

WET SAND



A film by **Elene Naveriani**

სველი ქვიშა

WET SAND

115 minutes, DCP, Dolby Stereo 5.1,
OV Georgian, subtitles English, French, German

Production companies

maximage
Cornelia Seidler
Neugasse 6
CH-8005 Zürich
cseidler@maximage.ch
mobile +41 78 712 03 11

Takes Film
Katie Danelia
1 Sulkhan-Saba St.
0105, Tbilisi, Georgia
katie@takesfilm.com
mobile +995599256553

Swiss distributor

Sister Distribution
Abel Davoine
4 rue des Marbriers
CH - 1204 Genève
abel@sister-distribution.ch
mobile +41 78 797 23 06

World Sales

maximage
Cornelia Seidler
Neugasse 6
CH-8005 Zürich
cseidler@maximage.ch
mobile +41 78 712 03 11



SYNOPSIS

A village at the Georgian Black Sea with friendly people believing to know each other. One day, Eliko is found hanged; his granddaughter Moe comes to organize his funeral. She is confronted with a web of lies and the tragic consequences of Eliko's hidden love life with Amnon over the last 22 years. The truth however frees Moe's capability to love and provokes the villagers to take a stand.



INTERVIEW

WITH ELENE NAVERIANI

– *Wet Sand* comes four years after your first feature film, *I Am Truly a Drop of Sun on Earth*. In the meantime, you have made a short film and a documentary. What is behind this second feature film?

– My older brother, Sandro, who is a screenwriter, started working on the script. The idea came totally from him. He asked me to join him, and we started to develop the project together and to think about how to stage it. At a certain point, Sandro preferred that I direct the project alone, the questions to do with staging had obviously made him tend towards my conception of cinema. It turned out to be a gift. In my cinematographic practice I try to make the invisible visible, to make unheard and subsidiary voices heard and to create a central space for marginalised lives. My cinematographic practice is above all a language of resistance in the face of denial and forgetfulness. Even though there are still a lot of things in this film which are due to my brother's own input, if only in terms of its structure. Sandro is a professional screenwriter, and "Wet Sand" is without a doubt the most structured of my films, the neatest from the point of view of the narrative, perhaps the most classical - although this notion is very relative.

– Did you try to break this classicism, to parasitize it?

– No, not necessarily. I rather enjoyed seeing the structures working. It went perfectly with the subject, and I took great pleasure in observing how things unfolded. I was then able to deconstruct things, but more in the actual detail of the scenes. It was in the directing that I was able to be the freest. It's quite interesting to start with a very written script and to feel so much the freer when it comes to directing it. If there were a conflict between the classical path and a more modern researched approach, it is in directing that this would be expressed with abundance.

– The casting?

– It was done in Georgia. That's the difficulty, because the subject was problematic. For the main roles, many professional actors refused to take part in the film because of the subject. The casting complication was also a sign for me that it was important to make this film in this place and at this exact time. For Amnon, the main character, I didn't know where to find him, but I ended up meeting a person who was a lecturer at the university and who taught Latin. I liked him, his sensitivity, his gestures, his movements, it was exactly what I had dreamt of finding. He agreed to take part, in spite of the fear he had. He had been through a somewhat similar experience. Moe, she is not a professional either. This is her first film role. The others come from the theatre, from the street, from the village. In fact, all the actors (I don't like to say non-actors - as soon as you are in front of the camera, you become an actor with more or less experience) who agreed to be part of the film, wanted to express their position on the current

political and social situation in Georgia. They knew that being in the film could cause them problems in their personal or professional lives. I am proud of them, they are brave people.

– Where was the film made?

– On the Black Sea, not far from Poti. In a tiny fishing village. The kind of place where nothing happens other than life among the few inhabitants. It's quite symbolic of what happens in Georgia: a highly centralised power and a periphery that is, so to speak, abandoned. Sandro had wanted to set the action there, because of this very isolation. When I first saw the village, I immediately agreed that it was the ideal place for our story. It was important to set the story in a very vast and remote place to emphasise the people, their feelings, their fears and their struggles. Apart from the conceptual aspects, it is a very cinematographic village and it has a rather universal character: it could be in the south of Italy, in Spain, in Croatia or in Japan. A dry and hostile village, closed. Stuck in its traditions, in which one can feel as if everything is dead, leaden. The feeling it spreads is universal. Also, the contrast between movement and stagnation. A nature (a sea in movement) that never stops, that moves, that speaks, that changes and the people trapped in their traditions and fears. And also in the film, there is this aspect of generational conflict, something that moves and something that stops and dies. Nothing ever moves, despite the waves and the huge sun.

