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FOCUS ON LITHUANIA AT TIFF 2016



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INTRODUCTION



The Summer of Sangailė

Over the past decade, Lithuanian cinema has experienced a period of intense change. The production of films in Lithuania has been on the increase, as has the audience's interest in the films that are being produced domestically. Founded in 2012, the Lithuanian Film Centre, under the auspices of the Ministry of Culture, has implemented important strategic guidelines concerning cinema policy. Lithuanian cinema has received increasing international recognition – some film premieres have been held at international film festivals such as Cannes, Berlin, San Sebastian and Sundance. For a long time, the generation of filmmakers that have lived during the most recent turning point in Lithuanian history have continued to put forth works of distinction. Šarūnas Bartas

is one of the most prominent Lithuanian film directors, who is known internationally, from the late 20th century. After the restoration of the independence of Lithuania, he established his voice and unique shooting style, characterised by ellipses, slow rhythm, mythologised space, and artistic and philosophical undertones.

The younger generation of Lithuanian filmmakers, who made their debut later, are also pursuing new opportunities and original forms of expression. Filmmaker Ignas Jonynas reflects on the theme of historical memory and delves into the consequences of the failed communist system, as well as new social challenges and moral dilemmas. Oxford graduate Mantas Kvedaravičius often focuses his camera on conflict zones, where he observes



Vanishing Waves



Peace is in our dreams

and accompanies the people who live in either the former Soviet Republic of Chechnya, or in eastern Ukraine. Films by such female directors as Alantė Kavaitė, Kristina Buožytė and Giedrė Žickytė exude confidence; they bring the complex world of human emotions, aspirations and inner experiences, relationships, and the conflict between carnal passions and reason into the spotlight. Freely collapsing the space between fictional and documentary film, these filmmakers experiment with different genres and expand the boundaries of reality and fantasy. Lina Lužytė and Virginija Vareikytė explore the inconvenient issues of human rights, showing heartfelt attitudes towards their characters, as well as an extraordinary cinematic style.

We are pleased to introduce you to the key stages in the development of Lithuanian cinema, and to the country's most famous film directors, in this catalogue dedicated to Lithuanian film retrospective in the Transylvania International Film Festival. Both prominent film critics and theorists have contributed to the preparation of this material, and we hope that the articles and insights provided here will lead you to a better understanding of Lithuanian cinema.

Auksė Kancerevičiūtė

FEATURE FILM AFTER 1990: GENERATION CHANGE, NEW ASPECTS AND CHALLENGES

Together with its Baltic neighbours Latvia and Estonia, Lithuanian film production is one of the world's most modest. It rose to international prominence with a new identity in the early nineties, which was distinguished and defined by art cinema works. It should be noted that Lithuanian film quite quickly evolved from being a marginal to a transnational phenomenon due to the sympathy and great interest of prestigious international festivals and the combined efforts of filmmakers-auteurs who had started their careers during the Soviet period in Lithuania (including Vytautas Žalakevičius, Algimantas Puipa, Gytis Lukšas, and Janina Lapinskaitė) and those who debuted during the period of political and economic transition in the late eighties and early nineties (such as Šarūnas Bartas, Valdas Navasaitis, Romas Lileikis, and Audrius Juzėnas).



Excursionist

In the nineties the films of Šarūnas Bartas (*Trys dienos* [Three Days, 1991]; *Koridorius* [Corridor, 1995]; and *Mūsų nedaug* [Few of Us, 1996]) and Valdas Navasaitis (*Kiemas* [Courtyard, 1999]) became a marker of Lithuanian cinematic auteurism, which has been synonymous with the extremes of the art cinema style (long takes, fragmentary narrative,

minimalist acting, and the use of desolate and vanishing locations as central points of reference in their thematic preoccupations) and rejection of many of the tenets of mainstream filmmaking (a clear plot, action-based narrative, straight-forward characters, etc.). The early works, as well as more recent films, namely *Laisvė* (Freedom, 2000), *Septyni nematomi žmonės* (Seven Invisible Men, 2005), and *Eurazijos aborigentas* (Eastern Drift, 2010) by Bartas and *Perpetuum Mobile* (2008) by Valdas Navasaitis, which already contain some genre film elements (i.e. crime drama and road movie) are instantly recognisable for long takes and fluid, sometimes sinuous, camera movement; picturesque sets and ambient sound design; contrasting urban and countryside settings; and de-dramatized narrative structure and slow camera movements attuned to the traumatic experiences of disaffected, alienated, insular, and existentially damaged protagonists facing up to the new reality (the transition from the Soviet to the capitalist system) and dealing with traumatic memories from the Soviet past, which often feels like a slowly emerging apocalypse.

It should be noted that the Soviet period is one of the most represented in historical Lithuanian cinema, as film directors lived in this time and still have fresh memories about it. Thus historical films came to prominence in the national cinema through the thoroughly personalized cinematic form, which was used as a certain vehicle for filmmakers' major concerns and preconditions regarding the situation through which they lived and in which they were living. Gytis Lukšas is perhaps the best director (next to Bartas) to discuss, as his works remain among the most interesting and profound in dealing with the recent Lithuanian

past. Lukšas' *Duburys* (*Vortex*, 2009), based on the novel by Romualdas Granauskas, is yet another apocalyptic image of Soviet Lithuania and reveals the gradual degradation of Soviet citizens, both the colonised (the Lithuanians) and the colonisers (the Russians), as forced deterritorialization and reterritorialization makes people feel rootless and alienated, even in their own country or town. The film is composed of stylish black and white images and uses mainly long takes for revealing the emptiness and stagnation of the place in which the main protagonist resides and interacts with others. However, the director leaves the viewer (and post-Soviet Lithuania) hope since at the end of the film the main protagonist surfaces from the vortex after trying to drown himself. Other filmmakers, such as Jonas Vaitkus (*Vienui vieni* [*Utterly Alone*, 2004]), Kristijonas Vildžiūnas (*Kai apkabinsiu tave* [*Back to Your Arms*, 2010]), and Audrius Juzėnas (*Ekskursantė* [*The Excursionist*, 2013]) are more explicit in dealing with historical issues in their films and focus on personal rather than collective dramas in their highly visual and emotional cinematic works.

It is worth noting that national literature is yet another important inspiration for local filmmakers. Adaptations of books by famous Lithuanian writers are among the most popular film genres that have been brought to the big screen by filmmakers, e.g. Janina Lapinskaitė's *Stiklo šalis* (*A Land of Glass*, 2004), based on a story by the writer Vanda Juknaitė; Algimantas Puipa's *Dievų miškas* (*Forest of the Gods*, 2005), which is based on the novel written by Balys Sruoga; *Nuodėmės užkalbėjimas* (*The Whisper of Sin*, 2007) and *Miegančių drugelių tvirtovė* (*Fortress of the Sleeping Butterflies*, 2012), both of which were

based on the literary work of Jurga Ivanauskaitė; Gytis Lukšas' already mentioned film *Vortex* (2009), based on the novel by Romualdas Granauskas; and Donatas Ulvydas' *Tadas Blinda. Pradžia* (*Tadas Blinda: The Legend is Born*, 2011), both inspired by Rimantas Šavelis' novel. This film genre is the most admired by the local audience and the statistics prove this. For example, in 2005 the feature film *Forest of the Gods* climbed to the top of the domestic box office (186,523 euros) and was viewed by approximately 650,000 cinemagoers, while *Tadas Blinda. The Legend is Born* broke all records for attendance in Lithuania in 2011, surpassing even the American blockbuster *Avatar* and garnering a box office of over 1 million euros.



