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PARAGRAFF

ASTRA FILM
Festival

15-21 OCTOBER 2012

editorial

ASTRA FILM FESTIVAL 2012

Events agenda

What's new at the twelfth edition of the Astra Documentary Film Festival?



The Astra Documentary Film Festival is by now a familiar highlight on Sibiu's autumn calendar. Both here and, in fact, in most European and world documentary cinematography circles, much to the credit of those directly involved year by year in the organization of this ample event and those attending it – directors and public alike. The town swarms with filmmakers, directors and, most of all, tens of thousands of documentary lovers who will be spending, in the screening halls, a week filled to the brim with world facts, captured by the films featured in this year's edition, the twelfth in Astra Film Festival's history, one spanning over nearly two decades.

Until next year's anniversary edition, when the Astra Film Festival will celebrate 20 years of existence, these are the events prepared for this week of Romanian and world documentary regale.

This year was another one with a long yet rewarding selection process, the 80 films that made it to the final set coming from a total of over 1000 documentary films sent in for the jury's

consideration. The competition categories these films fall in are the traditional International, Romania, Student and the younger Eco CinematogrAFF, last year's debutant.

The hors concours films too have been split into several special categories. "Made in Romania" has 10 films about Romanian realities, whose common grounds are the life of age old villages, abandoned by its inhabitants, gone in search for the big city lights; the lingering harmful effects of communism, a permanent presence in Romanian conscience; and, last but not least, the perception of alterity, of "the other" – the Roma communities from Romania. These films by Romanian directors are joined by two foreign views on the subject, one from Israel, another from Switzerland, named "Sumna's Letter" and "Botiza", respectively.

"Astra Film Junior" will be introducing the some 6000 students expected at the festival to a series of documentaries specifically chosen with their age in mind, while the "Dacians" section will bring into discussion controversial issues on the

subject of the mysteries still surrounding Dacia and its role in our areas ancient history, as well as the echoes of these mysteries over two millennia up to our days.

Beside the 80 competing documentaries, coming from 25 countries, AFF's agenda also contains a series of masterclasses, held by some of the directors present at the festival, covering various interesting subjects: being a documentarian, Roma stories, investigative documentary, stories from around the Black Sea and documentary photography.

The art exhibition in the Casa de Cultură a Sindicatelor should not be missed. The exhibits, made out of recycled materials, aims to draw attention, much like the Eco CinematogrAFF competition category, on the growing importance of Earth's suffering under our brutal touch.

Monday and Friday will see two Czech music groups taking the stage, while Tuesday, Wednesday, Friday and Saturday will feature concerts by four Romanian bands whose styles converge towards the roots of old Romanian music. Saturday plans should also take into account the AFF award ceremony. But more about this in the special programmes article on page 2.

Useful info

Astra Film Festival 2012 is hosted by Casa de Cultură a Sindicatelor, Sibiu, and will take place between Monday, October 15th and Sunday, October 21st. The screenings will be in the Marshall, Săucan and Studio halls.

A ticket for a single screening will cost 5 lei, a full day (all screenings, all halls) ticket will be 15 lei, while the 7 days pass (whole festival) will set you back just 80 lei.

For the full screening and special programmes agenda, we invite you to check either the official festival brochure, available on site at the Casa de Cultură, or the official website – www.astrafilm.ro.

CRISTINA PETRESCU



**„From docudrama to pure
observational cinema,
Romanian documentaries
come in all shapes and sizes“**

interview
CSILLA KATO
artistic director
of AFF

Every year the preliminaries of the festival bring along hundreds of documentaries to be seen. How was the selection process this edition?

This year we had over 1000 documentary films from all over the world; by April 1st there already was a cabinet full of DVDs sent by mail. This means that at least 2000 professionals (all movies have a team behind them) deemed this festival important and they hoped to have their films selected in the competition.

The selection process lasts for months and it is a very intense intellectual and visual experience; it is also very demanding, and the most consuming part is the responsibility of making the final selection, when the short list with the best 10% productions must be limited to no more than 100 films.

