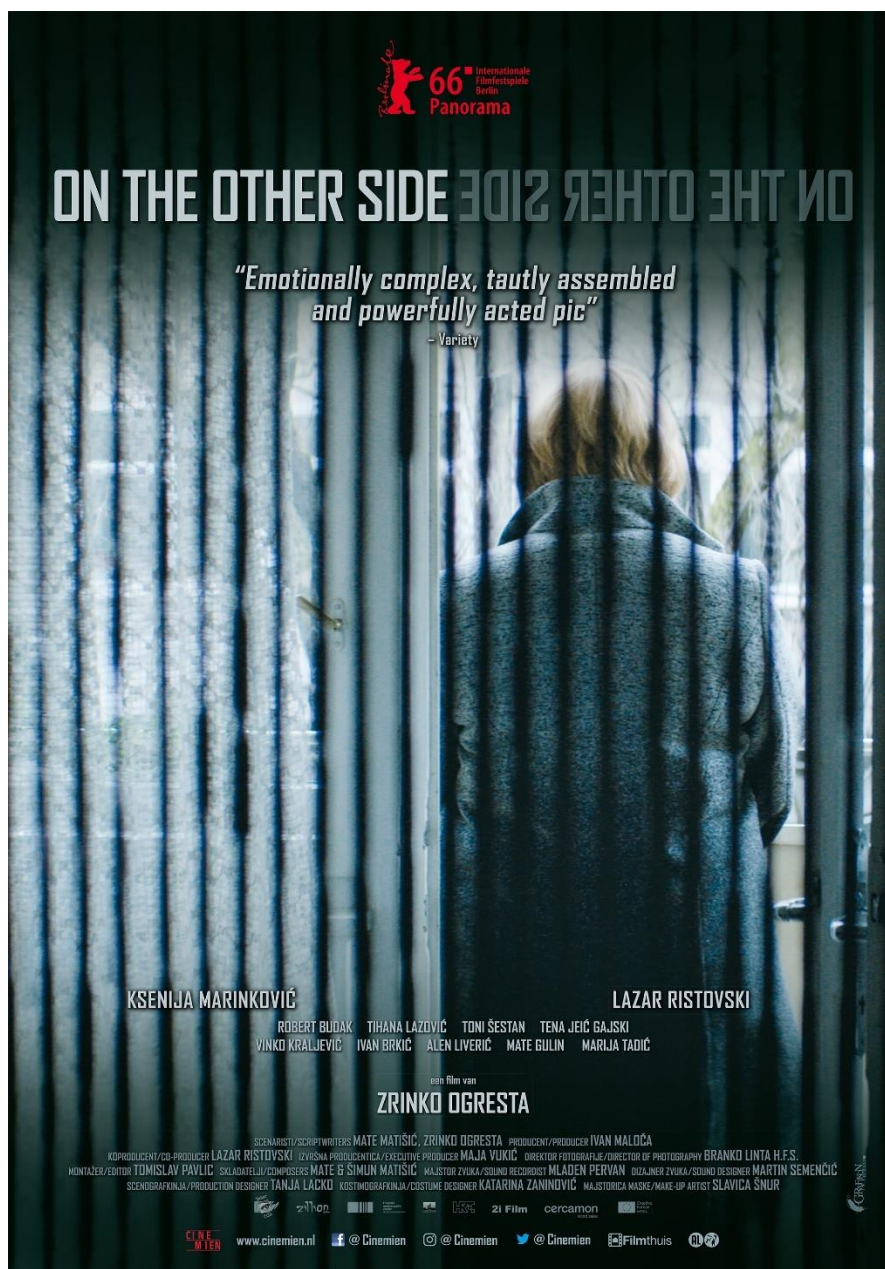


CINEMIEN

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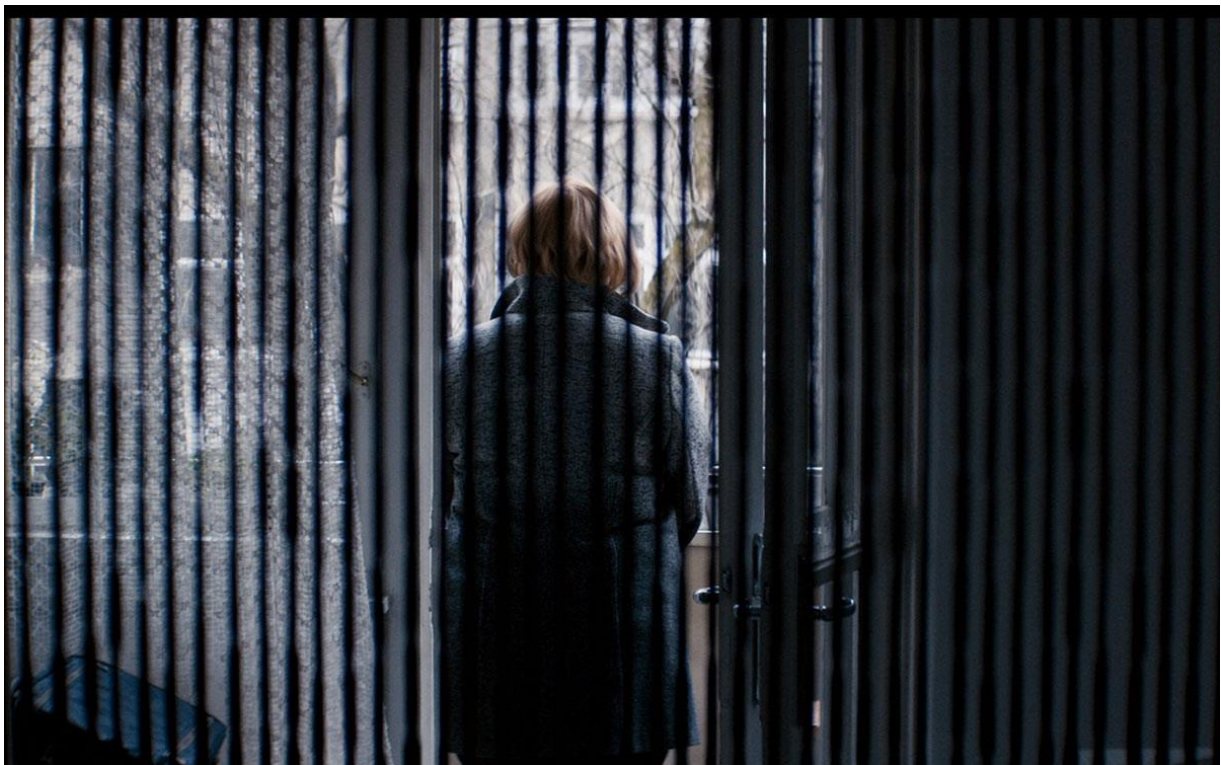
## ON THE OTHER SIDE – synopsis nl/fr

De verpleegster Vesna verhuisde twintig jaar geleden met haar zoon en dochter naar de Kroatische hoofdstad Zagreb om daar een nieuw leven te beginnen. Haar zoon is getrouwd, heeft een zoontje en is nu een succesvol zakenman. Vesna's dochter staat op het punt te trouwen en heeft net haar rechtenstudie afgerond. Geen van tweeën wil nog contact met hun vader Zarko, vanwege diens dubieuze verleden in de Joegoslavische oorlog. Wanneer Zarko zijn vrouw Vesna opeens regelmatig begint te bellen, wordt ze weer geconfronteerd met gevoelens en gedachten die ze al die tijd verborgen heeft gehouden.

duur 1u25 – taal Kroatisch - landen Kroatië/Servië – formaat 2.39:1 / 5.1

Vingt ans plus tôt, Vesna, infirmière à domicile, a déménagé à Zagreb avec sa famille, fuyant les événements dans lesquels ils ont failli perdre la vie. Cependant, un coup de fil inattendu fait revenir à la surface un secret qu'elle essaie de cacher depuis tout ce temps...