Tadas Blinda. The Legend is Born

Recent Lithuanian cinema, especially produced by younger filmmakers, has become increasingly preoccupied with adapting and experimenting with generic templates, themselves borrowed from Hollywood cinematic models and Western popular cinema. However, these films incorporate not only certain genre conventions, but also art cinema in general. The attractiveness of the generic formula to the young generation of filmmakers is evident. Genre films tend to be suitable for

dealing with current issues of modern life in Lithuania (migration, alienation, new forms of sexuality, cultural diversity, the emancipation of women, the expansion of the black market, etc.), to appeal to a young audience, and to have the potential to cross over the national border. The economic development of Lithuania and the triumph of a capitalist modernity with all its advantages and disadvantages and new heroes (all kinds of dealers, a new creative class, gamblers, businesswomen, pop-stars, etc.) have suddenly occupied the Lithuanian screen. Very visibly in the films of the 2000s, the city and urbanity in general have finally assumed a kind of cultural and ideological dominance. Several films such as the drama *Nuomos sutartis* (*The Lease*, 2002) by Kristijonas Vildžiūnas, the films *Diringas* (*Diring*, 2006) and *Artimos šviesos* (*The Low Lights*, 2009) by Ignas Miškinis, the black comedies *Zero* (2006) and *Zero II* (2010) by Emilis Vėlyvis, the criminal drama *Perpetuum Mobile* (2008) by Valdas Navasaitis, the



Back to Your Arms

psychological drama *Kolekcionierė* (*The Collectress*, 2008) by Kristina Buožytė, *Nereikalingi žmonės* (*Loss*, 2008) by Maris Martinsons, the sci-fi melodrama in Saulius Drunga's directorial debut feature *Anarchija Žirmūnuose* (*Anarchy in Žirmūnai*, 2010) and Kristina Buožytė's *Aurora* (*Vanishing Waves*, 2012), the musical drama *Narcizas* (*Narcissus*, 2012) by Dovilė

Gasiūnaitė, and *Lošėjas* (*The Gambler*, 2014) by Ignas Jonynas are marked with an attempt to visualise the city in what had been a missing discourse in Lithuanian literary and visual culture for a while. It should be noted that the city in these films is a city of the imagination that film directors (and city dwellers) inhabit and which inhabits them.

Transnational Gestures. Due to the generic, stylistic and thematic diversity and dynamism of the transnational collaborative practices of the local cinema, it is becoming more internationalised and successful in attracting international funders, promoters, and an audience. International collaboration is getting more important in producing features with a higher production value and easier access to international markets. Among the most successful recent international co-productions are *Back to Your Arms* directed by Kristijonas Vildžiūnas and coproduced by Studio Uljana Kim (Lithuania), Studio TOR (Poland), and Studio Pola Pandora Film (Germany); *Eastern Drift* directed by Šarūnas Bartas and coproduced by Kino Bez Granits (Russia), Lazennec Films (France), and Studio Kinema (Lithuania), which premiered at the Berlinale Berlin International Film Festival in 2009; *Vanishing Waves*, jointly made by Temora (Lithuania) and Acajou Films (France) and internationally premiered at the Karlovy Vary International Film Festival in 2012; Emilis Vėlyvis' *Redirected!* (2014) coproduced by Kino kultas (Lithuania) and Wellington Films (UK), which became a national hit and in one month earned more than 1 million euros; and Alantė Kavaitė's *Sangailės Vasara* (*The Summer of Sangailė*, 2014), a coproduction of Fralita Films (Lithuania), Les Films d'Antoine (France), and Viking Film (Netherlands), which was selected to the programmes of prestigious film festivals such as Sundance and Berlinale.

The internationalisation of the Lithuanian film industry made the films more successful in crossing national borders and attracting international film festivals such as the Cannes International Film Festival (*Seven Invisible Men* in 2005 and *Aš esi tu* [*You am I*, director Vildžiūnas] in 2006), the Berlin Film Festival (*Eastern Drift* in 2010 and *The Summer of Sangailė* in 2015), the Montreal World Film Festival (*Loss* in 2008 and *Vortex* in 2009), the International Film Festival Rotterdam (*You am I* in 2007 and *Perpetuum Mobile* in 2008), the Cairo International Film Festival, (*Perpetuum Mobile* in 2008 and *Loss* in 2008), the Shanghai Film Festival (*Loss* in 2008), the Karlovy Vary International Film Festival (*A Land of Glass* in 2005, *The Collectress* in 2009, *The Low Lights* in 2009, and *Vanishing Waves* in 2012), the Edinburgh International Film Festival (*Vortex* in 2009), the Palm Springs International Film Festival (*Vortex* in 2009 and *The Loss* in 2009), and the San Sebastian International Film festival (*The Gambler* in 2014).

To sum up, since the nineties Lithuanian filmmakers have continued to tread a cinematic path between extreme auteurist films like Bartas' *Freedom* and *Eastern Drift*, which easily gain international visibility, and on the other hand, the so called audience film by producing best-selling literary adaptations like *Fortress of the Sleeping Butterflies* or black comedies like *Redirected*, which have pulling power at the box office.

By Renata Šukaitytė

The Summer of Sangailė



ŠARŪNAS BARTAS

By Renata Šukaitytė



Šarūnas Bartas (b. 1964) is the most esteemed and acclaimed auteur in Lithuania. He consistently deals with the multiplicity of the experiences of homo sovieticus and the process that those living on former Soviet territory go through to form new identities. His interest in this problem could be explained by the fact that Bartas launched and nurtured his cinematic career as an experimental film maker just on the eve of the collapse of the Soviet Union and produced his first professional film, *Praėjusios dienos atminimui / In Memory of a Day Gone By* (1990), during the period of political and cultural shifts just after Lithuania announced its independence. Bartas' obvious artistic talent, coupled with his entrepreneurial outlook and strategies, made him an inspirational figure for

the 1990s generation of local filmmakers, many of whom were influenced by his filmmaking style, with its lack of emphasis on narrative, non-verbal storytelling, long takes, ambient hypnotic sound, amateur actors, etc. In all his works starting with *Memory of a Day Gone By* (1990), Bartas reflects on and reveals small joys and passions, inner conflicts, fears, and longings for freedom of a man in the presence of societal, economic and political stasis and shifts. Bartas' early films accurately document the vanishing remains of a once "powerful" empire and question the loss and disappearance of a previously common territory and form of shared belonging. The films do this, among other things, through an emphasis on close ups and long shots. The characters in the films (who unmistakably are anti-heroes) silently observe the outside world and each other, but are not able to establish sensible relations with each other, or change their lives. They are closed inside their own world, which consists of an assemblage of recollections and dreams and a sense of an unstable present. The editing in these films intentionally lacks logical connections so as to give an impression of spontaneity and uncertainty with reference to the newly crystalizing nation and state.

SELECTED FILMOGRAPHY

- Tofolarija / Tofalaria**, 1986 • co-directed with Valdas Navasaitis • short documentary • 16 min. • 16 mm • b/w
- Praėjusios dienos atminimui / In Memory of a Day Gone By**, 1990 • short documentary • 40 min. • 35 mm • b/w
- Trys dienos / Three Days**, 1991 • feature • 76 min. • 35 mm • colour
- Koridorius / The Corridor**, 1995 • feature • 80 min. • 35 mm • b/w
- Mūsų nedaug / Few of Us**, 1996 • feature • 105 min. • 35 mm • colour
- Namai / The House**, 1997 • feature • 120 min. • 35 mm • colour
- Laisvė / Freedom**, 2000 • feature • 94 min. • 35 mm • colour
- Nieko nepraranda vaikai / Children Lose Nothing**, 5 min. segment in feature having several creators, *Visions of Europe* • 2004 • 140 min. • 35 mm • colour
- Septyni nematomi žmonės / Seven Invisible Men**, 2005 • feature • 116 min. • 35 mm • colour
- Eurazijos aborigenas / Eastern Drift**, 2010 • feature • 90 min. • 35 mm • colour
- Ramybė mūsų sapnuose / Peace to Us in Our Dreams**, feature • 105 min. • colour

FEW OF US MŪŠŲ NEDAUG

1996 • 105 MIN.



A young woman arrives by helicopter in a remote village of Siberia inhabited by Tofalars, nomadic Asian people who were forced to settle in this wilderness in the early part of the 20th century. It becomes clear that even today, this people are unable to completely get used to this way of life. The woman spends her wordless days amongst the silent villagers, whose nomadic spirit seems frozen in their motionless gazes, has a dangerous encounter, and then presumably leaves again by helicopter. We never learn the reason for her visit or the nature of her connections to these people, but something of consequence occurs to her and to them, after which life seems to resume its rhythms.