One of the sections in the competition is reserved for student films. Does Romania have promising newcomers with fresh ideas and visions or does our documentary production still rely on experienced filmmakers?

There are definitely plenty of young people making documentary films, and not only those who attend filmmaking programmes or TV studies; some of them have different backgrounds, some study abroad in Europe or America.

The Romanian documentarian is a journalist and an investigation reporter or rather an artist and visual essayist?

He's a little bit of everything; in Romanian documentaries one can find many approaches, from docudrama to pure observational cinema.

(continued in page 2)



invitation

SPECIAL PROGRAMMES

at AFF 2012

Masterclasses, concerts and round tables at AFF

Astra Film Festival will, again, complement its set of documentaries with a number of special programmes, ranging from masterclasses to music concerts, lectures to art exhibitions, all promising to offer an enticing alternative to the screenings.

The opening day of the festival, Monday the 15th, will see the first of the concerts, one of two proposed by the collaboration between AFF and the SoundCzech Festival. Mr. Dvorák (Tomáš, not Antonin) will get things going musically. Better known by his stage name, Floex, he will present the public with a very interesting sound, bearing influences from many genres, amongst others jazz, modern classical and electronic. His ever evolving and complex music can be heard from 19:00 in the Marshall hall. DVA, Tomáš's equally nonconformist compatriots, will perform on Friday. The concert will start at 22:00 in the same location, and will contain a set of their songs that defy genre classification, with lyrics in some of the languages they have invented. Four Romanian bands will also be present in the foyer of the Casa de Cultură on several evenings: Avant'n'gard – October 16th, Zmei Trei – October 17th, Trei Parale – October 19th. Saturday, the next-to-last day of the festival, will mark the end of the concert series with Anton Pann. Old Romanian music is the common ground of all these performers, but their different approaches make sure the attendants will not want to leave until the very last note has died.

ReciclART is the art exhibition that will be present throughout the festival in the

foyer of the Casa de Cultură a Sindicatelor. The opening night will be on Monday (20:30), and from then on the public is invited to admire the exhibits that fit in with the new direction brought to AFF by EcoCinematogrAFF, the documentary competition category founded last year.

This year's masterclasses will make their debut Tuesday, at 16:00, with "Profession Documentarian" presented by Petr Lom who, after the Q&A session following the screening of his film "Back to the Square" (14:00), will be presenting some of his insights on the subject. "Roma Stories", a series of talks dealing with the social and cultural aspects deriving from the image of the roma people in documentaries, will take place in the Studio Hall, Wednesday at 10:00 and 14:00, and Thursday at 10:00 and 16:00. Also on Wednesday, but starting at 19:00, the other masterclass series – "Docstories Black Sea" – will have its first episode, the other two following Thursday from 19:00 and Friday from 16:00. This is the second installment from a total of three, the first one having already taken place at Tbilisi, and the third and final one to get under way during the IDFA (International Documentary Film Amsterdam). This time, Rick Minnich, Goran Radovanovic and Serge Gordey are the guest speakers. The attendants (coming from Black Sea neighboring countries – Russia, Azerbaijan, Georgia, Ukraine, Turkey, Romania and Moldova) will be guided in their attempts to turn their original stories into films. Friday brings the last of the masterclasses, "Investigative Documentary", at 10:00 in the Studio hall, which aims to shed some light on

the fine line between using and abusing the power this kind of film grants its creator.

Another chance to look into the secrets of the trade will be presented on Tuesday, when, starting with 18:00, Kathleen Laraia McLaughlin will hold a lecture entitled "Documentary Photography" in the Studio hall. Kathleen will share from her experience, a large part of which she has gained on Romanian ground. She first set foot in Romania, and has been returning since, her work here receiving international recognition and bringing her various grants and fellowships. The three permanent exhibitions she currently has (one of which in the U.S. Embassy in Bucharest) contain photographs on the Romanian and Roma lifestyles.

Thursday, 16:30, before the screening of the film "Corpus", the Saucan hall will host "Portrait: Laurențiu Damian" – a good chance to get (re)acquainted with the cinematography and media Magna Cum Laude doctor, and his vast and diverse work.

