FULL MOON

1998 | 93 mins | Russian | Colour | 35 mm



SYNOPSIS

The Day of the Full Moon offers a broad look at modern life in the troubled former Soviet Union. It narrates the story of an actor named Oleg, whose neighbour Arnold has lured his wife Katya away, and becomes phantasmagorical after he unexpectedly meets a pensioner named Prokhorov. The elegant old man begins to hint at ways the jealous husband can poison the adulteress. After committing a sophisticated murder Oleg, too, will be able to gain immortality and walk among them. But in reality Oleg finds happiness alongside Arnold's ex-wife Zoya. Later, as an actor, he has success portraying Cesare Borgia whose fate Prokhorov had described to him. Prokhorov decides to become a Ukrainian citizen and moves to the Crimea to spend his last years.



PROFILE KEREN SHAKHNAZAROV DIRECTOR

Karen Shakhnazarov was born on July 8, 1952 in southern Russia. When his family moved to Moscow, his father Georgy Shakhnazarov became a top Communist party apparatchik and a close adviser to Mikhail Gorbachev. In 1975 he graduated from VGIK (Moscow School for Cinematography) where he studied film directing under Igor Talankin. For two years he worked at Mosfilm Studios as a director's assistant. He made three short films before he debuted in 1980 with his first full-length feature *Kind Men* (Dobryaki). His new affection for surrealism is felt in the films he made in the next two decades.

RUSSIA

Original Title The Day of The Full Moon
Director Karen Shakhnazarov
DOP Gennady Karyuk
Editor Lidia Milioti
Music Anatoli Kroll
Designer Lyudmila Kusakova
Cast Anna Germ, Andrey Panin, Eugeny Stychkin, Elena Koreneva, Valery Priyomykhov

★★★★★

Festival Participation

Special Jury Prize, FIPRESCI Award - Karlovy Vary International Film Festival, 1998
 Pusan International Film Festival, 1998
 Vancouver International Film Festival, 1998

Production/Sales

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RUSSIA

Original Title Zerkalo
 Director Andrei Tarkovsky
 DOP Georgi Rerberg
 Editor Lyudmila Feiginova
 Music Henry Purcell
 Designer Nikolai Dvigubsky
 Cast Margarita Terekhova, Ignat Daniltsev, Larisa Tarkovskaya, Alla Demidova, Anatoli Solonitsyn

★ ★ ★ ★ ★ ★ ★

Festival Participation
 Special Jury Prize at Cannes.

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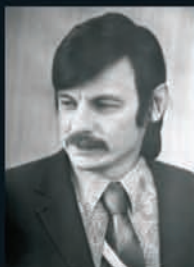
THE MIRROR

1975 | 108 mins | Russian, Spanish | Colour & B/W | 35 mm



SYNOPSIS

The Mirror depicts the thoughts and emotions of protagonist Alexei and the world surrounding him. The structure of the film is discontinuous and non-chronological, without a conventional plot, and combines childhood memories with newsreel footage. The film switches between three different time frames: pre-war, wartime and the post-war 1960s. The film is considered to be Tarkovsky's most autobiographical work in which he reflects upon his own childhood and the destiny of the Russian people. The film's many layers intertwine real life and family relationships - Tarkovsky's father, the poet Arseny Tarkovsky reads his own poems on the soundtrack and Tarkovsky's mother appears as herself - with memories of childhood, dreams and nightmares.

PROFILE ANDREI TARKOVSKY DIRECTOR

Considered one of Russia's most distinguished contemporary directors, the late Andrei Tarkovsky is known for highly personalized and poetic films. He studied Arabic and first worked as a geologist before attending the State Film School in Moscow under Mikhail Romm. Following graduation in 1960, Tarkovsky went to work for Mosfilm and made his feature-film directorial debut in 1962 with *Ivanovo Detstvo* (Ivan's Childhood). The film earned him top honours at that year's Venice Film Festival. *The Mirror* is considered by many to be his best film and is his most personal meditation on time, history and the Russian countryside. In 1986, he made his final film, *Offret* (The Sacrifice). Later that year, Tarkovsky died in Paris of lung cancer.