AWARDS

CANNES FILM FESTIVAL – *Selection Officielle "Un Certain Regard"* (1996)

BRUXELLES INTERNATIONAL FILM FESTIVAL – *Prix de l'Age d'or* (1996)

KINOSHOK FILM FESTIVAL – *Award for the best direction, critic's award* (1996)

DIRECTOR

ŠARŪNAS BARTAS

SCRIPT

ŠARŪNAS BARTAS

CINEMATOGRAPHER

ŠARŪNAS BARTAS

EDITOR

MINGAILĖ

MURMULAITIENĖ

COMPOSERS

VIKTOR KOPYTSKO

CAST

KATERINA GOLUBEVA,

PIOTR KISHTEEV,

SERGEI TULAYEV,

JULIJA INOZEMCEVA,

MINORU HIDESHIMA

PRODUCER

PAULO BRANCO

PRODUCTION

"STUDIO KINEMA" /

LITHUANIA,

"GEMINI FILMS" /

FRANCE,

"MADRAGOA FILMES" /

PORTUGAL,

WDR / GERMANY

FREEDOM LAISVĖ

2000 • 94 MIN.



Unnamed landscapes and characters unable to communicate with one another form the abstract canvas upon which Bartas paints his visually arresting contemplation on freedom. Four ragged characters, three men and a young woman, board a boat in a fishing village. Unfortunately, a coast guard patrol doesn't differentiate between the refugees, the drug couriers, and the regular passengers aboard. Everyone comes under fire. One of the protagonists is killed as the three survivors drift ashore onto a rocky beach in a North African locale. Without food or money, and with no common language among them, the trio seeks survival amongst the sounds of the wind, the sea, and birds. Viewers, too, must find a way to negotiate within the "freedom" of this starkly undefined world.

AWARDS

PREMIERE – VENICE FILM FESTIVAL – *the special prize Cinema Avvenire (2000)*

PRIZE OF LITHUANIAN FILMMAKERS UNION (2000)

INTERNATIONAL TV AND FILM FORUM „TOGETHER“ IN YALTA –
Award for the visual solution of the year 2001

**LITHUANIAN NATIONAL PRIZE FOR CULTURE AND ARTS TO THE DIRECTOR
ŠARŪNAS BARTAS, 2001**

DIRECTOR
ŠARŪNAS BARTAS

SCRIPT
ŠARŪNAS BARTAS

CINEMATOGRAPHER
ŠARŪNAS BARTAS,
RIMVYDAS LEIPUS

EDITOR
MINGAILĖ
MURMULAITIENĖ

COMPOSERS
KIPRAS MAŠANAUSKAS

CAST
VALENTINAS MASALSKIS,
FATIMA ENNAFLAOU,
AXEL NEUMANN,
ZAHRA LAHMICHA,
HABIB EL KILALI

PRODUCER
PAULO BRANCO

PRODUCTION
“STUDIO KINEMA“ /
LITHUANIA,
“GEMINI FILMS“ /
FRANCE,
“MADRAGOIA FILMES“ /
PORTUGAL

PEACE TO US IN OUR DREAMS RAMYBĖ MŪŠŲ SAPNUOSE

2015 • 107 MIN.



In this undoubtedly the most personal film, Bartas bravely focuses on the most important women in his life, observes them with exceptional regard, attempts to explain the subtlety of emotions, and relies on the power of thoughtful conversation.

It is summer in a country home near Vilnius. Visitors from the city are greeted by a big, friendly dog. A 50 year-old Man, tired from his daily routine and looking to recharge, invites his teenage Daughter, who is hoping for a stronger paternal bond after her Mother's death, to spend the weekend together. The two are joined by an ambitious violinist and the man's Companion after her failed recital. The young woman, lost between important decisions, fosters strong feelings and attempts to save her broken relationship, but cannot find joy in her life. The beautiful Daughter more and more frequently visits her older childhood Friend, who she hadn't seen in a long time. She likes having honest conversations, riding bicycles, walking in the forest and looking for love beneath the trees with the mysterious young man, who knows all the country-side residents and their habits, hobbies, sins, fallacies, and dreams. The young man, who has taken to stealing, runs off with a shotgun carelessly left behind by some hunters. He is fearless, goes on the run from the police, and starts observing people through the loaded gun's scope.

DIRECTOR

ŠARŪNAS BARTAS

SCRIPT

ŠARŪNAS BARTAS

CINEMATOGRAPHER

EITVYDAS DOŠKUS

EDITOR

GINTARĖ SOKELYTĖ

COMPOSERS

ALEXANDER ZEKKE

CAST

ŠARŪNAS BARTAS,
INA MARIJA BARTAITĖ,
LORA KMIELIAUSKAITĖ,
EDVINAS GOLDŠTEINAS,
KLAVDIYA KORSHUNOVA

PRODUCER

JURGA DIKČIUVIENĖ,
PHILIPPE AVRIL,
JANJA KRALJ

PRODUCTION

"STUDIO KINEMA" /
LITHUANIA

IGNAS JONYNAS



Ignas Jonynas (b.1971) studied TV and theatre directing at the Lithuanian Academy of Music and Theatre. For over ten years, Jonynas worked at the State Youth Theatre in Vilnius and created 10 theatre performances and many TV commercials. He then made his debut as a film director with his short films. Moral choices, tests of one's conscience, and gambling on death are depicted in his debut feature *Lošėjias* (*The Gambler*, 2013). The

film could be read as a number of things: a critique of a consumerist society, a condemnation of the commercialization of medical industries, or a study of the existential crisis that desensitized medical workers go through. „I belong to a generation very rich with experience. This generation graduated from secondary schools in Soviet times and began their higher education under capitalism. At the junction of two regimes and two centuries, the duality of human nature, spontaneous attempts to adapt to the new conditions, and the revaluation of moral values came to the fore. I wanted to talk about it, but I needed time for a perspective, a temporal distance to understand what was going on with us” – tells Jonynas.

The Gambler was the first film from the Baltic countries to have its world premiere at the San Sebastian Film Festival.

FILMOGRAPHY

SUNDAY AS IT IS • 2003 • *short feature*; **DANCING WORM** • 2006 • *short feature*;
THE GAMBLER • 2013 • *feature*

THE GAMBLER LOŠĖJAS

2013 • 109 MIN.



Vincentas is the best employee at the emergency services station, whose passion is one – gambling in different games. Whenever he lands in some difficult situation, the medic is forced to grab onto something radical to return the money he is constantly losing. An idea strikes Vincentas to create an illegal game related to his profession. Initially the employees at emergency services are the only ones to be attracted to this macabre engagement. Soon enough, however, the idea kicks off and starts spreading like wildfire. The medic colleagues become betting agents, whereas

Vincentas takes control of the bank. As financial matters keep on improving, a coworker Ieva starts objecting to the game. A passionate relationship has just unfolded between her and Vincentas. Soon enough he is going to face making a fateful choice – the game or love.

AWARDS

WARSAW FILM FESTIVAL – *Special Jury Prize*

FESTROIA INTERNATIONAL FILM FESTIVAL – *Silver Dolphin for the Best Script*

INTERNATIONAL FILM FESTIVAL „L'EUROPE AUTOUR DE L'EUROPE” –
Special Jury Prize & “Luna Prize”

LITHUANIAN FILM AND TV SILVER CRANE AWARDS –

The Best film, Best Director (Ignas Jonynas), Best Actor (Vytautas Kaniušonis),

Best Composers: Domas Strupinskas, Paulius Kilbauskas – „The Bus”,

Best Art Director (Nerijus Narmontas), Best Professional Expertise prize.

DIRECTOR

IGNAS JONYNAS

SCRIPT

KRISTUPAS SABOLIUS,
IGNAS JONYNAS

CINEMATOGRAPHER

JANIS EGLITIS

EDITOR

STASYS ŽAK

COMPOSERS

DOMAS STRUPINSKAS,
PAULIUS KILBAUSKAS –
„THE BUS“

PRODUCTION DESIGNER

NERIJUS NARMONTAS

COSTUME DESIGNER

AUŠRA KLEIZAITĖ

CAST

VYTAUTAS KANIUŠONIS,
OONA MEKAS,
RIMAS BLOCKIS,
GIEDRĖ GIEDRAITYTĖ,
VALERIJUS JEVSEJEVAS,
LUKAS KERŠYS,
JONAS VAITKUS,
ARTŪRAS ŠABLAUSKAS

PRODUCER

ULJANA KIM

PRODUCTION

„STUDIO ULJANA KIM“/
LITHUANIA,
“LOCOMOTIVE
PRODUCTIONS“/LATVIA

KRISTINA BUOŽYTĖ



Kristina Buožytė (b.1982) obtained her master's degree in directing at the Lithuanian Academy of Music and Theatre in 2008. In the same year, she made her debut with her feature film *Kolekcionierė* (*The Collectress*, 2008), which tells about the lost ability to experience emotions. The film was the discovery of the year, earning the filmmaker the sympathy of audiences and critics alike. Buožytė's second film *Aurora* (*Vanishing Waves*, 2012) examines

the nature of passion by revealing the problem of the dualism between the real world of the body and the ideal world of the thoughts. The film raises the question of what exactly controls a human being: instincts and inner desires, or the feeling of responsibility and control. Buožytė offers a discomfiting blend of visual ecstasy and narrative sterility. In her both films young film director explores quite new topics for Lithuanian cinema, including dreams, art and sexuality.