The special programmes set for this year's AFF will be coming to a conclusion Saturday (the last day of competition) with a compelling debate on the Dacians and their presence in documentary films. The discussion will follow the showing of three feature documentaries on the subject: "Draco – Faces in Stones", "The Dacians – Disturbing Facts" and "Decoding Dacia – Romania's Lost Heritage". Dr. Gheorghe Alexandru Niculescu, researcher for the "Vasile Pârvan" Archeology institute, will be mediating the talks on the official, factual and common knowledge on the subject and on many other issues.

MILITON STĂNESCU

OPENING MOVIE

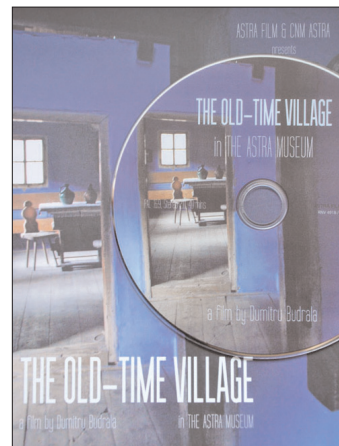
The Old-Time Village

Dumitru Budrala

AFF opening, Monday, October the 15th

A documentary film design as a harmonica, where the tradition condenses in a story, and the story receives the conservatory glass case of the museum, Dumitru Budrala's "The old-time village" is a collection of folklore histories twisted and untwisted around the idea of authentic traditional society. In 1905, ASTRA (an acronym for The Transylvanian Association for Romanian Literature and the Culture of Romanian People) founds the eponymous museum, to which, in 1967, will be added the Museum of Popular Technique, and in 1990 The Museum of Popular and Traditional Civilisation ASTRA. A museum triptych designed to preserve, to take account of and to retell traditions, songs and passing rites, and also to reproduce the image of the ideal village. From the hermeneutics of the mystical symbols on the gates of the houses to the holiday of Sânziene and to the fertility rituals expressed through crosses made out of grain gleans carried through the villages,

Dumitru Budrala's documentary is a film with a double frame: at the beginning diachronic (the museum was set up at the start of the past century as a response to the necessity of defining a national identity in an aggregation of nations, and was temporarily shut down in 1950, because of political reasons), then centred on ethnological details and anthropological studies. The Chipărus ritual is, for instance, a funeral dance, where masked men dance in circle, celebrating the departure from the world of the deceased. The howlers, who voice for the morality of the one they mourn, and who take care of the soul's travelling to the other world, crowd on the doorstep of the church, the girls dance with their arms raised and conjure the sun through heathen incantations, and the old women in the village prepare the clay bells in the so-called ritual of bickering on the bell. The living matter whittles and merges in a shuttle that people reassembles in a cultural shape. The little girl that describes with a great precision the mechanism of the loom is, therefore, a symbolical mise-en-abîme of the possibility that tradition should reincarnate in the closed space of the museum.



LAURA DUMITRESCU

interview

CSILLA KATO

artistic director of AFF

(follow from page 1)

There are even some films which display a mixture of different approaches, and they come in all shapes and sizes. This diversification of styles appeared after 2002; until then they were either TV-oriented or had a cinematographic method.

What surprises should we expect from this year's special programmes, the films hors concours?

The special programmes are always a surprise and they start to shape up during the selection phase, like this year's Family section. We have several films that dwell upon the complex relationships within

different families. The documentary gets the chance to paint the full image of the contemporary family, a chance that not many arts get. These productions have unusual narrative threads and dig deep into the complexities of human interrelations, which have never before been reflected with such flexibility.

The syntagma "visual anthropology" recently disappeared from the festival's official name. Why is that?

This is quite an old story. The festival appeared under this name at the beginning of the 90s. Back then visual anthropology was the best way in which we could define

the profile of the festival we were striving to give shape to, and at that time it sounded more complete and meaningful than "documentary film". The state of the art evolved, there was more access to better video equipment; in parallel, the anthropologists' approach towards culture evolved towards the need to show a human phenomenon coming from within, not necessarily linked to anthropological studies. In 2006 we already had a full documentary film edition, when the distinctive qualities of the festival and of the films it featured started to gain contour.