– The film was mostly produced in Switzerland?

– Yes, this subject would not have received official funding in Georgia without the initial Swiss involvement. The subject is too much of a problem and it would have been censored. Switzerland, where I live partly and where I studied film (at the HEAD in Geneva) offers me this opportunity to tell the story of Georgia freely. It is a privilege that people in Switzerland give me the possibility of this space where I can tell the story of Georgia. And since I live and work most of the time in Switzerland, it was natural that the film be mainly financed in Switzerland. We also had a Georgian production company on board. It is an official co-production between maximage (Switzerland) and Takes Film (Georgia). Like me, I have a part of both countries in me. I started making films here in Switzerland. So, Switzerland is an important element in my cinematographic practice. I have contacts, colleagues here who are precious to me. But at this moment, there is not a day that I am not inhabited by Georgia. What moves me, touches me and angers me as a filmmaker, is always in Georgia. I have a critical but passionate relationship with the country. I would like it to be different, better, but I don't want to shun it in any way. It is a criticism from within, of politics, society and religion. This criticism is not easy for me. It also hurts me a lot. Georgia is still my country. Making my films in Georgia is my way of doing something for this country, not against it.

– The chief operator is also Georgian?

– Agnesh Pakozdi is Hungarian! I met her in Berlin. All my films were made with her, from the beginning. We have an instinctive relationship. It's easy for me to work with her, we are on the same wavelength, she translates what I imagine and what I think into the image. It's very special for me to be able to rely on her. We are an only brain on the set.

– Do you think it brings an outside view of Georgia?

– A distance perhaps, but not a tourist's point of view. This question touches on something important to me: I have been away from Georgia physically for several years. This creates a certain distance in my way of seeing things, sometimes I even feel alien to everything that happens there. Sometimes I feel extremely close to it. I think that in my work I bring distance, but not an outsider's view. Certainly not an exotic and miserable view of the country. So, I need for Agnès, in her image, to have a familiarity with the country. We have already made many films together in Georgia, and she certainly does not bring a postcard point of view.

– Your film shows people who suffer, if not die, from loving in secret, or hiding from loving, lying to religious and social authorities that are heavy, old, almost impossible to move.

– That's exactly what it is. That's exactly what it is. One of the layers of the film expresses the need to shake up traditions, to revalue them. The patriarchal heteronormative culture that prevents society from evolving, promotes pseudo-identity and annihilates diversity. This is what is happening in many countries these days. But what is in the film reflects only a small part of the situation. The reality is stronger and crueller than the film, every day something happens that shows that Georgia is a country where you are not allowed to love and exist together, if you are not like «them». That is why I suggest something drastic at the end of the film. We also have a place to exist and we will exist, but it will be a long way.

– What rights are granted in Georgia to LGBT+ people?

– None. There is a constant repression against the queer community. The church has a role to play in this situation, but also the global geopolitical situation: politically, Georgia is aligned with Russian decisions. whatever the subject. And LGBT issues are dealt under Russian influence. It adopts the line taken by Moscow. The country is too small compared to the colonialism that Russia exerts on it, its influence, its economic weight on Georgia. The daily life of queer people is very, very hard today, but the associations, the alternative actions are trying to organise themselves, but outside any legislative apparatus that could guarantee them security.

– There is a jacket in the film, which is right behind you as we speak, and it has this inscription on it: *Follow Your Fucking Dreams...*

– Yes, it's very important to me, it's not just a costume or a decorative element. I created it for the film, it was already in the script. I come from a punk heritage, with the slogan as a weapon. The punk slogan was *No Future*. My slogan is more positive: *Follow the fucking dream...*

– There is a lot of talk about a Woman's gaze, of a feminine point of view. Does your film subscribe to this?

– What is a feminine point of view? I don't know, because myself I don't know if I should subscribe to the feminine or the masculine point of view anymore, I have de/identified myself. I am more interested in the disorder of gender than in its essentialist definition.

– Do you think that there is a political perspective on the other hand?