FILMOGRAPHY

CHANGE THE RECORD • 2005 • *short feature*; **THE COLLECTRESS** • 2008 • *feature*;

VANISHING WAVES • 2012 • *feature*

VANISHING WAVES

AURORA

2012 • 126 MIN.



Vanishing Waves – sci-fi romance, an unconventional love story conveyed through a psychological techno thriller. Following solid scientific experiment, based on the neural transfer, a young inhibited man will live an astonishing journey in the mind of a comatose anonymous woman. Freeing his instincts and hidden fantasies, little by little, he will engage in the process of metamorphosis. This contemporary tale explores the nature of desire by exposing links and contradictions between human body and mind and their effect on the identity of the person.

AWARDS

NEUTCHATEL FILM FESTIVAL – *Special mention*

PALIC FILM FESTIVAL – *Special mention*

MISCOLCI FILM FESTIVAL – *The Best Film – Emeric Pressburger prize*

FANTASTICFEST – *The Best Director, The Best Screenplay, The Best Film, The Best Actress*

LUND INTERNATIONAL FILM FESTIVAL – *Méliès d'Argent*

SITGES FANTASTIC FILM FESTIVAL –

Méliès d'Or prize – The best European fantastic film of the year

VANCOUVER'S RIO GRIND FF – *The Best film*

LITHUANIAN FILM AND TV SILVER CRANE AWARDS –

The Best film, Best Actress (Jurga Jutaitė), Best Director (Kristina Buožytė)

Best Actor (Marius Jampolskis), Best Cinematography (Feliksas Abrukauskas)

DIRECTOR

KRISTINA BUOŽYTĖ

SCRIPT

KRISTINA BUOŽYTĖ,
BRUNO SAMPER

CINEMATOGRAPHER

FELIKSAS ABRUKAUSKAS

EDITOR

SUZANNE FENN

COMPOSERS

PETER VON POEHL

PRODUCTION DESIGNER

AUDRIUS DUMIKAS

COSTUME DESIGNER

DAIVA PETRULYTĖ

CAST

MARIUS JAMPOLSKIS,
JURGA JUTAITĖ,
MARTINA JABLONSKYTĖ,
RUDOLFAS JANSONAS,
DARIUS MEŠKAUSKAS,
VYTAUTAS KANIUŠONIS,
ŠARŪNAS BARTAS

PRODUCER

IEVA NORVILIENĖ

PRODUCTION

„TEMORA“ / LITHUANIA,
“ACAJOU FILMS“ / FRANCE

MIKKO KUPARINEN



Finnish filmmaker Mikko Kuparinen (b.1979) made his directorial debut in 2005 with a short film, *Homevideo*, and followed that with two other shorts, *Truth or Dare* (2008) and *Sirocco* (2012) which won the H.C. Andersen Award, the Grand Prix at the Odense Film Festival, in Denmark. His first feature-length films, *The Unknown Soldier* (2009), an adaptation of a play, and *Mobile Horror* (2010), were directed for television. He made his theatrical

feature debut in 2012 with the romantic comedy, *Body Fat Index Of Love* (2012).

2 Nights Till Morning is his first film in English, starring Cannes best actress winner Marie-Josée Croze. Kuparinen proves that cinema doesn't need a classical Hollywood narrative or intensely complicated plot line to strike a chord with the viewer. The film is one of the many foreign productions shot in Vilnius due to the tax incentives scheme launched in 2014.

FILMOGRAPHY

HOMEVIDEO • 2005 • *short feature*; **TRUTH OR DARE** • 2008 • *short feature*; **THE UNKNOWN SOLDIER** • 2009 • *TV-movie*; **MOBILE HORROR** • 2010 • *TV-movie*; **SIROCCO** • 2012 • *short feature*; **BODY FAT INDEX OF LOVE** • 2012 • *feature*; **2 NIGHTS TILL MORNING** • 2015 • *feature*

2 NIGHTS TILL MORNING 2 NAKTYS IKI RYTO

2015 • 88 MIN.



A French architect, Caroline in Vilnius, Lithuania on business, has to spend an extra night in the city due to a delayed work meeting. At the bar of her hotel she meets Jaakko, a Finnish DJ who is in Vilnius for a gig. Caroline lets him understand that she doesn't speak English, and Jaakko doesn't speak French. Although they lack a common language, they find themselves enjoying each other's company. A pleasant evening ends up with them spending a night together in Jaakko's hotel room. But in the morning everything changes when Caroline reveals that she can speak English after all. Jaakko is a little confused, but plays it cool. Caroline in turn is feeling a bit ashamed and relieved to be leaving the city. Her return home doesn't proceed as planned, however, as there are no flights out of Vilnius due to an ash cloud from a volcanic eruption. Caroline meets Jaakko again and he suggests that they make the best of it and get to know each other better -- find out what they both are really like. How often does one run into a one-night stand in a foreign country again? Caroline decides to play along. What then follows is 24 hours that could change their lives, but do they dare to seize the opportunity?

AWARDS

MONTREAL WORLD FILM FESTIVAL – *Best Director Award*

VALLADOLID INTERNATIONAL FILM FESTIVAL – *Best Film Award*

DIRECTOR

MIKKO KUPARINEN

SCRIPT

MIKKO KUPARINEN

CINEMATOGRAPHER

TUOMO VIRTANEN

EDITOR

ANTONY BENTLEY

SOUND DESIGNER

JONAS MAKSVYTIS

PRODUCTION DESIGNER

JURGA GERDVILAITĖ

CAST

MARIE-JOSÉE CROZE,

ARLY JOVER,

MIKKO NOUSIAINEN,

ANDRIUS ŽIURAUŠKAS,

ARLY JOVER,

EEDIT PATRAKKA,

JONAS BRAŠKYS,

JUOZAS GAIŽAUSKAS

PRODUCER

KĘSTUTIS DRAZDAUSKAS,

MARKO ANTILA,

MIKKO TENHUNEN

PRODUCTION

„ARTBOX“ / LITHUANIA,

„MJOLK MOVIES“ /

FINLAND

JONAS MEKAS'S DIARY FILMS

At the age of 92, Jonas Mekas (b. 1922) is one of the oldest active filmmakers in the world and remains an avid practitioner of the diary film genre, which he famously pioneered in the second half of the 20th century.

Mekas's films have been screened extensively at some of the world's biggest film festivals and contemporary art venues, and he is often considered to have played a crucial role in the emergence and formation of the New American Cinema of the 1960s, significantly influencing the global scene of avant-garde filmmaking of the following years.

Born in a small agricultural town in Lithuania as the fifth child in the family (with the sixth soon to follow), Mekas left his homeland with his younger brother Adolfas in 1944, when they were in danger of getting arrested for their participation in the anti-Nazi resistance movement. Without ever reaching their destination, the two spent the next few years moving from one displaced persons camp in Germany to another, until landing in the USA in 1949.

Two weeks after his arrival in New York, Jonas bought a Bolex camera and started recording bits of his day-to-day life. In the beginning, it was merely a way of getting acquainted with the filming process and keeping the necessary skills in shape, without any intention of incorporating the collected footage in a proper film project. Little did he know that documenting the everyday on film would become his life-long obsession. Despite being critical of the avant-garde film scene at first, Mekas had become one of its prominent figures by the mid-1960s. His leadership skills and organisational abilities

paved the way for the establishment of an entire underground film industry, fully independent from Hollywood's network of film studios, cinema chains, and distribution companies.

In 1954, Jonas and his brother started the seminal magazine, *Film Culture*, which would go on to become the agora of avant-garde filmmakers and their supporters. In 1962, Mekas and twenty of his colleagues organised the Film-Makers' Cooperative, aimed at the distribution of avant-garde films.