Is there any significant change in the substance or approach of the Romanian documentary film, is there a notable current or a tendency?

There is one thing to be noted; despite the fact that money is scarce and that the financing sources are hard to get to, documentaries are still being made. Most of the film

makers have adapted and started to attract financial sources from project fairs abroad. There is definitely an interest to communicate in diverse forms of documentaries, despite production or financial hardships.

Communism is a recurrent theme in Romanian documentaries. Do you believe we shall ever be free of this Nemesis?

The documentary brings forth the theme of the recent past, but I don't believe that it is the only thing it focuses on. It would be interesting to analyse – and this is what we intend to do next year – what themes and subjects do foreign film makers choose, compared to the choices of the Romanian ones.

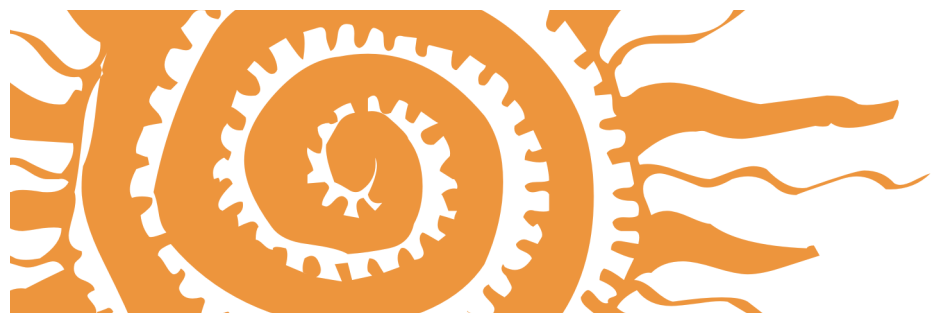
Another frequent theme is the life of the Romanian village and villagers. Why do you believe we turn so much towards rural life, towards traditions?

People still need to express themselves in this area; all has not

been said yet. The most profound films about Maramureș, for example, have been made by foreign directors – one of them, "Botiza", premieres this year at Astra Film Festival. Here, the microcosm of the ever dwelling Romanian village is depicted with so much patience and with so many important details that you are practically transported there and you cannot remain indifferent, you must step into that world.

Do we show enough of Romania to the rest of the world through the documentaries? What is missing from a complete image about Romania, documentary-wise?

This is an issue to be tackled by the people who are responsible for the country's image and national brands. The documentary films in the festival don't have much to do with this issue. The subjects are chosen by the authors, fortunately, they are not commissioned.



interview TIMNA GOLDSTEIN-HATTAB, HADAR KLEINMAN-ZADOCK, ISRAEL directors, „Sumna's Letter“

The documentarian, invisible like a fly on the wall

How did this sensible subject (of a girl looking for her real mother) come to your attention?

This subject came to our attention by chance – or should we say by fortune: we wanted to make a film about the numerous children living in boarding schools and their complicated relationships with their parents. But long research in one specific boarding home led us to Hanna – her mysterious smile attracted our attention immediately – and not long after that she told us her secret wish to look for her real mother – at that point we knew that was to be the story of our film... Her strong will reassured us that it would be a fascinating journey...

How easy (or hard) is for an 18-year old to find her mother from a different country? Were you just an observer in her endeavour or did your team help her with the investigation?

I think it was easy for Hanna to find out her mother is from another country because she did know about herself being adopted from Romania from an early age (since she was a baby). The difficult part was hearing all the details, including the fact that her mother was very poor and half gypsy. The

team helped with the investigation right up to the endeavour – at that point it was important for us to be like a "fly on the wall" and not to interfere in the dramatic scene.

Speaking of observers, sometimes the camera seems to be invisible for the protagonists. How did you manage to keep that distance and at the same time, be that intimate?

