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VERY VISUAL 2ND STORY
 3RD MOST CUTE
 LIVED IDEA OF 3 STORIES COMING
 END 3 STORIES COMING
 START
 VLADO QUITE DARK, RAY OF SUNSHINE IMPORTANT
 WATCH AT FULL LENGTH, ONLY THEN YOU GET
 2ND STORY WHYNOT
 3RD CUTE STORY IS STRONG
 2ND SECTION TAKES BLACKNESS AWAY
 A CERTAIN PACE TO DISTANCE THE VIEWER
 FROM THE CRIMES, LIKE TV, SO VIEWER
 DOES NOT GET AS AFFECTED
 I WAS HANDS OF DIRECTOR, DIR IS RESPONSIBLE
 SMOOTHING THINGS OUT. NOT PUBLISHER EDITOR
 WON'T BE SHY, BUT WON'T FIGHT MY CORNER
 USE OF MUSIC INTERESTS ME VERY MUCH.
 CHILDREN SINGING
 NOTHING SINGS INTO ENTERT. 'CAUSE OF MUSIC.
 'LAULASH BEAT' - 3 STORIES.
 3 STORIES SHOULD NOT BE INTEREST
 BODHIST MEDITATION. THE PRESENT IS ALL
 THAT EXISTS - MAKE IT DIGIT. HOW FILM IS CONCLUDED.

* DONE FTMAS IN WELSH, IN PORTUGUESE
 * JUST HAVE A TRANSCRIPT
 PAPER CUT IS VERY IMPERFECT
 AN EXPRESSION CAN SAY MORE THAN THE WORD. INCLUDE
 EXPRESSIONS, EVEN IF
 NOT LONG. PUT IT
 IN THE CNT.

Jas ne sum filmski kritičar, ama sakam da Vi kazam deka pokraj moeto domasno i (drustveno) opstestveno vospitanie, da stanam podobar Covek mi pomognaa Vasite FILMOVI. Da bidam poodgovorna Makedonka, a najmnogu, najmogu od Se da bidam podobra Majka. Kako odelenski nastavnik, praktikuvam (na prvata roditelska da im go preporacam filmot "Majki", a vo idnina bi sakala da imam hrabrost i da ja zapocnam roditelskata sredba tokmu so nego). Toj ima mnogu silna poraka kako "ne treba so decata", i kako podocna vo zivotot toa ne se isprava. Vi blagodaram za iskrenosta!

Hi Milcho,
 Thank you for writing the essay "Truth and Fiction Art and Faith".

I believe a documentary film is perceived by the audience as being a different basic color than the narrative film using actors or than the narrative film with actors as well the caption "This is based on a true story". With "Mothers" you painted in these different colors.

In your essay when you describe the existence of these colors it was revelatory to me. It was a phenomenon that I had never thought of so clearly: how articulate the difference is in the audience's perception of each of the styles described above.

I was also struck by the type of filmmaking that you carry out with "Mothers" a filmmaking where the artist's faith in a work becomes the unifying force for disparate styles within it. In this kind of film the director is a very very important player.

The fact that you took as you said the leap of faith in your commitment and relation to the work when creating it even though you were altering the form in a way which could be deemed as shocking is extremely impressive to me. You are doing something very important culturally. I believe that cultures get sick of themselves and to end this sickness they need to change the form of their art. And I truly feel that even if the change in an art form that an artist attempts seems unimaginable or very unusual at first that's OK because they still may be leading the way to a needed change. Making "Mothers" took a lot of courage. Many artists now use found objects in their paintings thanks to artists like Picasso and Rauschenberg, but those two had to ignore the power of a lot of tradition in the art of painting to do what they did. It could seem unrelated to you but what comes to mind is the thought of Steven Spielberg struggling to finish the movie "Jaws" going greatly over his time and his budget so that it was the way that he wanted it and through doing this possibly leading the way to a new type of movie which is still dominant today.

During the question and answer after the screening of "Mothers" you stated something to the effect that that every director will direct the same story differently, that the story doesn't matter that much. I wanted to tell you that I believe this is an extremely extremely important thing to understand, but it isn't at all obvious. I'm really glad that you stated it so clearly.

Thanks a million for "Mother's" and the "Five Drops of Dream" show.

Sincerely, Brian

Filmot e FANTASTICEN. Spored mene toj sto saka da gleda film vo koj mozokot nema da mu bide vo tegla, ke go razbere i ke se voodusevi ili mi ti ke go "istrese od gaki" kako mene sto mi se sluci. Ako nekoj bara klasicen film vo koj posle 5-6 sceni stanuva jasno ili se nagovestuva mototo, neke ne si go gubi vremeto zosto nema da go razbere, no od druga strana, moze da uziva vo fotografijata i muzikata.

Poln pgodok i mislim, se e soдрzano vo recenicata na Babata "kuro kraj nema", pomegu vistinata i lagata, realnoto prikazano razgoleno, bez sminka i fasada no ne vulgarno. Gi opfaka site momenti vo drzavava ni...

Dokumentarniot del e mnogu dobro sработen, se gleda deka ne se stedelo na vreme, energija i mnooogu rabota za da se postigne celta. Mnogu fakti te ostavaat bez zdav a slabostite vo sistemot open se namegdan. Jas ne go doziveav kako dokmunetaren, tuku kako del od ostanatite dve prikazni.

Iskocivme od kino i kjutevme, nemavme sila da zborime posle takov film. Seuste sum pod inpresija na nekoj sceni koi me voodusevija i ne mi izleguvaat od glava. Ete taka jas go doziveav Majki, a koga ke mi "legne" malku bi sakala da go gledam povtorno.





1. B/W - MORE CONTRAST
2. REAGS A BIT MILKY OVERALL
3. FUNERAL BABY SARAH, LILITH CU. ^{A LOT OF GRAY}
4. WHY SEPIA IN MOVIE THEATRE?
SEVERAL SHOTS
5. GREEN TOO STRONG AT BEGINNING OF
ALL OF SUCCEEDED ^{SHEPHERD}
AND TOO ORANGE ^{ESPECIALLY WIDE SHOTS}
SOME SHOTS TOO ORANGE THERE
6. 35:50 + ON NIGHT - MID - MORNING
NOT VERY GOOD
7. CEMETERY GREEN TOO
8. DISAPPEARING SOLDIERS TOO BLUE -
OR EARLIER STUFF TOO LIGHT
9. 45:50 "AM I MY BROTHER'S KEEPER?"
EL. CU - MEAT ^{OVERALL}
10. 50:22 KOSOVKA: MORE CONTRAST -1-

Motion Picture
"Like a Baby"
Call sheet for
22.09.2009

Director: Milcho Manchevski D.O.P: Vladimir Samoilovski Executive Producer:

NUMBER: 1

ARRIVAL: 06:45 REHEARSAL: 07:20 SHOOTING START: 08:00 LUNCH: 13:00

LOCATION: Marovo village Duga, road to Vepcan SETTING: MAKO CEMETERY

SCENES:

29 - Simon stands on the yellow grass, under a crooked pear tree. He's holding a long microphone in his hand

27 - The S.E.V. has stopped on the road, right after a bend. The trio observes, impressed, taking in the magnificent landscape.

28 - Kola and Ana look at the landscape, leaning on the S.E.V.