durée 1h25 – dialogues en croate – pays Croatie/Serbie – format 2.39:1 / 5.1



## ON THE OTHER SIDE – cast

Ksenija Marinkovic ..... Vesna

Lazar Ristovski ..... Zarko

Tihana Lazovic ..... Jadranka

Robert Budak..... Vladimir

Tony Sestan ..... Bozo

Tena Jeic Gajski ..... Nives



## ON THE OTHER SIDE – crew

regie / réalisation ..... Zrinko Ogresta

scénario ..... Mate Matisic

..... Zrinko Ogresta

producent / producteur ..... Ivan Maloca, Interfilm

coproducent / coproducteur ..... Lazar Ristovski

director of photography / chef opérateur ..... Branko Linta

production designer ..... Tanja Lacko

costume designer ..... Katarina Zaninovic

montage ..... Tomislav Pavlic

composers ..... Mate Matisic

..... Simun Matisic



## ON THE OTHER SIDE — entretien avec le réalisateur (Cineuropa)

**Cineuropa:** *On the Other Side* est le premier film depuis *Here* où vous traitez directement des conséquences sociales et politiques de la guerre en Croatie.

**Zrinko Ogresta :** J'ai ce sujet en tête depuis quelques années, et je voulais en faire un film, mais je ne trouvais pas le bon scénariste pour le mettre en forme selon mon idée. Je suis même arrivé au stade du "ras-le-bol" et j'ai fait d'autres films. Et puis j'ai rencontré Mate Matisić (co-scénariste et compositeur des musiques du film, ndlr.) et nous nous sommes bien entendus professionnellement et personnellement. Je dois reconnaître que quand je fais un film, ce n'est pas la narration qui m'intéresse avant tout, mais justement, c'est là qu'il excelle.

**Le film amène à des réflexions bien plus vastes que celles qu'impliquent son sujet à proprement parler.**

C'est un film sur le pardon, et sur la possibilité de pardonner sans blesser d'autres gens. J'ai essayé d'adopter une attitude humaniste et je pense d'ailleurs que c'est l'attitude à adopter pour tous ceux qui, comme moi, vivent dans les Balkans, si nous voulons continuer à vivre paisiblement avec nos voisins. Cependant, le film parle aussi de la complexité humaine, de tous ces niveaux de personnalité compliqués qui peuvent se chevaucher.

**Comment avez-vous choisi vos acteurs et comment avez-vous travaillé avec eux ?**

Je n'ai jamais terminé un scénario sans avoir déjà mes acteurs. Quand je les choisis, j'aime bien rester ouvert. Très vite après que Mate et moi-même ayons fini une version du scénario dont nous étions contents, j'ai décidé que les rôles principaux seraient confiés à Ksenija Marinković et Lazar Ristovski. Ils sont tous les deux brillants, fins et très expressifs pour ce qui est des émotions. Pour ne rien gâcher, ils sont tous deux très intelligents. Nous avons travaillé très méticuleusement. Lazar a participé à quatre séries de répétitions à Zagreb. Nous avons fini par parler des personnages plus que nous ne répétions dans le sens classique du terme. Il était extrêmement important qu'il n'y ait absolument aucun malentendu concernant les personnages. Nous avons même consulté un psychiatre pour approfondir certaines des situations dans lesquelles se retrouvent les personnages. Je peux véritablement dire qu'en tant que réalisateur, j'ai dû moi aussi aller "de l'autre côté" de l'esprit humain pour pouvoir diriger les acteurs comme il fallait et amener le récit progressivement jusqu'à son point critique.

**Comme dans vos films précédents, les personnages et l'action sont souvent enfouis dans l'image, placés derrière des fenêtres ou des portes.**

J'essaie d'éviter d'interpréter mes propres films et mes méthodes. J'ai l'impression qu'ils en sortent diminués dès que je mets des mots dessus. Tout ce que je peux dire, c'est que le titre du film, *On the Other Side* (litt. "de l'autre côté"), est métaphorique sur la forme comme sur le fond. Cela veut dire "de l'autre côté de l'esprit" parce que les actions des personnages dépassent souvent la raison. J'entends par là qu'elles sont franchement irrationnelles. Ainsi, les images aussi sont "de l'autre côté", dans le sens où il y a souvent un obstacle entre la caméra et le personnage filmé, comme si on regardait la scène des coulisses. Chaque scène est un seul plan ininterrompu, mais les gens qui ont vu le film ne l'ont pas remarqué et j'en suis ravi, parce que si cela avait été le cas, cela voudrait dire que mon travail est "visible" et ça paraîtrait forcé. J'ai procédé comme cela avant tout pour que les images semblent le plus authentiques possible, pour créer l'impression que le réel apparaît sans avoir été manipulé.