From 1964 to 1967, he presented a series of New American Cinema festivals and expositions, which toured the USA, Europe, and South America. In 1970, he founded Anthology Film Archives, a unique centre for the preservation, study and screening of independent, avant-garde and experimental films.

The year 1961 saw the release of Mekas's own feature debut, *Guns of the Trees*, which not only had a plot and a cast, but also included spoken interludes by the legendary Beat poet Allen Ginsberg. In 1964 *The Brig*, a filmed version of The Living Theatre's performance of a play of the same name, came out. The film was awarded the Grand Prize in the documentary section of the Venice Film Festival.

Mekas made his first major diary film, the three-hour-long *Walden: Diaries, Notes & Sketches*, in 1969, after a fire in his flat nearly destroyed two decades of collected footage. Since then, he has focused almost exclusively on this type of filmmaking.

His next diary film was the sentimental *Reminiscences of a Journey to Lithuania* (1971–1972), which depicted his and Adolfas's reunion

with their family after 27 years of separation. In 2006, the film was added to the National Film Registry of the Library of Congress in recognition of its cultural, aesthetic and historical significance.

Some of Mekas's other notable diary films include *Lost, Lost, Lost* (1976), *He Stands in a Desert* (1985), *Counting the Seconds of His Life* (1985), *Scenes from the Life of Andy Warhol* (1990), *Zefiro Torna* or *Scenes from the Life of George Maciunas* (1992), and *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (2000).

Many of Mekas's works, although centred on a particular topic, group of people, or series of events, manifest a diversity of material, ranging temporally from the filmmaker's first days in the USA to the moment of the film's editing. Yet the main focus is almost invariably on the close-knit circle of his family, friends, and fellow artists or filmmakers.

The earlier films normally contain soundless footage, set to the accompaniment of either separately recorded, desynchronised sound or selected musical pieces, as well as Mekas's voice-over commentary. The newer films, more often than not, feature synchronised sound, giving way to voice-over here and there. Mekas also consistently uses stylised written intertitles to both distinguish between separate sequences of the film and provide relevant information about their respective subjects.

Persisting throughout Mekas's filmography, the voice-over is usually self-reflexive, with the filmmaker contemplating the very activity of making a film about the people he cares about and the times that have irrevocably passed. In this

context, filmmaking appears as a way of escaping the confines of time and preserving the past. Such an approach to cinema culminated in 2007, when Mekas would post a film each day on his website as part of "The 365 Day Project".

After Lithuania regained independence in 1990, Mekas embraced the new opportunities to take part in the cultural life of his country. In the 1990s and 2000s, he helped popularise in Lithuania the heritage of fellow Lithuanian-born American artist and founder of the Fluxus movement, George Maciunas. In 2007, the Jonas Mekas Visual Arts Center opened in Vilnius.

Mekas was also partly involved in the activities of the Ministry of Fluxus, a one-year-long art project established in Vilnius in April 2010. In addition, he has had several books of poetry and essays, his dream journal from the 1970s, and a book about George Maciunas, Yoko Ono and John Lennon published in Lithuania.

Mekas's recent films include the five-hour-long *Lithuania and the Collapse of the USSR* (2008), which is composed of American television newscasts of the 1989–1991 events, shot off Mekas's home television, and the more traditional diary pieces *Sleepless Nights Stories* (2011, premiering at the Berlin International Film Festival) and *Outtakes from the Life of a Happy Man* (2012). The latter two show Mekas as an aging artist, for whom filmmaking is perhaps the best means of reconciling with the passing away of his loved ones.

By Maksim Ivanov

JONAS MEKAS



Lithuanian-American filmmaker, poet and artist, Jonas Mekas (b. 1922), has often been called 'the godfather of American avant-garde cinema'. He was only 17 when, in 1940, Soviet tanks rumbled into Lithuania. After one year, when the German army moved into Lithuania, Mekas joined the resistance, helping to publish a regular, clandestinely distributed news bulletin culled from BBC radio broadcasts. In 1949, Mekas and his

brother Aldolfas emigrated to America where their lives changed dramatically once more. In 1954, they created Film Culture magazine, which analysed cinema in all its forms, but concentrated mainly on avant-garde cinema. Simultaneously, Mekas started writing the film column Movie Journal for the Village Voice. Then, in 1962, he co-founded The Film-Makers' Cooperative and, in 1964, he began showing independent films on a regular basis at The Film-Makers' Cinematheque – both of which became the foundation for what would become the Anthology Film Archives, dedicated to preserving and showing experimental films. Developing his diaristic film style in the 1960s, Mekas has become best known for his 'film diaries', in which he recorded, with great sensitivity, his day-to-day activities, as well as those of his peers, from the film and arts community in New York.

FILMOGRAPHY

GUNS OF THE TREES • 1962; THE BRIG • 1964; WALDEN • 1969; REMINISCENCES OF A JOURNEY TO LITHUANIA • 1972; LOST LOST LOST • 1976; PARADISE NOT YET LOST • 1980; HE STANDS IN A DESERT COUNTING THE SECONDS OF HIS LIFE • 1986; SCENES FROM THE LIFE OF ANDY WARHOL • 1990; ZEFIRO TORNA OR SCENES FROM THE LIFE OF GEORGE MACIUNAS • 1992; HAPPY BIRTHDAY TO JOHN • 1996; AS I WAS MOVING AHEAD OCCASIONALLY I SAW BRIEF GLIMPSES OF BEAUTY • 2000; LITHUANIA AND THE COLLAPSE OF THE USSR • 2008; SLEEPLESS NIGHTS STORIES • 2011

THE BRIG

1964 • 65 MIN.



The Brig is an ultra-realistic depiction of life in a Marine Corps brig (or jail) at a camp in Japan in 1957. Marine prisoners are awakened and put on work detail through the course of a single day, where they are submitted to extremely harsh and shocking, physical and mental degradation and abuse. Mekas never explains whether he shot the film on a U.S. Navy ship or not. On one hand, the events and the way they are improvised make everything seem real; the lighting and the brig itself are particularly realistic, and Mekas' camera that seems to react to those circumstances magnifies that effect. On the other hand, it seems impossible that he would have been allowed to film such brutality. Moreover, the people do not seem to notice that there is a camera in the room, which is impossible under the circumstances. It is only at the very end, in the credits, that it is explained the film was written by a former U.S. Marine, Kenneth H. Brown, and acted by performers from the Living Theater. Non-stop camera movement, scrambled dialogue and harsh acting all give an effect that seems to strangle the audience.

AWARDS

VENICE FILM FESTIVAL – *Grand Prize*

DIRECTOR

JONAS MEKAS

SCREENPLAY

KENNETH H. BROWN

CINEMATOGRAPHY

JONAS MEKAS

EDITING

ADOLFAS MEKAS

CAST

WARREN FINNERTY,
JIM ANDERSON,
HENRY HOWARD,
TOM LILLARD

PRODUCER

DAVID C. STONE

MANTAS KVEDARAVIČIUS



Mantas Kvedaravičius (b. 1976) holds a Master's Degree in cultural anthropology from the University of Oxford and is currently completing his PhD dissertation and a book manuscript on the affects of pain at the University of Cambridge. Kvedaravicius has taught university courses on religion, law, and political theory in New York, and since 2006 he has been conducting research on torture and disappearances in the North Caucasus. *Barzakh* is

his debut film, broadcasted at the 2011 Berlinale, in the Panorama section. The movie has been widely discussed in international media and praised for giving a voice to the many disappeared and their families in the former Soviet republic of Chechnya. In the spring of 2015 Kvedaravičius came to Odesa to work on the Stasis documentary project and decided to shoot a few scenes in a Greek village in eastern Ukraine, near Mariupol. On arriving in Mariupol, the director realized, in his own words, that it was the most cinematic city, where one just had to make films. So appeared his second documentary film *Mariupolis* – a portrait of eastern Ukraine. Everyday life develops a poetry of its own, which occasionally can seem absurd.

FILMOGRAPHY

BARZAKH • 2011 • *documentary*; **MARIUPOLIS** • 2016 • *documentary*

BARZAKH

2011 • 59 MIN.



Mantas Kvedaravičius, who spent three years shooting in Chechnya, focuses on the missing person case of Hamdan Mastaev. His family, who have been trying to locate him on their own, are at their wits' end. The chilling recollections of another abductee, Alaudi Sadykov, along with shots of the spot where he was brutally tortured (and miraculously survived), expose viewers to the fate of most kidnapping victims. The bleak atmosphere of this documentary is reflected in the title which, oughly translated, means helplessness.