30 - Near the S.E.V. Ana and Kola are kneeling from behind the hill, Simon's long monodirectional microphone is aimed at them

46 - Ana and Simon are flaming at the old village cemetery

42 - Simon is recording night sounds

Unit call

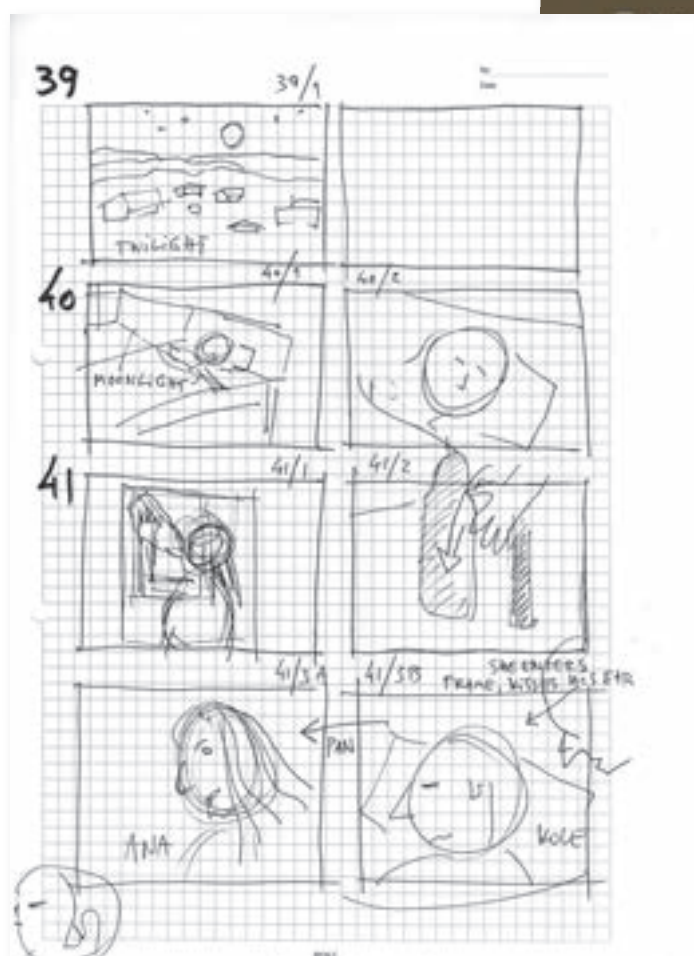
Unit production	06:45	Costume designer, assistants	07:20	Caterers	06:45
Production office	06:00	Sound recorder	07:20	Special effects	
Director	07:20	Boom operator	07:20	Wardrobe	07:20
Script	07:20	4-ops	06:45	Props man	07:00
1 st A.D.	07:20	Focus puller	07:20	Set manager	06:45
Director of photography	07:20	Making artist, assistants	07:20	Set design	07:00
2 nd A.D.	07:20	Lighting technicians	06:45	Stuntman	
Production designer, assistants	07:00	Camera assistants	06:45	Catering	06:45

Rolls	ACTORS	Set	W/M	Ready to shoot	ACTORS II	W/M	Set	EXTRAS	W/M	Set
Simon	Stefan Gj	07:20	07:40	08:15						
Kola	Vlado J.	09:00	09:15	09:00						
Ana	Ana S.	09:00	09:15	09:00						

SPECIAL EFFECTS:	COSTUME:
VEHICLES USED IN SCENES: s.e.v. - Iskra 1000 packed with bags and props for shooting crew	
PROPS: simon's sound equipment - boom, pole, microphone, dot recorder, cable, ana camera - working, Kola's laptop bag and laptop - working, Kola's duffelbag	MAKE-UP: ana has a piercing, ana has a nose hair in Scene 27
ANIMALS: turtle on cemetery	
CAMERA and GRIP: ready on set at 07:05, tower for high angle shot of simon	SOUND:
SET DESIGN: simon's tent, interior of s.e.v., cemetery at Duga	
SCENES FOR THE FOLLOWING DAY: 31, 32	
REMARKS:	
ALL PHONES TO BE SWITCHED OFF DURING FILMING. DISPOSAL OF RUBBISH IN THE BINS PROVIDED	
Cleaning and securing the parking lot for the accommodation of the cast and crew	
Blocking the road for the shooting - police assistance 07:00 - 19:00	
Cherry picker on site from 17:00	
LOCATION MANAGER - Tane Angelovski - +38172220595	
SET MANAGER - Sasa Radulovic - +38198621130	

Set Manager:
Sasa Radulovic

1st AID:
Nikola Ivanovic



"Manchevski's iconoclastic feature *Mothers* captures **the heartbreaking state of contemporary Macedonia** through the eyes of several mothers who are everything from dedicated, neglectful, loving and absent."
(*Origin Theatre Balkan Mini-Fest at Lincoln Center*)

"With this gradation Manchevski emphasizes that reality is more bizarre and crueler than any fiction. In addition to the **very original directorial approach**, the film is also dominated by a sharp critique of a system that supports police dysfunctionality and judicial inefficiency, leaving the **citizens to live in insecurity and fear**. The interesting genre gradation and stories which are all **astonishing** in their own ways will leave a strong impression even on the more demanding viewers." (*Croatian TV*)

"[*Mothers* is a] **devastatingly stark, yet ultimately compassionate portrait of mothers, violence and the state.**" (*Amy Guggenheim*)

"*Mothers* is a very strange film, sometimes sophisticated, poignant and often elliptical. [...] One of the most interesting and original filmmakers of recent years [...] **One of those authors who are not afraid to face the genres and to push the boundaries.**"
(*Diego Pierini, LoudVision*)

"*Mothers* debunks the notion that documentaries can tell the truth." (*Virginia Wright Wexman, Offscreen*)

"**Art or death. Opposing compromise, opposing image consumerism.**" (*Fulvia Caprara, La Stampa*)

"**Genius director** [...] Groundbreaking poignant films [...] Dizzying dialectic [...] Rave review [...] Milcho wants us to think. Isn't that what great art should do? [...] Better than fiction in its **outrageous irony**."
(*Vanessa McMahon, fest21.com / filmfestivals.com*)

"Manchevski goes beyond the literal -- to explore a **deeper realm where sexuality, motherhood and the art of storytelling reside in conflict.** [...] *Mothers* is a return to form for filmmaker Milcho Manchevski."
(*The Cleveland Plain Dealer*)

"*Mothers* is a **film about moral courage.**" (*Zitty Berlin*)

"*Mothers* offers a vision between truth and fiction."
(*Diario De Las Palmas*)

"**Painfully beautiful.**" (*Duma*)

"A **provocative and innovative** film from Macedonia that blurs the line between reality and fiction. An **intensely engaging** film, *Mothers* is not only a study on how reality is perceived and recorded, but also an examination of how women survive in a contemporary post-war culture."
(*Clevelandfilm.org*)

"**Stylistically provocative.**"
(*Connor McGrady, Brooklyn Rail*)

"Manchevski gradually reveals the corruption and the failure of the Macedonian investigative and judicial system. [...] Manchevski's **esthetic experiment** proves successful and confirms -- especially in the two fiction episodes -- **his extraordinary talent as a storyteller** of images and moods, his skills in directing actors of every age and his ability to suggest hints instead of verifying theories."
(*Giovanella Rendi, close-up.it*)

"*Mothers* is a **daring, provocative, controversial** film that explores the deepest human emotions: love and fear, while searching for the truth in between the two. [...] *Mothers* will not give you refuge from reality, but - on the contrary - **it will make you look at reality and oneself with eyes wide open.**"
(*Rochester Democrat & Chronicle*)