It is a great compliment for us to hear this observation – because on the one hand, we worked very hard with our creative cameraman to sometimes be invisible with our camera in order not to intimidate our protagonists and to help them feel secure and as natural as possible in these delicate situations. On the other hand, at certain situations we insisted on filming our protagonists very closely, "forcing" the camera to confront our protagonists with a long "zoom in" into their faces & souls. We think it is exactly this tension between far / long shots and close ups which creates the atmosphere of hiding and revealing, knowing and not knowing – that helps create the intimacy and the suspense in our film.

You traveled to Romania to film the final part of the documentary. How difficult was it to



deal here with this delicate situation, with the need to document the whole story, the investigator's discrete approach and the privacy of the involved characters?

It was not easy to deal with the situation in Romania – we were very concerned both with Hanna's response and with the privacy & safety of "Akterina" but as you can see in the film, the investigator helped us with this quite a bit, and made it as safe as possible. Our main concern was about Sumna's response to the whole story: since "Akterina" denied, at the beginning, Sumna was very upset and didn't want to meet her at all, so we

made tremendous efforts to ensure that she will at least take the chance to see Akterina with her own eyes and then decide herself, according to her own "heart-feeling", whether she is her mother or not – so she could leave Romania knowing and feeling that she did her best.

Do you think Hanna finally had closure? Did this emotional adventure put her mind at ease, allowing her to concentrate on her life and who she wants to become?

Hanna (Sumna) says that for her this film was definitely a closure: "just seeing her face and getting a hug from her meant a lot to me", says Hanna, "I finally have

the missing picture back – and I can put it in my childhood album... it puts my mind at ease.... I also understand the circumstances and why she denied the truth, although I am sure that many years from now I will one day come back to Romania and make a second approach towards her".

This is not a singular situation in Israel's boarding schools. Do you think this story will become a good precedent for the many other young people there who are in same situation and dream of meeting their real parents?

Yes... it was interesting because right after the film was shown here in Israel in a few different boarding schools, at least two adopted young people came up, asking us to investigate their own biological roots with the help of the camera. One of them was "Ronili" from the film (Hanna's mentor and friend) who dreams of meeting her real father whom she has never seen since she was born... We would have loved to be able to help all the needy children to find their real parents. Because we believe that knowing the truth about your identity, even if it hurts, is by far most important thing and every child's right.

CRISTINA PETRESCU

10 things about Astra Film Jr

► This year, in Sibiu there will be not one, but two film festivals, simultaneously. From October 15th to October 18th, more than 6 000 elementary and high school students will have the opportunity to see educative documentaries not on TV, but in the theatre.

► Water is the main theme of Astra Film Junior in 2012. For the first time, besides cinematographic and cultural education, the students will also have access to ecological education, through documentary films.

► Astra Film Junior, winner of the Civil Society Award in 2012 for the Education, Schools and Research section, is the only program of visual education through documentary films in Romania focused on children and teenagers.

► The festival, which has become in the meantime an autonomous event, aims to develop the appetite and the taste of young students in the documentary film, employed as a method of education. Furthermore, in 2012, the accent will fall on ecological themes.

► The primary and middle school students will have the opportunity to view the success series "Esperanto, the Children of Water", a Geddeon Programmes production (France, 2012). The series were launched in France, on March 22th, this year, on the World Water Day.

► The young students under 14 are also the intended viewers of *How It's Made*, by Maj Productions, Canada. There will be included episodes that approach water related themes.

► For high school students, Astra Film Sibiu prepared "Chemical", the second documentary on environmental subjects produced by Andrew Niskier. The film takes on the debate on toxins and the toxic products we use daily, in a truly informative and fun way, without trying to teach and, most importantly, offering solutions that are easy applicable for everybody.

► Another surprise for the high school students will be the Discovery School project that will be presented by Ruxandra Mocanu, Consumer Marketing Manager for EEU, Discovery Channel.



► Astra Film Junior 2012 also includes a drawing competition for elementary school children, on the subject of water, and another competition, of ecological messages on how we should protect water, for middle school students. The drawings and messages for these competitions were only accepted in half-litre Bucovina PET bottles, in order to recycle the water bottles children receive at the festival and to involve children in an Astra Film Sibiu 2012 project called RecicLART – of building artistic objects out of PET bottles.