As daily life goes on, those in search are drawn into a world where encounters with diviners and legal advisors, with the torturers and the tortured, with secret prisons and mythical lakes all become commonplace. When the disappeared do return in dreams, they are said to come from Barzakh – a land between the living and the dead.

AWARDS

BERLIN FILM FESTIVAL – *Amnesty International Award*

BERLIN FILM FESTIVAL – *Ecumenical Jury Award DOP Oak Award*

VILNIUS INTERNATIONAL DOCUMENTARY FILM FESTIVAL – *Best Film Award*

VILNIUS INTERNATIONAL FILM FESTIVAL – *Best Debut*

TALLINN BLACK NIGHTS FILM FESTIVAL – *Best Film in Baltic Competition Award*

TALLINN BLACK NIGHTS FILM FESTIVAL – *Fipresci Jury Award*

FINISH MINISTRY OF EDUCATION AND CULTURE – *Cinema Quality Award*

BELGRADE INTERNATIONAL DOCUMENTARY FILM FESTIVAL – *Best Film Award*

BEST LITHUANIAN DOCUMENTARY FILM, SILVER CRANE

LJUBLJANA DOCUMENTARY FILM FESTIVAL – *Best Film Award*

DIRECTOR

MANTAS KVEDARAVIČIUS

SCREENPLAY

MANTAS KVEDARAVIČIUS

CINEMATOGRAPHY

MANTAS KVEDARAVIČIUS

MUSIC

JONAS MAKSVYTIS,
TERO MALMBERG

EDITING

MANTAS KVEDARAVIČIUS

PRODUCERS

AKI KAURISMÄKI,
MANTAS KVEDARAVIČIUS

PRODUCTION

SPUTNIK OY / FINALAND,
EXTIMACY FILMS /
LITHUANIA.
WITH YLE TV2
DOCUMENTARIES.

LINA LUŽYTĖ



Lina Lužytė (b.1985) graduated from the Lithuanian Academy of Music and Theatre with a MA in Film Directing. She has numerous writing and directing credits in advertising and film, and has worked as a First Assistant Director, as well as a Casting Director, on a variety of projects in both Lithuania and abroad. In 2009 she wrote and directed a short film, *Jau puiku, tik dar šiek tiek (It Would be Splendid, Yet)* that has been selected for 20 international festivals and won such prizes as the International Baltic Competition Grand Prix from the short

FILMOGRAPHY

TOGETHER FOREVER • 2016 • *feature*; **IGRUSHKI** • 2012 • *documentary*;
IT WOULD BE SPLENDID, YET • 2009 • *short feature*

film festival, 2ANNAS (2011, Latvia), Grand Prix at The Monaco Charity Film Festival (2010) and Best Foreign Film at Landau International Short Film Festival, La.Meko (2009, Germany). The film is in the style of a tragic-comedy about Lithuania, where they had just regained their independence, and a factory worker called Danguolė, an unofficial ambassador, gets the chance to be photographed for the cover of an American magazine. The details and behaviour of the background characters during this event provide sharp insights into the period of that time, which had only just passed, and their continuation into the present day.

Lužytė's documentary, *Igrushki* (2012), was filmed in the town of Zhlobina and explores human rights violations in Belarus. In 2016, Lužytė's first feature film, *Amžinai kartu* ("Together Forever") will be released, which is a Lithuanian/Romanian co-production.



IGRUSHKI

2012 • 58 MIN.



DIRECTOR

LINA LUŽYTĖ

SCREENPLAY

LINA LUŽYTĖ

CINEMATOGRAPHY

AUDRIUS ZELENIS,
VILIUS MAČIULSKIS

EDITING

LINA LUŽYTĖ,
KATHARINA SCHMIDT

PRODUCER

DAGNĖ VILDŽIŪNAITĖ

PRODUCTION

JUST A MOMENT /
LITHUANIA

Filmed in Belarus, in the town of Zhlobin, 21 years after the collapse of the Soviet Union. Most of the locals survive solely by making and selling soft toys. Their only customers are the people who pass through on the train. However, approaching a train with a soft toy in one's hand is illegal. This film tells the stories of the ordinary people who live in Zhlobin – how they make toys, sell them, talk amongst themselves, drink, make more toys, sing, fight, and make toys again.

According to Lina Lužytė, 'It's not a film about the people of Belarus. It's a film about Lithuanians, Germans, Australians and everyone else, because we all live in political "regimes", in systems governed by certain rules.'

AWARDS

IGRUSHKI WAS SELECTED FOR 16 INTERNATIONAL FESTIVALS AND WON the Best Documentary Film Award AT THE INTERNATIONAL DOCUMENTARY FILM FESTIVAL, CINEDOC TBILISI.

GIEDRĖ ŽICKYTĖ



Giedrė Žickytė (b. 1980) graduated from the journalism programme at Vilnius University, completed a post-graduate course in TV and film directing at the Lithuanian Academy of Music and Theatre, and acquired a master's degree in photography and media arts at Vilnius Academy of Arts. She made her debut with the short feature film *Vaidmuo* (*The Role*, 2008), which starred the famous Lithuanian actor and singer Andrius Mamontovas. Žickytė has been producing documentaries since

2006. Rebellious and equally talented artists who lived and worked in the Soviet period are frequent protagonists in her films. A series of her portrait documentaries — *Baras* (2009), *Kaip mes žaidėme revoliuciją* (*How We Played Revolution*, 2011) and *Meistras ir Tatjana* (*The Master and Tatyana*, 2014) — delve into the unofficial world of the culture of Soviet Lithuania and the world of complex human feelings, aspirations, and internal experiences. In fact, I never thought that this could be a trilogy. “The protagonists in my films are not an ordinary musician, photographer, and independent filmmaker in Soviet times. They are prominent, distinctive figures of the time and by exploring them I can access the world that surrounded them, the reality in which they lived, and get insight into topics that excite me” - says Žickytė.

FILMOGRAPHY

THE ROLE • 2004 • *short documentary*; **EUROPE** • 2006 • *co-directed Rudolfas Levulis, short documentary*; **BARAS** • 2009 • *TV documentary*; **AFTER SUN AND GOATS** • 2010 • *documentary*; **HOW WE PLAYED REVOLUTION** • 2011 • *documentary*; **THE MASTER AND TATYANA** • 2014 • *documentary*

THE MASTER AND TATYANA MEISTRAS IR TATJANA

2014 • 85 MIN.



DIRECTOR
GIEDRĖ ŽICKYTĖ

SCREENPLAY
GIEDRĖ ŽICKYTĖ

CINEMATOGRAPHY
AUDRIUS KEMEŽYS

EDITING
DANIELIUS
KOKANAUSKIS,
GIEDRĖ ŽICKYTĖ

Some called him a madman, while others called him a genius. He was the first to go beyond the closed Lithuanian tradition of photography and go with his camera to document the spontaneous reality of the Soviet Union. He worked a lot and drank a lot. He lived in Vilnius with his beautiful wife Tatyana. They were one of the most spirited and vibrant couples of the 1960s. Their home, always full of people, wine, conversations that went on long into the night, guests from the farthestmost places of the Soviet Union. *The Master and Tatyana* is a story about a rebellious artist, passionate love and a beautiful life with a tragic ending.

AWARDS

LITHUANIAN FILM AND TV SILVER CRANE AWARDS –

*The Best documentary film, Best cinematography (Audrius Kemežys),
Best editing (Danielius Kokanauskis), Best director for the documentary (Giedrė Žickytė)*

VIRGINIJA VAREIKYTĖ



Virginija Vareikytė (b.1986) pursued her degree in audiovisual direction from the Lithuanian Theatre and Music Academy. Afterwards she started working as director of cultural and historical TV documentaries, some of which were successfully presented in international film festivals. Her first feature length documentary *Veidas už balso* -

Virgilijus Kęstutis Noreika (The Face Behind the Voice, 2012), a biographical journey in the life of a famous Lithuanian opera singer Virgilijus Noreika was theatrically released in Lithuania and shown on Lithuanian national television. *Aš už tave pakalbėsiu (When we talk about KGB, 2016)*, which was screened at the Helsinki Documentary Film Festival DocPoint festival, is her second feature documentary, co-directed with Italian director Maximilien Dejoie, who presented his film *The Gerber Syndrome* at the International Film Festival "Kino pavasaris" in 2013. He was the one who conceived the idea of the new film. The emotional shock experienced at the KGB museum in Vilnius evoked a desire to tell the entire Europe about the brutal atrocities committed by the Soviet regime.