"**Structurally unusual**, almost experimental and a very exciting film. [...] **A powerful punch in the stomach to the Macedonian society.**" (*Dubravka Lakic, Politika*)

"**Provoking deep reflection and polemic.**" (*slovesa.net*)

"Superior directing." (*Märkische Oberzeitung*)

"Compelling *Mothers* mixes truth and fiction. [...] The story's true power lies in its depiction of social change." (*Arab Times*)

"All three stories contain a hidden web of lies and betrayals, constructing a powerful final act about community and respect." (*Radmila Djurica*)

"**One sad film.** [...] Macedonian reality - exposed in *Mothers* by Milcho Manchevski's talented hand, mind and camera - is twisted, depressing and ugly." (*Milen Radev, Svobodata.com*)

"[*Mothers* is an] **operation completely extraneous to the conceptual and aesthetic codes of contemporary cinema.** [...] Manchevski's **epic humanism** finally returns."
(*CineClandestino.it*)

"A really subtle exploration of truth and fiction in three deliberately diverse episodes, **courageously pushing the boundaries** between fiction and documentary in order to exert and negotiate a powerful feeling."
(*The Official Jury elucidation on the Belgrade FEST award to Mothers*)

“Original storytelling and courageous experimenting with the film language and genres. ... Subtle and truthful storytelling.”

(The Critics’ Jury elucidation on presenting the Neboja Djukelic Award at Belgrade FEST to Mothers)

“He composes [the stories] in a way where they **collide and merge at the same time**. [...] While we watch, we start to doubt the documentary and trust more and more the artistic, the intuitive, the dramatic. The bonds between elements exist only in the mind of the spectator.”

(Rada Sharlandzhieva, Lik)

“*Mothers* begins with fiction, indeed with the fabrication of a lie, moves on to an attempt at the fabrication of a myth and ends in the shattering imagery of the real, where no fabrication is possible. [...] There is **no easy reading of Mothers**, only a need for us to work with the filmmaker to uncover its many meanings.”

(Piers Handling, Toronto International Film Festival Director)

Mothers opens up lines between documentary and fiction at the same time that it also blurs them. [...] Such moments give Manchevski’s film **a special place in contemporary cinema** that should be viewed by audiences around the world. [...] Many scenes and moments that will stay with you long after viewing the film.” *(Andrew Horton, Script)*

“Milcho Manchevski knows how to make a movie, as was demonstrated by his assured, Oscar-nominated debut film *Before the Rain*, which made Stephen Spielberg sit up and request a meeting. Its three intertwined love stories have been cited as precedent for the three stories of *Mothers*, but *Mothers* reminded me of **a full, old-fashioned movie palace program**. [...] I was never less than engaged.”

(Thomson on Hollywood, Indiewire, review by Anne Thomson)

“Oscar-nominated Macedonian director Milcho Manchevski mixes fiction with documentary in a film that **hits home on an emotional rather than intellectual level**.”

(Hollywood Reporter)

“Manchevski’s deft handling of the various materials is both **conceptually challenging and thoroughly satisfying**.”

(Eye Weekly, reviewed by Chris Bilton)

“Macedonian director Milcho Manchevski continues down his **distinctive artistic path**.” *(Hollywood Reporter)*

“Beautiful art about ugly reality.” *(Vest Daily)*

“An intriguing narrative puzzle divided into three contrasting sections: a vignette centred on two schoolgirls; a longer story about a trip to the countryside; and a documentary about a serial killer. Together they add up to a **wry, sceptical reflection on the nation’s past, present and future**.” *(The Age)*



On Milcho Manchevski's Mothers (2011)

ANDREW HORTON

Two young girls with cell phones report a male flasher to the local police even though they never actually see him. A young documentary film team enters an isolated country village to film the only two remaining residents: an elderly brother ("Grandpa") and sister ("Grandma") who haven't said a word to each other in sixteen years. Finally, a group of retired cleaning ladies, all of them mothers, are discovered raped and murdered, and an investigation of the crime commences.

What do these three seemingly disparate tales have in common, and where do documentary and fiction begin and end?

The award-winning writer/director Milcho Manchevski invites us to answer these questions and unify the three narratives in his latest (film)script *Mothers* (2010).¹

Manchevski built a career in the United States where he made numerous short films, published books of fiction and photography, staged performance art, taught at the NYU film school, and directed episodes of HBO's *The Wire*. *Mothers*, however, which recently premiered at the 2010 Toronto Film Festival, is set and was shot entirely in his native Macedonia.

Also set and (partially) filmed in the former Yugoslav republic, Manchevski's Oscar-nominated feature debut *Before the Rain* (1994)²

liberated mid-90s audiences from a surplus of CNN-style Yugoslav War coverage. In place of dry reportage, *Before the Rain* offers picturesque Macedonian landscapes and thrusts audiences into the lives of complex Christian and Muslim characters and their dysfunctional family dynamics. Both film(scripts) present three narratives that have no direct link to one another, but *Mothers*, unlike *Before the Rain*, doesn't focus on the clash of Islamic and Christian cultures or on politics or family feuds. Instead, as Manchevski suggests, it's a film(script) "from Macedonia" rather than one "about Macedonia."³

By presenting three autonomous narratives in the same film(script), Manchevski allows the viewer to build his or her own bridges between them. This highly-personal process of generative linking partially explains his latest film(script)'s title, as well as its feminine atmosphere, and challenges audiences to view Mother through a feminine lens. While Hollywood, like most other worldwide cinema, routinely creates "male-centered" film(scripts) without women at the center, Manchevski's latest effort also illustrates ways in which mothers, daughters, grandmothers, and wives find ways to survive in a contemporary post-war culture.

The construction of reality is as thematically important to *Mothers* as gender issues are. The film(script) effectively erases the lines that divide documentary and fiction and explores how and why different forms of reality are recorded and destroyed. As producer Christina Kallas suggests, Mother "blurs the lines between fiction and documentary stylistically. But this ... has to do with our perception rather than with the director's intention to manipulate you ... [Mothers] is completely devoid of such intentions."

For example, the first story merges fact and mendacity in a particularly contemporary, YouTube-age way: nine year old girls Bea and Kjara take photos with their cell phones and invent stories about what they see, including one about a fictitious male flasher. The three young filmmakers try to create a record of a bygone culture before it disappears but record Grandpa burning his photographs and thereby destroying his past. In the final story, investigators -- ignorant of circumstances and contributing factors -- must invent reasons why a group of mother-maids were raped and killed.

Manchevski's film(script) also presents excellent characters and performances. Emilija Stojkovska and Milijana Bogdanoska play the blithely innocent and devilishly cunning pair of nine year old girls. The would-be documentarians, Ana (Ana Stojanovska), Kole (Vladimir Jacev), and Simon (Dimitar Gjorgjevski) negotiate a love triangle, and Grandpa (Salaetin Bilal) and Grandma (Ratka Radmanovic) each give "old age" new life. Lending *Mothers* a final sense of *vérité*, the actual residents of Kičevo are interviewed as part of the third narrative's murder investigation.

Manchevski's latest also avoids the easy "happy ending" offered by film(script)s such as Niki Caro's *Whale Rider* (2002).⁴

Instead, Manchevski, who admits to the influence of Dostoevsky and Gogol, prefers tempering the positive aspects of life with the more unpleasant: "I made *Mothers* as an attempt to figure out how to live and not be on the losing side -- at least for the moment. Perhaps we need to embrace our sadness and our fears."