Entretien réalisé par Vladan Petkovic

## ON THE OTHER SIDE – director's note

The main protagonist of *On the other Side* is a woman named Vesna. That fact highly influenced my approach to the film. This film is seen and experienced from mostly Vesna's point of view.

This film is seen and experienced from mostly Vesna's point of view. In that sense, I tried to reduce to the minimum every form of pronouncedly director's (author's) point of view.

Since this film is markedly psychological, but at the same time it has a powerful story, one of my tasks was to make sure it developed in both those directions. Psychological dimension was particularly delicate and important: how to transfer to the screen all subtle nuances of characters and their relations in the most suggestive way? My first task was to „feel“ and recognize every flicker of emotion in every scene and record it in image and sound. While doing that, I tried to make scenes feel subjective, experienced from the viewpoint of the character who is central in a given scene. That did not necessarily mean that I relied upon subjective viewpoint alone, but that I reached for all cinematic means of expression which could create as subjective and as personal „feel“ of the scene as possible.



Zrinko Ogresta

## ON THE OTHER SIDE – Zrinko Ogresta

Born in 1958 in Virovitica, Croatia. Screenwriter and director, professor of film directing at the Academy of Dramatic Arts in Zagreb and a member of the European Film Academy in Berlin. Graduated from The Academy of Dramatic Arts in Zagreb, Department for Film and TV Direction, January 1982. Praised for their strong visual style, well articulated mise-en-scène and innovative storytelling, his films focus on the anxieties that lurk behind the well cultivated bourgeois facade of the characters, using their emotional and psychological fractures to bring to light the complexes that haunt the society in general, while subtly analyzing social and political forces behind it.

Ogresta's films were screened and awarded at renowned international and local festivals (Venice, Karlovy Vary, London, Montpellier, Haifa, Denver, Milan, Pula). Some of the most notable prizes are the Nomination for European Film Award in the category of best young director (*Krhotine/Fragments*, 1991), Prix

Italia, Grand Prix Pula FF and GP Rome IFF MEDFILM (*Isprani/Washed Out*, 1995/1996), Grand Prix Haifa IFF, GP Rome IFF MEDFILM, Best director & Audience Award Pula FF (*Crvena prasina/ Red Dust*, 1999) Crystal Globe Special Jury Prize at the Karlovy Vary IFF, Grand Prix Denver IFF, GP Milan IFF, GP Pula FF (*Tu/Here*, 2003/2004), Audience Award Motovun IFF (*Iza stakla/Behind The Glass*, 2008)...

## ON THE OTHER SIDE – Q&A with the director

**Some of the elements of the story look as if they walked right of the newspaper headlines. What attracted you to do this story?**

The problem this film deals with has been occupying me for years. The phenomenon of forgiveness: are we capable of forgiving without hurting the innocent ones around us? Our reality has made it possible for me to put the theme I find interesting into a story which is pressing, which illustrates our present time and mirrors our recent past. Although the tragedy that befell this part of Europe some twenty years ago is not rarely interpreted in film, I think that enough time has passed since those unfortunate years, and that in that sense I've reached a sort of personal catharsis. That is why in this film I'm trying not to judge but understand. Both those from „this“ and „that“ side.

**The characters in your film are running away from their past, but it turns out that this is impossible. In a way, this reflects our society's attitude towards recent past. Can your film be regarded as a political commentary or a statement?**

It is definitely not a political commentary, political commentaries are not my cup of tea. This film primarily tries to put forward a humanist attitude, something which in my opinion all of us living here have to adopt if we want to continue living like good neighbours, without tongue in cheek and cocked guns.

**Your directing choices are very important in creating the sense of anxiety: the lurking shots leave a feeling of anxiety, and you also film characters through glass surfaces a lot. Can you tell us more about your aesthetic choices?**

The title of the film „On The Other Side“ has a metaphorical meaning both in terms of its story and its form. „On The Other Side“ refers not only to „the other side“, but to „the other side of the mind“ as well, since my protagonists go beyond rational behaviour into rather irrational. The way scenes are presented is also „on the other side“; there is often an obstacle between the character and the camera, as if we were watching „from the sidelines“. Each scene has been filmed in just one uninterrupted shot. I'm glad that those who have seen the film have not noticed that, because if they had, it would have probably been taken as a „visible“ director's choice, which wouldn't be good. Long takes are here to give the scene as authentic feel as possible, to create the impression that there is no editing and manipulation of reality.