FILMOGRAPHY

FRAGILE AND CRUMBLING WORLD • 2008 • short documentary; **BEARD SUITS YOU** • 2009 • short feature; **TISHKEVICZ. FAMILY PORTRAIT** • 2009 • short documentary; **LONGING FOR HEAVEN** • 2010 • short documentary; **THE FACE BEHIND THE VOICE** • 2012 • feature documentary; **WHEN WE TALK ABOUT KGB** • 2016 • feature documentary

MAXIMILIEN DEJOIE

Maximilien Dejoie (b. 1987) started making short films at the age of 13. Since then he has written and directed several successful short films presented at international film festivals. In 2011 he directed his feature film debut, *The Gerber Syndrome*, a mockumentary that opened the Sci-Fi London and

was selected in over 12 international film festivals. The film was later distributed in Italy and other 45 countries. *When We Talk About KGB*, co-directed with Virginija Vareikytė, is his first feature documentary.

FILMOGRAPHY

RESISTANZ • 2007 • short feature; **GONE GOLFING** • 2008 • short feature; **THE GERBER SYNDROME** • 2011 • short feature; **WHEN WE TALK ABOUT KGB** • 2016 • feature documentary

WHEN WE TALK ABOUT KGB AŠ UŽ TAVE PAKALBĖSIU

2015 • 70 MIN.



A young freedom fighter and a KGB officer both grew up in the Soviet era, and yet made life changing decisions. Today they are contemplating their past. A dissident's wife, after many years waiting for her husband to return from a psychiatric prison, tries to fill the abyss of his memory by helping him to tell their story. A writer in the underground press, after being sentenced to seven years of Siberian exile, decides to meet his former interrogator for a cup of coffee. A collector of antiques was arrested in a hotel in Vilnius and kept in isolation for nine months. Thirty years later he comes back to the same hotel to look for answers.

"When We Talk About KGB" consists of heart breaking stories, shadowed by grief of Soviet crimes and euphoria over the victory of Lithuanian freedom.

DIRECTOR

MAXIMILIEN DEJOIE,
VIRGINIJA VAREIKYTĖ

CINEMATOGRAPHER

FEDERICO TORRES

EDITING

MAXIMILIEN DEJOIE,
VIRGINIJA VAREIKYTĖ

COMPOSER

ENRICO ASCOLI

PRODUCER

DAGNĖ VILDŽIŪNAITĖ,
CLAUDIO BRONZO &
LORENZO LOTTI

PRODUCTION

JUST A MOMENT /
LITHUANIA,
INDASTRIA FILM / ITALY

ALMANTAS GRIKEVIČIUS

1935–2011



Almantas Grikevičius graduated from the All-Union State Institute of Cinematography (VGIK) in 1965 and worked at Lithuanian Film Studio from 1959 to 1992. He started his career as a film director with documentaries such as *Saulės pasakos* (*Tales of the Sun*, 1964), *Trys taktai* (*Three Bars*, 1966), and *Laikas eina per miestą* (*Time Passes Through the City*,

1966), which gained him recognition. Film was immediately noticed by critics and the distinctive language of the film marked the coming of a talented filmmaker, which was able to express complicated reflections on history only through visual associations. His first fictional feature film was *Jausmai* (*Feelings*, 1968), which he co-directed with Algirdas Dausa. Some of his films, including *Sadūto Tūto*, were banned, and others were screened for international audiences. In 1981, Grikevičius film *Faktas* (*Fact*), a reconstruction of a notorious Nazi massacre during World War II, became the first Lithuanian film to be screened in the Cannes International Film Festival's Competition Programme. Yelena Solovej received an award for Best Supporting Female Actress.

FILMOGRAPHY

TALES OF THE SUN • 1964 • documentary; **TIME PASSES THROUGH THE CITY** • 1966 • documentary; **FEELINGS** • 1968 • co-directed with Algirdas Dausa • feature; **AVE, VITA** • 1969 • feature; **SADUTO TUTO** • 1974 • feature; **THE TIME OF EMPTYING FARMSTEADS** • 1976 • feature • I-II series; **FACT** • 1981 • feature; **FOOTPRINTS OF A WEREWOLF** • 1986 • feature; **NOTES IN THE MARGINS OF A LIFE STYLE** • 2002 • documentary; **AN ATTEMPT TO FIND OUT** • 2003 • documentary

ALGIRDAS DAUSA

Algirdas Dausa (b.1940) graduated from All-Union State Institute of Cinematography in Moscow in 1965. He directed documentaries on Lithuanian remarkable artists, as Mikalojus Konstantinas Čiurlionis or theatre director Juozas Miltinis as

well as feature films, including *Jausmai* (*Feelings*, 1968, co-directed with Almantas Grikevičius) or first Lithuanian melodrama *Markizas ir piemenaitė* (*Marquis and Shepherdess*, 1978)

FILMOGRAPHY

THE NIGHT BEFORE THE OPENING OF EXHIBITION • 1964 • documentary • co-directed with Algirdas Tumas; **FIVE MEETINGS ON THE FREEWAY** • 1965 • documentary; **MIKALOJUS KONSTANTINAS ČIURLIONIS: THOUGHTS, PICTURES, MUSIC** • 1965 • documentary; **THERE, BEHIND THE DOOR** • 1966 • documentary; **FEELINGS** • 1968 • co-directed with Almantas Grikevičius • feature; **THAT DAMNED OBEDIENCE** • 1970 • feature; **WHERE THE FAIRY TALES GO** • 1973 • feature; **A BOY FROM THE WORK STREET** • 1977 • feature; **MARQUIS AND SHEPHERDESS** • 1978 • feature; **VILNIUS** • 1981 • documentary; **SPRING IS COMING** • 1983 • documentary; **WE ARE BORN LITHUANIANS** • 1990 • documentary; **I CAME AS A MESSIAH** • 1993 • documentary

FEELINGS JAUSMAI

1968 • 90 MIN.



Jausmai (Feelings) by directors Almantas Grikevičius and Algirdas Dausa, from the background of historical upheaval, raises to the foreground the inner feelings of the characters. It is an intense psychological drama, starring two of Lithuania's greatest actors Regimantas Adomaitis and Juozas Budraitis as fishermen-twins Kasparas and Andrius, entangled in a tragic love story.

Film, based on a story by Latvian novelist Ejonas Lyvas, focuses on the resolve of a human being and the whole Lithuanian nation in the face of cataclysmic events to find the time and room for simple emotions. Film depicts a chaotic period through the relationship of the two brothers, one dedicated to his family and conscience; the other dedicated to a political ideal. These divided brothers can be read as a representation of a country torn in two, of a history rudely divided. Lithuania has a history of occupation and the struggle to survive is as much personal as it is cultural. A minimal number of copies were printed in the Soviet Union, because this was the first Lithuanian film to treat post war events and its heroes sympathetically. The film's rich atmosphere and multifaceted expressiveness was probably what drove its recognition as the best Lithuanian film as determined by film critics on the occasion of a century of cinema in 1995.