¹ Produced by Christina Kallas, *Mothers* was written and directed by Milcho Manchevski (Banana Film, et al., 2010). For more information on *Mothers* and Manchevski, see <http://www.manchevski.com/> (22 October 2010. "Milcho Manchevski - Home Page," n.d.).

² *Before the Rain* was produced by Marc Baschet and written and directed by Milcho Manchevski (Aim Productions, et al., 2010). For more information on *Before the Rain*, see <http://www.imdb.com/title/tt0110882/>.

³ All quotes have been taken from the *Mothers* press kit (.pdf).

⁴ *Whale Rider*, written by Niki Caro and Witi Ihimaera; directed by Niki Caro (South Pacific Pictures, et al., 2002).

MOTHERS ★★★★★
Dir Milcho Manchevski w/ Ana Stojanovska, Vladimir Jacev. Sep 12, 8:30pm, Lightbox 1; Sep 13, 9:15pm, Scotia 4; Sep 18, 3:15pm, Scotia 3.
Macedonian director Manchevski returns to the three-story structure used in his award-winning debut *Before the Rain* for this frustrating yet nuanced interplay among a narrative triptych. Shifting from a short and spare opening vignette centred on two girls falsifying a report about a flasher, to the emotional tag-of-war between a trio of documentary filmmakers exploring abandoned villages, and then again to a terrifying documentary about journalist-turned-serial killer Vlado Taneski, the film approaches the idea of storytelling (and, in turn, filmmaking) in a way that's both intensely critical and defiantly ambiguous. So engrossing is the middle story -- especially the unspoken conflict between Stojanovska and her filmmaking partners -- that when Manchevski embarks on the lengthy Taneski doc, one wonders if it is intended as another project by the former characters. An actual documentary contained within a narrative feature about documentarians is a bit of a mindfuck, but Manchevski's deft handling of the various materials is both conceptually challenging and thoroughly satisfying. **A- CB**

EWEEKLY (www.twitter.com/eyeweekly)

'Mothers' a return to form for filmmaker Milcho Manchevski

John Petkovic, The Plain Dealer By John Petkovic, The Plain Dealer

Email the author | Follow on Twitter

on March 30, 2011 at 6:00 AM, updated March 30, 2011 at 7:50 AM

On the surface, "Mothers" is three separate films barely glued together. To fans of Milcho Manchevski, it's a return to form -- one he used in his 1994 Academy Award-nominated film "Before the Rain."

The first vignette revolves around two little girls who falsely accuse a man of flashing them in the bustling streets of the Skopje.

The second takes us to rural Macedonia, following a camera crew shooting a documentary on life in a small town that has been evacuated save for two elderly people. The man and woman are seemingly related, but something in the past has left them estranged.

There's sexual tension in this vignette, also -- involving a woman and two men in the crew.

The finale is outright violent. It's a documentary on a reporter who chronicled the crimes of a sex killer -- with such detail that he is suspected of the crimes himself.

The connection?

On a literal level, it's tenuous. But Manchevski goes beyond the literal -- to explore a deeper realm where sexuality, motherhood and the art of storytelling reside in conflict.

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Courtesy of CIFF

"Mothers"

Review

Mothers

What: (2010/Macedonia/France/Bulgaria) 123 minutes. In Macedonian, with subtitles.

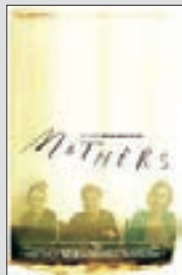
When: 11:20 a.m. Wednesday, 4:20 p.m. Friday and 11:15 a.m. Saturday in the Cleveland International Film Festival.

Grade:A

MORE FILM FEST

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- Cleveland International Film Festival website: Schedules, tickets & more



سینمای جهان

★★★★

کارگردان: میلچو مانچفسکی
بازیگران: امیلیا استوژ کوفسکا،
میلیانا بوگدانوسکا
۱۲۴ دقیقه

را به سوی معمایی هراس آور سوق می دهد. کار با بازیگران (به خصوص
جنتی آغازین) نشان دهنده ی قدرت و مهارت فیلم ساز است. مانچفسکی
العاده ای است که هنوز نتوانسته هم جالبه ی نخستین فیلم اش یعنی
ران» را در سه فیلم بعدی اش به طور کامل تکرار کند.

مادران

MOTHERS

یکی از آن دسته فیلم سازانی است که
سازش با توجه به سوژه و داستان
تغییر می کند، و در فیلم آخرش، به
تند داستانی و با استفاده از حرکت
ام به سمت مصاحبه، روایتی مرموز و
تماد از شخصیتی نادیدنی به نمایش
جست و جو به دنبال این فرد، با استفاده
دیک در شهرهای مختلف مقدونیه،
بی به دنبال دارد و به تدریج، که سه
کوشند نشانه هایی از جنایت های پنهان
نشد به دست آورند، فرم داستانی
نهایت به سمت مستند میل می کند و

TIFF Diary: Mothers

Milcho Manchevski knows how to make a movie, as was demonstrated by his assured, Oscar-nominated debut film **Before the Rain**, which made Stephen Spielberg sit up and request a meeting. Its three intertwined love stories have been cited as precedent for the three stories of **Mothers**, but **Mothers** reminded me of a full, old-fashioned movie palace program -- though a somewhat oddly assembled one.

It begins with a comedic curtain-raiser, two cute kids who lie to the police about seeing a flasher, and the mother of the title arrives to haul them home while cursing, pushing a baby stroller, and wearing oddly inappropriate above-the-knee black lace stockings. The second story, the feature, is that of a three-man documentary film crew-- make that two men and one lovely woman, who starts off as the partner of one and ends up with the other -- who travel around in the country, documenting (and occasionally participating in) disappearing rural traditions.

The second feature is an actual documentary about a serial killer of middle-aged women who turns out to be a journalist writing about the murders. I was never less than engaged.



Milcho Manchevski and His Forever Theme

Milcho Manchevski is a Macedonian director and screenwriter, born 1959 in, Skopje. He moved to New York after high school and started his career since graduating from the film program at Southern Illinois University in 1981. Although he had spent most of his years in America, his 4 feature films are all about his hometown Macedonia, an Eastern Europe country that had long history in both great culture and long term war problems.

In Manchevski's film, the most fascinating thing to me is that he had kept telling different stories about his country and showed the same theme through these stories. From my point of view, I can only see two things in his film: 1, life and death; 2, the obsession about reality. These two themes ran through all his films, and I would like to summarize them as a kind of obsession of humanity in Macedonia from a Macedonian as an outsider of his own country.

Reality and fantasy in storytelling

Storytelling from characters are all existed in his four feature films. The photographer told the story about he made somebody killed people in *Before the Rains*; the story about how pased people live in the other world in *Shadows*; In *dust*, the whole film is formed by two stories; In *Mothers*, there are stories about flasher, the story about the old brother and sister and the story about a murderer's death. From the writer's aspect, Manchevski made up or adapted all these stories, the most famous one is *Before the Rains*.