**This is the first time you work with Mate Matišić who is a well known Croatian playwright and screenwriter, known for his grotesque political and social satires. Since your sensibility as a filmmaker is quite different, how did you two match together?**

Through collaboration with Mate I've made a new friend and an excellent associate. I admit that I feared how our two poetics would entwine and whether they would enrich each other or suppress each other. Namely, as a film director I'm not primarily interested in storytelling, and with Mate I entered into a proper storytelling. The screenplay I've created with Mate left me puzzled, I didn't immediately have all solutions to situations resulting from the script. That fact stirred up a particular creative Eros in me. I am one of those authors who are always very prepared, but my usual preparedness was not enough for this film. Simply, I had to look for some solutions during filming, I had to listen attentively to my film, hear what it wants, let it be the master, not me. And agreeing to that is one of the most beautiful creative experiences in my life.

**The actors in the film are excellent in playing their characters, especially the subtle fractures on the surfaces of their everyday lives. Can you tell us more about your casting choices?**

I've never finished a screenplay without knowing the cast. I like to keep an open mind to the choice of actors to the extent that before filming I would change some roles in the script from male to female or vice versa, providing they were not determined by gender. It was amazing to work with the two leading actors, Ksenija Marinković and Lazar Ristovski. Ksenija Marinković is a world class actress! The role she is playing in my film suits her perfectly, both as an actress and as a person. I think it was her most challenging role so far, and she played it impeccably. When it comes to Lazar Ristovski, he was my first and only choice for the role and it started from that. Lazar is an excellent, extraordinarily talented actor, absolutely underused in the roles of this kind. He has never played a similar role and he has created something really special. He often surprised me, there were many situations in which he reacted both as an actor and a director. Some of his comments on certain dialogues or understanding of his character were truly brilliant, exceeding what we have written in the script.



## ON THE OTHER SIDE - cast

### KSENIJA MARINKOVIC

Born in 1966 in Virovitica, where she finished high school. Ever since she was eight and until enrolling in the Academy of Dramatic Art in Zagreb, she was involved in the Virovitica Theatre as an amateur actress. As a student of the Academy, she started to collaborate with the Gavella Drama Theatre and the Histrion Theatre Troupe. After graduating from the Academy, she spent a year with the 'Teatar u gostima' and has been employed in the Zagreb Youth Theatre (ZKM Theatre) since 1989.

Other than in the Zagreb Youth Theatre, she performed in the Histrion Theatre Troupe (Wich Of GriĖ, the &TD Theatre (Waking Up Beautiful, Bitter, Bitter Moon), the Ulysses Theatre in Brijuni (King Lear, Hamlet, Drunken Night Of 1918), the Gavella Drama Theatre (Crazy Days, Leda, Closer), as well as numerous independent theatre troupes. Currently a member of the Croatian National Theatre ensemble in Zagreb She has won multiple theatre and film awards and has recently acted in films such as Just Between Us (2011), Projections (2013), Life Is A Trumpet (2015), The Good Wife (2015), The High Sun (2015).



### LAZAR RISTOVSKI

Actor, director and producer. Born in Yugoslavia on 26.10.1952. After finishing teachers college, he enrolled in the Academy of Dramatic Arts of the University of Belgrade, graduating as an actor. He has more than 4,000 theater performances. He appeared in more than 70 films, TV series and TV dramas. Feature film The White Suit which he directed was screened in the Cannes Film Festival Critics Week program. He played Hamlet in the Dubrovnik production of the play - directed by Oscar winner Jiri Menzel. The Emir Kusturica film Underground in which he played the lead role, won the Golden Palm in Cannes.

As a producer he has made 15 feature films. He is the recipient of numerous national and international awards. Lazar Ristovski is the sole owner of Zillion Film production house - [www.zillionfilm.com](http://www.zillionfilm.com), and member of the European Film Academy.