TRUCE

2010 | 95 mins | Russian | Colour | 35 mm



SYNOPSIS

After many peregrinations and adventures, the young truck driver Egor arrives in a village that is not marked on a single map. It could be the village where he was born. Was he supposed to stop here or is he only passing through? In the background there is a long drawn-out conflict between the villagers and the workers in a local mine but the cause never becomes clear. On the way, Egor meets his childhood friends, most of whom are deeply involved in illegal activities. He turns out to be looking for a bride. But when he meets the willing Katya, who belongs with the group of hostile miners, a new conflict might just result. Svetlana Proskurina shows the anonymous Russian countryside in loose sketches as a surrealistic world in which threat; conflict and violence are as much part of everyday life as preparing the evening meal.



PROFILE SVETLANA'S DIRECTOR

After graduating with a degree in theatre criticism in 1976 Svetlana Proskurina worked as an assistant director at the Lenfilm studio in Leningrad. In 1981 she got a degree in film directing from the Higher Courses for Scriptwriters and Directors (workshop of Lulii Karasik). In 1990 her film *Accidental Waltz* won the main prize at the Locarno Film Festival. Her next film, *Mirror Reflection*, participated in the prestigious "Directors' Fortnight" programme at Cannes. In the 1990s Proskurina made several documentaries for the Kultura TV channel. Her next feature film after a long interval, *Remote Access*, was screened at the Venice Film Festival in 2004. *Truce* has also enjoyed a successful festival run, including the Kinotavr Open Russian Film Festival and the Rotterdam Film Festival.

RUSSIA

Original Title Peremiriye
Director Svetlana Proskurina
DOP Oleg Lukichev
Editor Sergei Ivanov
Sound Vladimir Persov
Designer Dmitriy Onishchenko
Cast Ivan Dobronravov, Yuriy Itskov, Sergey Shnurov, Nadezhda Tolubeyeva, Alexey Vertkov

Festival Participation

Kinotavr Open Russian Film Festival, 2011
International Film Festival Rotterdam, 2011

Production/Sales

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RUSSIA

Original Title Dyadya Vanya
Director Andrei Konchalovsky
DOP Yevgeni Guslinsky, Georgi Rerberg
Sound Alfred Shnitke
Designer Nicolai Dvigubsky
Cast Innokenti Smoktunovsky, Irina Anisimova-Wulf, Sergei Bondarchuk, Vladimir Butenko, Irina Kupchenko, Yekaterina Mazurova, Irina Miroshnichenko, Nikolai Pastukhov, Vladimir Zeldin

★★★★★

Festival Participation

Silver Seashell - San Sebastian International Film Festival (Spain), 1971
 Jussi Award for Best Foreign Director - International Film Festival in Finland, 1973

Production/Sales

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UNCLE VANYA

1970 | 104 mins | Russian | Colour | 35 mm



SYNOPSIS

A retired professor has returned to his estate to live with his beautiful young wife, Yelena. The estate originally belonged to his first wife, now deceased; her mother and brother still live there and manage the farm. For many years the brother- Uncle Vanya has sent the farm's proceeds to the professor, for a small salary. Sonya, the professor's young daughter, also lives on the estate. The professor is pompous and irritable. He calls the doctor - Astrov, an experienced physician who spends much of his time drinking, to treat his gout, only to send him away without seeing him. Astrov and Uncle Vanya both fall in love with Yelena; she spurns them both. Meanwhile, Sonya is in love with Astrov, who fails even to notice her. Finally, when the professor decides to sell the estate, Vanya, whose admiration for the man died with his sister, tries to kill him.



PROFILE ANDREI KONCHALOVSKY DIRECTOR

Born into an artistic Russian family, Andrei Mikhalkov-Konchalovsky studied as a concert pianist before moving on to filmmaking, writing scripts for acclaimed director Andrei Tarkovsky. His short thesis film, *The Boy and the Pigeon*, won first prize in its category at the 1962 Venice Film Festival and his feature debut, *The First Teacher* (1965), established his reputation for finely-observed, well-acted character studies. *Uncle Vanya* won him the Silver Seashell at the San Sebastian International Film Festival in 1971 and the Jussi Award for Best Foreign Director at the International Film Festival in Finland, 1973. In 1972, he was awarded the State Prize of the Kazakh SSR, and in 1980 he was named 'People's Artist of the Russian Republic'. For a long time he worked abroad, mainly in the USA and France. He currently lives and works in Russia.