In *Before the Rains*, three stories arranged in a confusing timeline, which indicates to the famous script in the film, "Time never dies, the circle is never round." Many people tried to figure out which story comes first, which comes after, and they all failed. Although these three story were told in realistic style separately, when you link them together, the whole story can be told from any point to start, and any point to end. I think the purpose of Manchevski is to trap a story into a piece of loop and twisted time, the heavy rain would never come and the intense of the period before the rain would always approaching to the maximum point but never actually reach. So the whole story is totally a fantasy but showed a real feeling of Macedonia.

Dust is very alike with *Before the Rain*. It was made in 2001. It shows a clear point of view of Manchevski's storytelling way. He knew *Before the Rain* was his best playing with storytelling, and he had no interests in that anymore. I am surprised to find that I can understand the whole story without subtitle even though I cannot understand Macedonian. The beauty of these two stories is that the deliberately confusion of reality and fantasy. In *Before the Rains*, the whole story is a fantasy, real world can't be like that but human's feeling can accept that and feels like reality. At the beginning of *Dust*, the first layer of the story happened in New York, we can clearly tell that it is logically make sense. In the second layer, the old lady cannot remember the story well so she made mistakes, also because the story was took place before her birth, so she cannot know it completely. So this layer is the overlay of reality and fantasy, though they still have a clear boundary between each other, such as the young man argued people's number with the old lady, so that we could know this part could be fantasy. The third layer is the most confusing part. Luke dropped on the ground in the air, the girl brought Luke into the future and saw Elijah's death, 200 soldiers disappeared in the dust, and the black young man came from the past, the cowboy watched the plane fly through sky. In the end he told the girl on the plane that he was there, and showed her the black and white photo with him inside. Manchevski doesn't care about what is real what is illusion in this layer, and deliberately mix the timeline of the two stories together.

In *Shadows*, we know it was a ghost story after we watched it. So basically the story was again a fantasy. But all the ghosts were presented in a real way. The girl pretend to be someone's wife, the old lady dressed like another cleaner in the building and when the neighbor dropped into the elevator, many people were there and trying to help, made them look like real people. It only showed some hints that indicate they are unreal. No one would link the bones with those vivid people, especially the girl Lazar fell in love with. All the real people seem to be interact with the ghosts. Like the first time when someone broke into the professor's office, Lazar and the girl said he was not there together, actually the person can just saw and heard Lazar, but Lazar himself cannot feel any difference. The dropping into elevator scene also did not mention what happened after they opened the door, people supposed to see there's no one inside, but it had been ignored in the story. The other thing that presented in a real way is that all the ghosts did not mention how to make them rest in peace, if they are real ghosts they would know it was the bones, but none of them mentioned directly. So in the story it was Lazar found out what had his mother stolen and where to bury the bones.

In *Mothers*, it was the way Manchevski put the three stories together blurring the line of real and fantasy. First, we cannot know the timeline of the boy (fake flasher), we saw he had been caught in the police office first, then in the second story we saw him drive to the countryside with his friends. We can either assume that he had been the fake flasher before the trip or after. But in the second story, we knew that the girl left her first boyfriend and be with him between her two of her visits to the old lady. At her last visit (her latter boyfriend didn't come with her), she said she was pregnant and her mother was dead so no one took care of her, again we can either assume that the boy was in jail so no one took care of her, or she broke up with the boy so he was out of the story. Every suspect situation perfectly makes sense, but all we know is the part that Manchevski wanted to show. The two stories seem to be unreal because too many things needs to be explained had been skipped. The fake documentary is even funny. Manchevski told us that the event is real, the people had been interviewed are playing their own characters, and the form of the third part is documentary. The only difference from what a real documentary supposed to be is the event had lasted for long time, and in the film Manchevski asked those witnesses to act. The documentary gave me a feeling that truth cannot be known

and recorded. Those witnesses are just the closest people to the truth, but no one can truly reach it. The witness cannot remember every detail about it, and they were out of different purposes to decide to be in the film, they would speak for the story that they wanted to show. So because the way Manchevski told the story in his film, reality can never be reached and fantasy can make people feel real spirits.

Macedonian's life and death

Life and death also runs through all Manchevski's films. Although he had all those fantastic and even legendary stories that attracted most of his audience attention, I think what he truly wanted to tell is the background of his all films—Macedonia.

I love *Dust* and *Before the Rains* best. They both show perspective from outsiders. The clearest sight to see a race can never be inside the country. For Macedonians, they cannot keep their minds thinking when they had a history of blood and fire for so many years.

It can't be a coincident that Manchevski is a person who lived outside his country for more than half of his life. To Manchevski, I think he enjoyed to show his point of view within the stories. Although I cannot know much about this country, but it's not hard to imagine in a place like that, there's nothing as simple as right and wrong. I heard many people said they think *Before the Rains* is a story that tells people violence is wrong so it bring suffers to people. While I was enjoying guessing what Manchevski really want to tell, I'd say I don't think so. Manchevski is like a poet, a poet should not judge, a poet should hope. To me, he is always simply phrasing the death and birth, and hoping new birth can bring slightly better thing to this country. In *Before the Rains*, three stories ended with death, but the structure of the stories shows that death can never be an end to Macedonians. I think to him death means eternity. *Before the Rains* is telling the story of people step in the big eternity loop by killing, dying, burying then killing again. I think this is the way how Macedonians live, when they are alive, to live soundly, to love enthusiastically; when they are dead, to moan painfully; when they are born, to celebrate loudly, even though they know there are going to be fighting, killing, death in this land, but every one is hoping.

Not like *Before the Rains*, the death and life circle is perfectly round in *Dust*. The child told the story how she was born from death and buried in the land where she was born. In *Dust*, Manchevski treated death in a different way from *Before the Rain*. They buried the death killed by them sadly in *Before the Rains*, but in *Dust*, woman gave birth on the land full of dead body. It seems to be more hopeful in *Dust*, so many deaths sacrifice to one baby. The baby didn't kill the robber when she was going to face her death, and her death made the robber's heart became a little softer. Hope accompany with new birth, grow on the land of dust and death's blood. Also, the time transition between the two stories indicates now Macedonians are better than past, and it will be better, which is indicated by the black man return to Macedonia (as a symbol of the old lady's son).

If *Before the Rain* is a story about death and *Dust* is a story about birth, then I would say that *Mothers* is a story about being regretful and grateful to life itself, or I should say it's just about life. Manchevski is a very ambitious director, and yet he successfully told one after another more and more great and complicated stories. Death, as one of this film poet favorite element, appears in *Mothers* as well. I cannot understand why he would like to present the most intense story in documentary way and put it at the last. My understanding is a kind of regret to the crime, and a kind of understanding from the director to his country as well. Before the third story, the first one explains how Macedonians become cold towards all the crimes. It's because children hadn't been told to do the right things, their last generation and the generation before last one became numb after all the sufferings, so they pass this attitude towards their children. The second story is about salvation. It shows the good part of Macedonian, the part that war and suffering could not changed. The girl returned the old lady's wedding jewelry, showed her the film they made, asked the old lady to live with her, all the thing she was done, is out of her pure humanity, indicates the salvation of the old days. Then the third story about the regret is making sense here.

I also love the title, *Mothers*. Being a mother means life (and to live) and death at the same time, she would probably die when she gives birth, and she would have chance to raise her child, form the child's personality, the child might either be a better person than her or be a worse person. To me, the title indicates Manchevski's forever subject, his country Macedonia. The meaning of mother just like

all his stories about this country, some are good, some are bad, but first he has to have so deep emotion and blood bond with mother country. That is why he dares to show us so painful memories of Macedonia; so conflicting death and vivid love and life; so strong and violent lifestyle and history, with all his love.