► Up to now, at Astra Film Junior came, overall, more than 25 000 students. In April 2012, the AFJ project went national, as a part of "Scoala Altfel" / "A Different kind of School" project.

CĂTĂLIN STURZA

essential

Bottled Life

Urs Schnell, Switzerland, Germany

Competition: Eco CinematogrAFF, 90'

► Friday, October 19th, 20:00, Studio

► Tuesday, October 16th, 12:00, Marshall

Res Gehringer, the Swiss journalist, takes it upon himself to shed some light on a world-wide issue. Once again, water is at the heart of the matter, the most trivial and yet most

important resource on Earth. This time, the problem is excessive, unjustified commercialization, the taking over of water sources by corporations, particularly the main target of the film – Nestlé, one of the most profitable companies in history.

The general tendency towards monopoly, aggressive exploitation, disinformation fueled marketing and the hiding of some crucial facts, all these are targeted by Res. Figures (the number 1 food and beverages company in the world, 110 billion CHF annual turnover, 10% out of which solely from bottled water, etc.) and, more importantly, facts (the global issue of insufficient drinking water, the truth behind Nestlé's so-called humanitarian actions, their lack of communication) are presented in a very straight and matter-of-fact way, but Urs Schnell's raised fingers points quite clearly towards the wrong ways of the Swiss commercial giant.

MILTON STĂNESCU



Heavenly Run

Stelian Tănase, Romania
Made in Romania, 88'

► Tuesday October 16th, 18:00, Marshall

This delightful and heart breaking documentary is called in Romanian, verbatim, "The Escape from Heaven" – its main characters deny the imposed heavenly wellbeing from back home (Romania during communist regime) and they choose to escape, jumping the bolted fence of the garden of Eden into the neighbours' back yard, where the grass is greener, the tree of knowledge grows unimpeded and there is also something the people born in the second half of the 20th century have not had the chance to

experience yet: freedom and democracy. The director tells two perplexing stories, one with a happy end, the other with a sad end, both leaving the viewer with tearful eyes. First there is the story of a group of "conspirators", who try to flee the country during communism, making up a fake wedding, with no bride, nor groom, but with a party of people ready to cross the Danube at the border. The second one is the story of a spectacular movie-like breakout on an agricultural airplane, in which 20 frightened people (6 families with small children) fly low over Hungary and end up in Austria, in a farmer's field, who watches with huge unbelieving eyes how 20 Romanian refugees crawl out suspiciously in the land of the free. Heavenly Run is a must see, a documentary film emotional like a long forgotten letter and exciting like a policier movie.

CRISTINA PETRESCU



Several hundred children queue up on the stairs, at the opening of Astra Film Junior downtown Sibiu. Twenty schools from the city and from the surroundings have poured out in the AFF theatres. Some groups are coming out, and some others are coming in, restlessly – and this is only the beginning of the four-day marathon of educative documentaries, for students.

"The students are first graders. We have arrived since eight o'clock, at the very beginning. Every year we bring here our first graders. We have seen "Esperanto, the children of water", tells us a teacher who tries hard to keep thirty toddlers in an organised formation

on the stairs. "We have arrived at eight A.M. We have seen the documentary about water", a courageous little boy proudly tells us. "We have liked the documentary about water very much – the children take care of their environment", a little girl pedantly jumps in. "I loved "How it's made" (a little boy with an engineering spirit). "And the thing about the eye intervention" (an enthusiastic little boy, sets up to explain all the technical details).

"We come here even since we were first graders. Now it is already the fourth time, and we are going to come back the following year. Maybe we will also come a second time this year, with our parents", says a blonde girl in a group of fourth grade children, queued in the foyer. "We have seen oceans and algae and surgeons and how the carpets are made" (little boy bent for summaries). How is the theatre? "Beautiful,

interesting, large. We love the theatre more, more than the TV." Would you repeat the experiment? "Yes, we loved it. The documentary about the algae was super!"