DIRECTORS

ALMANTAS GRIKEVIČIUS,
ALGIRDAS DAUSA

SCRIPT

VYTAUTAS ŽALAKEVIČIUS

CINEMATOGRAPHER

JONAS TOMAŠEVIČIUS

EDITOR

IZABELĖ PINAITYTĖ

COMPOSER

VYTAUTAS BARKAUSKAS

PRODUCTION DESIGNER

JERONIMAS ČIUPLYŠ,
VYTAUTAS ŽILIUS

COSTUME DESIGNER

NIJOLĖ KLIŠIŪTĖ

CAST

REGIMANTAS
ADOMAITIS,
JUOZAS BUDRAITIS,
REGINA PALIUKAITYTĖ,
BRONIUS BABKAUSKAS,
EUGENIJA BAJORYTĖ,
LAIMONAS NOREIKA,
ALGIMANTAS MASIULIS,
GEDIMINAS KARKA,
VYTAUTAS PAUKŠTĖ

PRODUCTION

LITHUANIAN FILM
STUDIO

ARŪNAS ŽEBRIŪNAS

1930–2013



Arūnas Žebriūnas started his career in filmmaking in 1947 as an assistant to the art director. In 1955 he became the art director at the Lithuanian Film Studio. In 1960, he debuted as a film director turning the novel *Paskutinis šūvis* (*The Last Shot*) into the film *Gyvieji didvyriai* (*The Living Heroes*). It was the first series of Lithuanian shorts which attained an international recognition at the 12th Karlovy Vary Festival in 1960. After training under the well-known Russian film director Michail

Romm in Moscow Žebriūnas created one of his most remarkable films *Paskutinė atostogų diena* (*The Last Day of the Holidays*, 1964) awarded the All-Union prizes, the Silver Sails Prize at the Locarno Festival, and the Grand Prize at the Juvenile Film Festival in Cannes. Many of Žebriūnas' films coloured with lyricism and slight humour aim to reveal the inner world of children and adolescents. After turning to adult themes, Žebriūnas created very plastic, coloured and somewhat decorative films on human passions and exhausting forces. In 2010, Žebriūnas received the Golden Crane prize for life-time achievements. In 2011, he was awarded the National Culture and Art Prize "for the work that paved the way for Lithuanian poetic cinematography, which had always used its unique language to herald the highest humanist values".

FILMOGRAPHY

THE NOVEL THE LAST SHOT IN THE FILM THE LIVING HEROES • 1960 • *feature*; **CANNONADE?** • 1960 • *feature*; **THE LAST DAY OF THE HOLIDAYS** • 1964 • *feature*; **THE LITTLE PRINCE** • 1966 • *feature*; **THE BEAUTY** • 1969 • *feature*; **THE NIGHTBIRD** • 1973 • *feature*; **THE DEVIL'S BRIDE** • 1974 • *musical*; **THE ADVENTURES OF KALLE BLUMKVIST** • 1976 • *TV film*; **NUT BREAD** • 1977 • *feature*; **A JOURNEY TO THE PARADISE** • 1980 • *feature*; **RICH MAN, POOR MAN** • 1982 • *TV series*; **CHAMELEON GAMES** • 1986 • *feature*; **FULL MOON** • 1988 • *feature*

THE BEAUTY GRAŽUOLĖ

1969 • 63 MIN.



“She is pretty as a fairy-tale princess. She is beautiful as the Sun. She dances like a snowflake.” These poetic descriptions open the film *The Beauty* by Žebriūnas. Neighbourhood children play a game: one of the children dances in the centre of the circle and the others shower him or her with compliments. A little girl, Inga, who lives with her single mother, is friendly and honest and usually collects a lot of compliments and is therefore called a beauty. Everything changes when a new boy moves into the neighbourhood. Being rude, he does not fit in and soon earns himself the nickname Mute. He does not like Inga’s freckles and calls her ugly. Mute’s words hurt Inga deeply and she sets out to look for attraction. Young actress Inga Mickytė takes us through meditations on loneliness, love, and the true nature of beauty. Through the eyes of Inga director Žebriūnas examines complex of the human issues with the moving simplicity.

AWARDS

4TH FESTIVAL OF SOVIET FILMS IN MINSK –

Best Cinematographer Algimantas Mockus and special award for actress Inga Mickytė

DIRECTOR

ARŪNAS ŽEBRIŪNAS

SCRIPT

JURIJUS JAKOVLEVAS

CINEMATOGRAPHER

ALGIMANTAS MOCKUS

EDITOR

LILIJA ZIVIENĖ

COMPOSER

VIAČESLAV GANELIN

PRODUCTION DESIGNER

ALGIRDAS NIČIUS

COSTUME DESIGNER

VIKTORIJA BIMBAITĖ

CAST

INGA MICKYTĖ,

LILIJA ŽADEIKYTĖ,

ARVIDAS SAMUKAS,

TAURAS RAGALEVIČIUS

PRODUCTION

LITHUANIAN FILM

STUDIO

LITHUANIAN FACTS AND FIGURES

The Lithuanian film industry experienced a series of positive changes over the past 5 years. Revenues from ticket sales have been rising steadily; they reached over €10 million in 2011 and climbed to over €15 million in 2015, about 50 % growth in 5 years. The biggest changes can be observed in the popularity of domestic films.

The top 10 highest grossing films in Lithuanian cinemas last year included three Lithuanian productions. The number of tickets sold to *Inexperienced* by Julius Paulikas, *Saulius and Paulius Robbed Them All* by Simonas Aškėlavičius and Ričardas Marcinkus; *Devils caught the priest's benefits* by Alvydas Šlepikas, reached over half a million viewers and earned over €1 614 436.

The greatest contribution was made by Emilis Vėlyvis' *Redirected*, which drew over 322,000 viewers

to film theaters and became the most popular film of all time in Lithuania.

A total of 290 films were screened in Lithuanian cinemas last year and the overall admissions reached 3 330 451. The Gross Box Office in grew by 7% – from € 14 373 356 to € 15 391 806. A total of 10 Lithuanian films premiered in 2015. They were seen by 456 273 viewers in cinemas and grossed € 2 091 570.

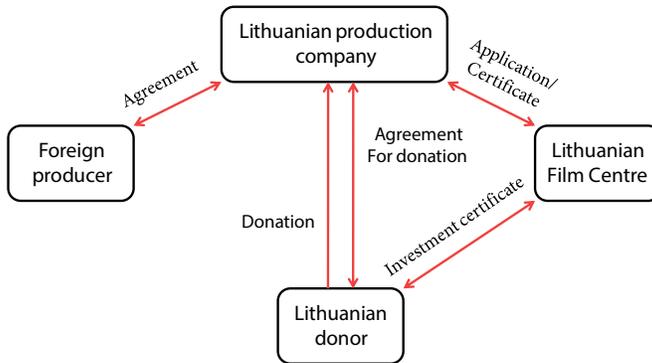
American films still enjoy the highest popularity among Lithuanian viewers. The market share of production from the USA in Lithuania slightly increased from 62.45% in 2014 to 65.48% last year. The interest in European films is growing, as they make 18% of the market share, which is 4% more, comparing to 2014.

	2011	2012	2013	2014	2015
Average admissions per capita	0,93	1,01	1,1	1,11	1,13
Total number of admissions*	2968028	3020332	3256995	3234595	3330451
Average ticket price in Eur	3,62	3,87	4,04	4,44	4,62
Total number of cinemas	42	42	42	42	42
Total number of multiplexes	9	9	10	10	10
Total number of screens	95	95	95	95	95
Total number of digital screens	18	21	44	44	44
National films market share	10,39%	2,54%	16,49%	23,18%	13,81%
European films market share	17,14%	22,12%	13,22%	13,9%	17,8%
US films market share	72,39%	75,14%	69,27%	60,28%	65,48%
Total number of feature films produced	72,39%	75,14%	69,27%	60,28%	65,48%
Total number of films distributed	168	190	304	261	290

*Excluding festival admissions

TAX INCENTIVES IN LITHUANIA

Lithuania offers you up to 20% of Lithuanian production budget.



HOW DOES IT WORK?

The Incentives are available to feature films, TV films, documentaries and animated films.

The scheme involves a foreign production company, a Lithuanian production company, a local donor providing financial support to the film and the Lithuanian Film Centre that administers the Scheme. Foreign producer will need a local production company to be able to qualify for the Incentives. The scheme can be applied to a whole film or a part of it.

The production company saves 20% of the budget when filming in Lithuania and the local sponsor is motivated by the opportunity to reduce the local corporate income tax.

ELIGIBILITY

The film has to meet cultural content and production criteria

Film spend in Lithuania has to be at least EUR 43 000.

At least 80% of Lithuanian production costs have to be spent in Lithuania.

The aggregate maximum amount of the donation funds provided cannot exceed 20% of the production expenses of the film or its part.

For more information, visit www.lkc.lt/en

2015-2016 INTERNATIONAL PRODUCTIONS:

WAR AND PEACE (UK)

THE HERO (Russia)

THICKER THAN WATER (Sweden)

THE MIDWIFE (Finland, Lithuania)

THE EICHMANN SHOW (UK)

TWO NIGHTS TILL MORNING (Finland, Lithuania)

L'ADOPCIÓN (Spain, Lithuania)

2015 saw the highest number of foreign productions come to Lithuania since new tax incentives were announced to entice international productions and investment to the area.

LITHUANIANS AT TIFF 2016



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