Mothers: Berlin Review

1:38 PM PST 2/21/2011 by Natasha Senjanovic

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Venue

Berlin International Film Festival (Panorama)

Director-Screenwriter

Milcho Manchevski

Cast

Emilija Stojkovska, Miljana Bogdanoska, Dime Iliev, Ana Stojanovska, Ratka Radmanovic



Courtesy of Berlinale 2011

The Bottom Line

Director Milcho Manchevski ponders the uncertainty of truth in an experimental triptych whose emotional grip is more compelling than the philosophy that lies beneath.

Oscar-nominated Macedonian director Milcho Manchevski mixes fiction with documentary in a film that hits home on an emotional rather than intellectual level.

BERLIN — Macedonian director **Milcho Manchevski** continues down his distinctive artistic path in his fourth feature, *Mothers*, which is about women of all shapes and sizes, not just maternal figures. Structured in three parts like his Oscarnominated debut *Before the Rain*, it mixes fiction (the first two episodes) with documentary for an interesting result that's more compelling than the film's underlying philosophical questions.

Manchevski says *Mothers* was inspired by the artwork of **Robert Rauschenberg** and is about the nature of truth, specifically our very subjective perception of truth. Perceptions of reality are stock themes for experimental filmmakers, yet despite the highbrow concept of *Mothers*, the film's three sections are relatively linear and hit home on an emotional rather than intellectual level.

Nevertheless, the film's unorthodox structure will make it the director's most theatrically limited work to date. *Mothers* will be lucky to screen outside narrow cinephile circles.

All three episodes are set in Macedonia, the first (also the shortest and weakest) in the capital city of Skopje. Although the intimidating Bea (**Emilija Stojkovska**) and her sidekick Kjara (**Miljana Bogdanoska**) didn't actually see the man who flashed their friend near their elementary school, they decide to report the event to the police. They stop along the way to buy some shoes and at the station take pictures of themselves on their cell phones. The girls play with the truth until somebody gets hurt, but none of the more serious questions about power and how reality can be manufactured are developed in an original way.

The film's second and strongest part is about a small TV crew traveling to Mavrovo, in the country's centralwest region, for a documentary on dying rural traditions. They find perfect subjects in a deserted village with only two inhabitants an ancient brother (**Salaetin Bilal**) and sister (**Ratka Radmanovic**) who haven't spoken for 16 years. The crew has its own intrigues as well: sound engineer Simon (**Dimitar Gjorgjievski**) is

in love with camerawoman Ana (**Ana Stojanovska**), who's sleeping with the director (**Vladimir Jacev**).

While Manchevski would have us ponder the nature of the siblings' feud, the story's true power lies in its depiction of social change. The brother and sister's way of life has all but vanished in the modern world, a colorful bit of folklore for the bemused, urban filmmakers.

That women have come a long way and yet are fundamentally still the same also couldn't be more explicitly shown in the differences between the freespirited, 20something Ana and the elderly woman who cracks dirty jokes as she talks about her arranged marriage. The only one to feel a maternal pull from the old woman, Ana starts up a friendship that goes beyond the documentary.

All of the actors are quite good, but the episode belongs to Stojanovska and Radmanovic. Aged to look like she's over 100, the latter's performance is hauntingly gripping.

The third installment in *Mothers* is an TVstyle documentary on a serial killer from the town of Kicevo, who raped and murdered three women in their 60s. Crafted like a mystery, although the story ran in the international news in 2008, it features interviews with the victims' families before disclosing the alleged perpetrator, **Vlado Taneski**, a respected crime reporter who lived next door to the three women and wrote about their murders.

Truth and fiction mix on several levels here, not least of which in regards the trust Taneski instilled in his neighbors, and his guilt, still being contested today. But Manchevski goes too far with police footage of the cadavers in the segment. Such images are gratuitous, even disrespectful of the victims' families.

As in *Before the Rain*, elements from each segment are woven into the others, adding yet another layer to Manchevski's recurring notion of the cyclicity of life itself.

NJIHOVI FILMOVI: MAJKI

Ja pomislim, to je nekad bilo nečije dete, a Milčo, to je nekome bila majka

Majki je omnibus Milče Mančevskog, neobične dokumentarno-dramske strukture koji u isto vreme i sa solidnom lakoćom čačka razne zanimljive stvari.

Svaka sledeća, od tri priče, (deluje tako) dvaput je duža od prethodne. U prvoj (igranoj) priči vidimo kako je jedna devojčica (11 godina, recimo) došla na ideju da policiji prijavi manijaka koga nije ni videla (ali njene drugarice jesu!), i da potom za to optuži očigledno nevinog čoveka. Na kraju filma upoznajemo njenu majku. I čujemo je kako sočno psuje i psuje.

I to se dešava u Skoplju.

U drugoj priči vidimo kako se kamermanika ekipe makedonske televizije, koja je u nekoj južnijoj seoskoj zabiti Makedonije, snimala prilog o "preživlom stanovništvu" zbližila sa jednom bakom. U selu, inače, žive samo ta baka i njen brat, koji su u zavadi. Kamermanika baku zove "majčice".

U trećem, najpotresnijem delu, sa skoro neverovatnim izborom dokumentarnog materijala na raspolaganju, Milčo priča o čuvenom kičevskom serijskom ubici koji je ubio i silovao tri starije žene. O njima pričaju njihova deca, o njemu majka njegove dece.



Sklapajući ove tri, naoko tek jedva povežite, priče (prva i treća i imaju nekakvih zajedničkih tema) u priču o majkama, Milčo nam daje direktive odakle da ih posmatramo. U prvoj tek na samom kraju upoznajemo ženu koja je očigledno "kriva" za ponašanje svoje ćerke, i za "tešku optužbu" koja stiže nevinog čoveka. U drugoj jedna žena koju su svi zaboravili sasvim slučajno stiže društvo dok čeka smrt. Starost je strašna i niko je nije učinio strašnijom nego Milčo kad je u bakina usta stavio pitanje: "Eh, dete moje... Kako se umire?"

U trećoj priči koja, između ostalog, i debatuje sa time da li je optuženi novinar (koji se ubio u zatvoru pod neverovatnim okolnostima!) kriv za zločin (vraćam vas na prvu priču), virimo iza zavese brutalne crne hronike i lagano prisustvujemo tome kako od jedne žrtve Milčo lagano pravi majku od krvi i mesa. Bićete šokirani koliko malo prostora/ života deli izjave poput "želudac moje majke je bio pun sperme" do "samo tako me istukla kad me uhvatila sa tim momkom" (pišem po sećanju, ne zamerite).

Naravno da su igrane sekvence slabije od dokumentarnih, ali to je samo zato što život uvek priča najbolje priče. Ali gledajući drugu priču imaćete problem da fiktivno razdvojite od dokumentarnog. Pa čak i u prvom delu rad sa devojčicama (naturščicima) je odličan.

Milčov film je moderan, intrigantan i kompleksan kao neki od najboljih evropskih koje sam gledao u poslednje vreme i očigledno se radi o autoru koji baveći se do zuba Makedonijom uspeva da izdvoji stvari koje su podjednako relevantne i za njihove, i za naše i za one tamo.

Kao jedinu manu izdvojio bih, a to činim samo zato što se radi o tužnoj realnosti i njihovih i naših filmova, domišljato sproveden, ali uvredljiv "product placement" sponzora čijom milošću je ovaj film verovatno i snimljen. Jebi ga, Milče.