"Today, we came here with a group of 5th to 8th graders", tells us a teacher from Turnul Roșu. "This is their first time, at a documentary film festival. The purpose is to learn how to behave in a theatre, and what are the features of a documentary. How is such a film different from the films they can see home, on TV." The children in the group fidget in their chairs, on the upper rows of the theatre. "We have not seen any documentary in a theatre before", promptly tells us a boy that sits next to the teacher. "We have seen movies, but not documentaries, until now, in a theatre", fills in one of his colleagues. "We love documentaries on TV, but it is nice to see them in the theatre."



Sumna's Letter

Hadar Kleinman-Zadock and Timna Goldstein-Hattab, Israel
Made in Romania, 54'

► Tuesday, October 16th, 18:00, Saucan

► Sunday October 21st, Marshall

From the "Made in Romania" list of proposed feature documentaries, this is the only one not spoken in Romanian and in which the action doesn't take place here. Its main character, Sumna, is, however, "made in Romania". Given up for adoption when she was just three days old and taken to Israel to her new family, Sumna has seen her adoption file when she turned 12, and since then (she's currently 19) she has been dreaming of the moment she would get to meet her biological mother from Romania. Given her difficult character, Hanna, as she is known in the country she grew up in, has problems getting along with her parents and in her adolescence she proves to be quite the handful, resulting in her almost being abandoned for the second time and sent to a boarding school. Before turning an adult (and joining the army, as it is required from girls as well in Israel), Hanna hires a detective to locate her mother in Romania, thus embarking on an emotional, overwhelming journey from her Israel family to the mother that gave her up, seeking answers only to find more questions.

CRISTINA PETRESCU

Family Meals

Dana Budisavljevic, Croatia
Competition: International, 49'

► Tuesday, October 18th, 17:00, Saucan

► Saturday, October 20th, 14:00, Marshall

Discovering, in time, that the most difficult but also the most inevitable subject for a documentary film is one's own life, Dana Budisavljevic returns to the usual family meals with her mother, father or brother, taking with her a video camera to put all the really important issues "on the table": the reason for which her homosexuality is a taboo subject, what drove the members of the family apart and whether or not they really accept one another with all their shortcomings and idiosyncrasies. The usual breakfasts, lunches and dinners with the family, which should have brought them closer to each other but which had only set them more and more apart with all the evasive talks about whether, politics or family budget, thus turn into a long redeeming process of accepting those persons who should be the closest one has in life, but which, most the times, are really the most distant. Honored with the Special Mention of the Jury and the Audience Award at the ZagrebDox and Sarajevo Film Festivals and with the Best Balkan Newcomer Award in DokuFest 2012, "Family Meals" is, more than anything else, a courageous endeavor of self discovery, bringing on the screen the discrete charm of a few events so familiar to all of us, yet so universal, that they will probably remind a lot of people that there are still some phone calls to be made back home.

ELIZA ZDRU

Silent Snow

Jan van den Berg and Pipaluk Knudsen-Ostermann, The Netherlands / Iceland
Competition: Eco CinematogrAFF, 71'

► Saturday, October 20th, 2012, 11:00, Marshall

► Tuesday, October 16th, 2012, 13:00, Saucan

Pipaluk Knudsen-Ostermann, credited alongside Jan van den Berg as co-author of the film, is also the heroin of tonight's feature documentary. The latter constitutes part of a more ample project of the same name, which also contains a short film, a website and several sets of educational materials aimed at schools. The project sets out to draw attention on the growing pollution in the world, particularly by means of persistent pesticides like DDT. Water, omnipresent and ever-moving, is the main carrier of these poisons, and Pipaluk expresses, very personally, her fears regarding the long time effects (cancer, fertility problems, lowered IQs, mother to child passed diseases), but also the hope that the people met during her trip (Tanzania, India, Costa Rica), willing to fight not only for themselves, but for the wellbeing of us all, will manage to bring forth the much needed change.

MILTON STĂNESCU

PARAGRAFF

Astra Film Festival Sibiu Newspaper



Redactor-șef: Cristina Petrescu
Redactori: Cătălin Sturza, Robert Bălan, Laura Dumitrescu, Milon Stănescu, Eliza Zdru
Tehnoredactor: Nicu Ilie
Foto: Francisc Arrany, Eliza Zdru