

28 TFF

TORINO FILM FESTIVAL

Thursday, December the 2nd, 12:00, readers Club

Vitalij Kanevskij

With Vitalij Kanevskij, Varvara Krasil’Nikova and Dinara Dukarova.

featuring Giovanni Lapi, coordinator of the department of pedagogy of Ferrante Aporti Penal Institute for Minors and representative of the Center of Justice for Minors in Piedmont, Valle d’Aosta and Liguria and Patrizia Spadaro, president of the association Aporti Aperte.

Italy

Vitalij Kanevskij: In my opinion Italy is a Country characterized by a very strong energy. Italy has always been the base of every culture, certainly of the European and Russian ones. It would be wonderful to make film on a Country with a story like yours... However I'm afraid this can't be but a dream for me. I don't speak any language, I only speak my mother tongue, although I enjoy letting myself go on the sound of Italian, I really love this feeling.

Author Film and the “third element”

Vitalij Kanevskij: everything is important to film and art, everything must be planned to the detail; certainly improvisation is very important, still you must be very careful, know how to keep the situation under control. This is fundamental in author film, which implies an enormous energy outpouring, since it involves you totally; the more a movie looks simple, the more intense the physical effort was during the making. Author film, in my opinion, is where the audience can feel another presence, something beyond what's shown and lays on a purely perceptive level. In Freeze, Die, Come to Life! for example, this I call third element, is found in the scene in which the intellectual coming from Moscow eats flower mixed with mud, moreover in the final when the naked woman is running holding the broom. This image has a precise meaning in Russian culture and to me, I'm saying this for the first time in such a direct way, it's a metaphor on Russia manifesting the need to undress completely and go back to the people. Recording my voice off in that moment of the movie was an extremely delicate operation because it meant expressly declaring the union between what's inside and outside the movie, between the author and his work.

The emotional component of creation

Making film is a very serious job, you must always have in mind that whatever you do, there's an emotional implication between the subject creating and the subject inside the movie. For example if you get a commission for a movie and there's a precise plan you can't move around, it's like portraying a family still this doesn't mean it's not personal. Instead when you receive a commission in which you get to decide how to do it, what to underline, fiction or documentary become the same in in painting. The filmmaker's job is

somewhat like that of a portrait painter... Want to make good film? You must ask God who's the only one who can have you do it right.

Capitalism

Vitalij Kanevskij: I don't want to dig into political issues I never cared about. I'm not accusing one system neither defending the other... I'm just saying I grew up in a Socialist society which offered people some opportunity, especially to kids; now with Capitalism there's a price for everything, that's not a big deal until the system gives you the chance to earn up to such price, but if it doesn't, what's the point in all of it? It's not an accusation to Capitalism, it's just an observation.

Change

Dinara Dukarova: I began working in film with Vitalij Kanevskij when I was thirteen, right when sociopolitical and economical change was taking off in our Country . I went to school in the U.S.S.R. and I remember those years were filled with joy and pride; Then the turn of the Perestrojka and all it brought along, a series of changes that made you understand which way to go, what to do with your own life... In that period I don't remember light, no dawn after the dark of night... My mother told me the only chance I had, as for all the others in my generation, was to leave and go away from Russia. Now it's the opposite instead, I'd love to go back to my Country, be there more often, live this new phase of change... I'm amazed at the number of changes happened in such a short lapse of time and the vortex of emotions and psychological unrest that goes with it.

Nous les enfants du XX siècle

Varvara Krasil'Nikova: The idea for the movie came out long before the making, while we were working on Freeze, Die, Come to Life!. Finding Dinara was simple. We found her straight away. Her picture was in film archives and as soon as we saw her face, we knew she was the one. Instead finding Pavel was harder... We began looking around schools for a face credible enough for the Forties, he had to come from the suburbs and not be modeled by the School of Leningrad. Soon we realized that that wasn't the right direction, so we started looking among the kids on the streets... Just like Pavel Nazarov, who than became the protagonist of the movie, who came to the casting that day with all his gang; we chose him for the movie, this is how our adventure began. For a while he staid at our place, from time to time he'd disappear and the police would bring him back, thus we got to know, close up, the real life of these kids whom we've dedicated the documentary to... Finally we've reached this very sad conclusion: to who doesn't have a solid family background jail appears like a given, the documentary also had the goal of showing this reality.

Giovanni Lapi: as Stefano Francia, curator of the retrospective on Vitalij Kanevskij, suggested this afternoon, there will be the meeting between the director and the kids imprisoned in the Penal Institution for Minors Ferrante Aporti. It's the first time TFF suggests a collaboration of this kind and it appears like a great opportunity for our kids. Therefore we organized the projection of A Quiet Life in order to prepare today's meeting in which the kids can ask questions and dialogue with the director.

Patrizia Spadaro: The Aporti Aperte association, always together with the Penal Institution for minors Ferrante Aporti and the Center of Justice for Minors of Piedmont, Valle d'Aosta and Liguria, promotes another film project too: the kids followed by the Service of Justice for Minors will be involved in the making of a short, produced thanks to the contribution of Film Commission Torino Piemonte and the collaboration with Fargo Film. Director of the short will be Davide Tosco; the basic idea is the question the

operators of the penal department (volunteer to Judge) ask themselves regarding the consequences of their actions on the victims.