BERLINO 2011 - MOTHERS - PANORAMA

Publicato il 17 febbraio 2011 da [Giovanna Rendi](#)

8.9

Tavola

Libri



It's all true, avrebbe detto Orson Welles. Quello che si vede è tutto vero, il regista macedone Milcho Manchevski, autore di pochi film ma non facilmente dimenticabili, a cominciare dallo straordinario *Prima della pioggia* che lo fece scoprire nel 1994, si confronta con il tema della natura della verità e della menzogna. Per farlo ricorre, come già nel suo capolavoro, ad una struttura a triforcuto che però questa volta si interseca soltanto a livello tematico e non narrativo. Suddiviso in un breve spezzone

fiction, in uno più lungo che contiene falsi elementi di realtà e infine un documentario vero e proprio, il regista sperimenta un allontanamento graduale dalla finzione cinematografica che in realtà si rivela solo apparente. Non c'è nessuna garanzia, dice Manchevski, che la forma documentaristica contenga in quanto tale la maggiore garanzia di veridicità sugli eventi. Il regista si interroga dunque sull'essenza della verità: nel primo breve episodio due bambine accusano ingiustamente un uomo di essere un maniaco, inventandosi tutto sulla base delle chiacchiere delle compagne di scuola; nel secondo, una piccola troupe gira un documentario sugli ultimi abitanti di un villaggio sperduto; nel terzo viene ricostruito quasi sotto forma di reportage giornalistico un terribile caso di cronaca nera avvenuto nel villaggio di Kichevo e che ha sconvolto il paese nel 2008. Nel primo caso la menzogna è soprattutto un atto di potere a freddo: Bea è ricca e viziosa e costringe Kijara a mentire contro lo sconosciuto prima corrompendola con regali e poi ricattandola, minacciando di toglierle l'amicizia. Nel secondo, che sappiamo essere fiction, l'inganno si nasconde nei due anziani ultimi abitanti di un villaggio, apparentemente "autentici", in realtà attori provetti come la troupe dei documentaristi. Più complessa è la vicenda che occupa la seconda metà del film, la storia di tre orrendi delitti aggravati da violenza carnale ai danni di anziane donne, compiuti proprio dal giornalista che scriveva della vicenda sul giornale locale. È tutto vero, dice Manchevski: "tutti e tre gli episodi sono fedeli ricostruzioni, parola per parola, di fatti realmente accaduti". E proprio il documentario, nella sua tradizionalissima costruzione basata su interviste, pagine di quotidiani, spezzoni televisivi, suscita gli interrogativi più inquietanti: il giornalista è davvero il serial killer? Probabilmente sì, ma il suo improbabile suicidio in cella la notte stessa dell'arresto sembra mettere in dubbio molti lati della vicenda, soprattutto perché gradualmente Manchevski svela la corruzione e le falle del sistema investigativo e giudiziario macedone, vanificando di fatto qualsiasi dichiarazione rilasciata dagli inquirenti. Apparentemente in secondo piano ma riscattate dal titolo, al centro del film ci sono le madri, le persone da cui per prime nella vita impariamo la verità e la menzogna: madri volgari e corrotte, che corrompono le loro figlie con la loro cieca indulgenza, madri archetipiche e arcaiche come la decrepita e serena contadina del villaggio sperduto (in realtà straordinariamente interpretata dall'attrice Ratka Radmanović), madri tragiche perché vittime di una violenza inenarrabile con la quale i loro figli non potranno mai riconciliarsi. L'esperimento estetico di Manchevski si rivela vincente e conferma, soprattutto nei due episodi di fiction, il suo straordinario talento di narratore di immagini e stati d'animo, la bravura nel dirigere gli attori di tutte le età e per la sua capacità di suggerire indizi allo spettatore anziché verificare delle tesi. Nel caso del documentario, spiace registrare che la sua ricerca della verità nei suoi lati più oscuri lo porti troppo spesso verso il morboso: in tutta sincerità le terribili immagini dei cadaveri delle vittime (tratte dalle registrazioni video della polizia) sono superflue e soprattutto non molto rispettose delle vittime e delle loro famiglie.

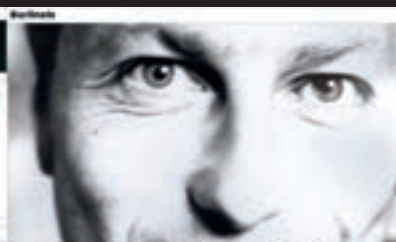
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ARAB TIMES

Compelling 'Mothers' Mixes Truth And Fiction

'Women Of All Shapes & Sizes, Not Just Maternal Figures'

BERLIN, Feb. 22. (RTRS) - Macedonian director Milcho Manchevski continues down his distinctive artistic path in his fourth feature, "Mothers," which is about women of all shapes and sizes, not just maternal figures. Structured in three parts like his Oscar-nominated debut "Before the Rain," it mixes fiction (the first two episodes) with documentary for an interesting result that's more compelling than the film's underlying philosophical questions.



Fiction oder Realität? Der macedonische Filmemacher Milcho Manchevski.

Drei in einem
Milcho Manchevski zwischen Realität und Fiktion

Mothers ist einer jener Filme, die sich nicht direkt erschließen, und so dem Zuschauer mit zwei Stunden Länge nicht gerade leicht machen.

Wer aber Manchevski "Vor dem Regen" gesehen hat und weiß, dass er auch eine Folge von "The Wire" gedreht hat, wird sich die Zeit nehmen für diesen Film. Es sind nicht eigentlich drei separate Filme, der erste (zuerst kurz, dann) erzählt von zwei kleinen Mädchen, die einen (Extraktanten bei der Polizei) anrufen, obwohl sie den Mann nie gesehen haben. Die beiden sprechen ihre Aussagen genau ab und filmen sich mit dem Handy. Im nächsten Teil (der zweite Film ist etwas länger, fiktional, aber pseudo-dokumentarisch aufgesetzt) erzählt von drei Fernsehjournalisten, die in eine verlassene Gegend reisen und auf die einzigen verbliebenen Einwohner eines kleinen Dorfes, einen alten Mann und eine alte Frau treffen. Die Frau geht vor die Kamera, der Mann will mit dem Filmteam nichts zu tun haben. Der Film ist fiktional, beginnt die drei aber so, als sei er eine Dokumentation. Im dritten Teil wird alles anders. Hier verlassen wir das Feld der Fiktion. Erzählt wird der wahre Fall des Serienmörders Vlado Tanevski, der drei ältere Putzfrauen auf bestialische Weise ermordet um dann als Journalist über die Mordfälle zu berichten. Er wurde gefasst, weil seine Artikel Details enthielten, die nur der Mörder kennen konnte.

Was das alles soll? Es geht um Wahrheit, um Realität und Fiktion. Um die Frage, wie sich Realität verändert, wenn eine Kamera im Raum ist und um die Doppelstruktur dokumentarischer Filme. Dass in einer Zeit, in der die Grenzen zwischen Realität und Fiktion mehr und mehr verschwinden. (Gerungen ist das alles nicht, denn wirklich sehen wir nur den letzten der drei Filme, die Sache ist stärker gewürzt als gewohnt, Geschmack nicht uninteressant)

CINEMA

Manchevski: «Donne per narrare il mondo»

Il regista macedone ha inaugurato il 23° Trieste Film Festival

di Elena Grande
e Enrico

Donne che educano le figlie a non diventare piagnucolose, personaggi che la capacità di ingannare sia l'unica risorsa che un modo di cui diffidare, storie abbandonate dalla famiglia in questi o quei momenti di crisi, come le "Madri" di Milcho Manchevski, il regista macedone che ieri sera ha inaugurato col suo ultimo film il Trieste Film Festival, la programmazione fino al 23 gennaio di Maria e all'Adlon. Il cinema, diventato famoso nel '94 col film d'esordio "Vite della pioggia", Leone d'Oro a Venezia, e successivamente di "Dust" e "Shadow", attraverso le sue figure femminili descrive anche la Macedonia contemporanea, un groviglio di spinte alla modernità e ostaggi ancestrali. «Più di ogni altro mio film, "Madri" è una specie di ciò che sta accadendo nel mio paese e della sua condizione umana».

Ma "Madri" è anche una riflessione sulla capacità del cinema di raccontare la realtà. I tre



Una scena di "Madri" di Milcho Manchevski. A destra, nella foto, il regista macedone con il protagonista di "Vite della pioggia", con lui il regista macedone che ieri sera ha inaugurato il Trieste Film Festival



UN FILM SPERIMENTALE
Perché mescola generi e codici differenti, l'unica connessione tra gli episodi è nell'atmosfera che vi si respira

documentari, corrispondono alla realtà. Come il regista: un cine-

ma, più avendo un'ambizione di raccontare con chiarezza.

Inspira l'efficienza e il realismo delle sue immagini, ma soprattutto

sono i suoi film a ispirare

il suo cinema contemporaneo. Ma

TRIESTE FILM FESTIVAL

The top 10 films in Melbourne selected by Jake Wilson

Show thumbnails

5 of 10



5. **MOTHERS** (123 minutes) R. THE LATEST from prominent Macedonian director Milcho Manchevski is an intriguing narrative puzzle divided into three contrasting sections: a vignette centred on two schoolgirls; a longer story about a trip to the countryside; and a documentary about a serial killer. Together they add up to a wry, sceptical reflection on the nation's past, present and future. Screens as part of the Macedonian Film Festival. Reading Cinemas (Epping), Sunday, 7pm

Мать, жена и кинокамера. «Матери» режиссер Милчо Манчевски

№3, март, 2001 | Дмитрий Дютеррей

Фильм «Матери» македонского режиссера Милчо Манчевски, представленный в Панораме Берлинале, начинается с незарушенного, почти с анекдота. Конечный малый, сидя в кафе, с восторженным вниманием на лице наблюдает за компанией девятилетних школьников, которые, в свою очередь, обсуждают недавнее появление в городе мачизм-мачизмиста. Никто в позицию вызывается лишь две девочки, и то, чтобы прогулять уроки. В конце концов в участок приходит женщина из кафе, а за прогульщицами приходит мать одной из них. Поймав ли реальный перерыв или прохитивши просто оклеветав бедняку — останется неизвестным.

По преимуществу фильм Манчевски режиссирован традиционно: это та удерживающая режиссерская манера, равно приветствуемая и на европейских фестивалях, и на европейском же телеэкране. Отработанные пути, гладко играющие актеры, установившие еще со времен первых успехов Кустуричи равнообразные типажы. Все это, с жестким добавлением мизантропии и фольклорной экзотики, есть и во втором эпизоде — о трио документалистов (режиссер, красавица ассистент Ана, звукооператор, тайно влюбленный в ассистента), присматривавших в заброшенное село, чтобы снять житейские старика и старуху, встала брата и сестры, уже потиришь лет друг с другом не разговаривающих.

Однако третья часть — кино и кино диссоцирующая с предыдущими — выводит фильм на иной уровень.

20 июня 2000 года полиция задержала журналиста местной «Утренней газеты» Владо Таневского по обвинению в убийствах нескольких пожилых женщин в районе города Кичево, совершенных в последние несколько месяцев. Правосудительные органы заявили, что имеют косвенные доказательства причастности мужчины к убийствам трех женщин от пятидесяти пяти до семидесяти лет. Через несколько все жертвы подвергались жестокому насилию. Как стало вскоре известно, Таневский сам несколько раз передавал в свою газету, а также в ряд электронных изданий репортажи из Кичево об убийствах и о деталях расследования. Перед этим репортажи в Кичево ошибочно пытались приписать другим режиссерам.

Завершающая часть фильма «Матери» и представляет собой документальный репортаж о том деле — начиная от первого убийства до загадочной смерти Таневского в тюрьме.

Также реконструирован психологический профиль убийцы: причинами того, что он сделал, являются в его детстве.

Итак, в «Матери» Манчевски вновь использует трехчастную структуру, присвоенную ему успех в его дебютном полнометражном фильме «Перед дождем» («Золотой лев» и приз ФИПРЕССИ в Венеции, номинация на «Оскар»; 1994). Первая и третья части имеют ряд общих мотивов — переписка, расследование, символическое объяснение, но в целом внутреннее снятие еще более произвольным, чем раньше: эпизоды различаются в настроении и в жанровой принадлежности, действие происходит в разных местах. При этом главный герой, световой персонаж — не в немалой степени условная фигура матери, но человек с камерой. Его странную антропологию Манчевски и пытается исследовать. Каждый сюжет фильма в той или иной степени удостоверен камерой. В первой части, пока полицейские решают, что делать с путанным показанием детей, подружка рассказывает том, что связывает себя на мобильные телефоны. Потом следует новелла о съемках документального фильма. Наконец, люди снимающие удалены из кадра, точнее, расторгнуты в репортаже, каковой, согласно с социокультурными предписаниями, претерпевает на максимальную объективность. Здесь зритель делит с автором план смысловой ракурса, погружается в медленное пространство, минимизирующее познания истины и даже в масштабах, перед которыми предполагаемое время действия из первого фрагмента кажется мимолетной минутой. В некотором роде жуткая история убийств в Кичево создана СМБ.

На пресс-конференция после премьеры фильма в Берлине режиссер сказал, что «Матери» — фильм о сути правды. Хочется лишь уточнить: о сути правды на языке. В первой части его кино развлекает (отвлекает — обманывает обделенным прошлым), во второй — рефлексировать на тему манипуляции, в третьей — показывает чудовищную власть манипулятивных механизмов.

В результате у Манчевски получилось диалектически точное исследование взаимодействия реальности объективной и реальности кинематографической природы.

Но почему все-таки автор самозванцем становится на матери?

Мать в первом эпизоде женщина. Во втором центральные характеры: старуха, так и не ставшая матерью, и юная Ана, готовящая родить. В третьем случае речь идет о женщинах, убитых именно за то, что они матери. Таким образом, материнство выступает как антропологическая мороза, как потенция — уже угасшая или еще не реализованная, как объект извращенного желания и в итоге как проклятие. Для понимания фильма, впрочем, важно то, что материнство — неспрогнозируемый, нефальсифицируемый факт. Мать — источник одной безусловной реальности, реальности будущей, становящейся жизни. Порождающее свойство камеры парадоксальным образом устремлено в прошлое: кадр — это всегда о прошлом, о том, что уже произошло, о том, «как люди жили когда-то», говоря словами документалиста из второй части.

Будущее материнства в прошлое съемки встречается в фильме, в точке кинопримата, пусть по-авторски субъективной. Это пересечение глубоко трагично: камера, как и смерть,