– Yes, absolutely. That is clear to me. Totally. Making this film is a form of activism. I can talk about something that is happening politically today in Georgia, or elsewhere. But of course,

there are different perspectives, but different in what way? Can this difference be summed up as gender alone, as feminine alone? Each director has her own sensitivity. What interests me is that the person behind it has her own story, her own culture, her own political culture, her own construction. To reduce this to an battle between the female and the male view is too quick for me. The differences are deeper and more relative, for me. I can only see myself from Elene's point of view. But still, I think cinema and storytelling are much more interesting nowadays, with less white, heteronormative male points of view.

– What are your plans after this film?

– I am writing two feature films. One is an adaptation of a Georgian feminist novel published this year, called Tamta Melashvili: Blackbird, Blackbird, Blackberry. And for the past six years I have been working on a project about Saint Nino, the saint who brought Christianity to Georgia in 300 AD. It's a complex project but one that is very important to me. The contrast between the worship of this woman, who is the very body of Georgian identity, and the extreme misogyny of the church today in Georgia. I am writing my own saint, my own Nino.

ELENE NAVERIANI

DIRECTOR



© Picture by Marika Kochiashvili

Born in 1985, in Tbilisi, Georgia. In 2003 Elene entered in Tbilisi's State Academy of Art where they studied monumental painting. During their studies in Tbilisi, Elene and other students in state academy established art group named LOTT. Lott worked collectively until 2007 and made collaborative diploma performance *Wet Circle*. In 2008, Elene left Georgia and continued studies on the master degrees in Geneva, school of art and design (HEAD) on the research-based master program Critical Curatorial Cibermedia. Their graduation thesis *Modus Vivendi* was about the collaborative working process in the history of art and the modern everyday life.

In 2012, Elene started their studies in Cinema in the same school HEAD. In 2014 they graduated with the short film *Gospel of Anasyrma* with written thesis about Jean Genet and the gesture as resistance in cinema. In 2016 Elene and two other artists, producer established production company mishkin, in order to create an independent platform for independent film creation and facilitate production process. mishkin produced Elene's first feature, *I am Truly a Drop of Sun on Earth* (2017). Which was premiered in Rotterdam, and held numerous prizes in different festivals (Seoul, Xining, Valiadolid, Porto). Elene's works visibilizes the stories which in society are forgotten and oppressed. Elene identifies as gender fluid and prefers to be referred as a non-binary pronoun they. They work mostly in video format as well painting, drawing and visual poetry. Elene works in Tbilisi and in Geneva.

WEBSITE: mishkincollective.com

FILMOGRAPHY

2019 – *RED ANTS BITE*, short film, 23 min, HD

2018 – *LANTSKY PAPA'S STOLEN OX*, short doc, 29 min, HD

2017 – *I AM TRULY A DROP OF SUN ON EARTH*, 61 min. HD

2014 – *GOSPEL OF ANASYRMA*, 29 min. 2K

2013 – *FATHER BLESS US*, 11 min. HD

PRIZES

2018 – *PAPA LANTSKYS STOLEN OX*, Documenta Madrid - Jury Mention, 2019

PAPA LANTSKYS STOLEN OX, Tbilisi International Film Festival - Best Documentary 2019

PAPA LANTSKYS STOLEN OX, 33^e Entrevues Belfort, Grand Prix Best Short

2018 – *I AM TRULY A DROP OF SUN ON EARTH*, Seoul, International Women Film Festival - JURY PRIZERIVIERA INTERNATIONAL FILM FESTIVAL - SESTRI LEVANTE, Best Director.

2017 – *I AM TRULY A DROP OF SUN ON EARTH*, 32^e Entrevues Belfort, Special Mention: Prix du Long métrage Janine Bazin

I AM TRULY A DROP OF SUN ON EARTH, Valladolid / Seminci, Best Photography Award

I AM TRULY A DROP OF SUN ON EARTH, Best Feature Film, Queer Porto

2016 – *ÉVANGILE D'ANASYRMA*, Prix du public, XPosed, Berlin

2014 – *I AM TRULY A DROP OF SUN ON EARTH*, Prix d'excellence de la Fondation Hans Wilsdorf
FATHER BLESS US, Prix Farell, Neuchâtel 2013 / *VERNIS*, Premier Prix, (IDAHO), prix offert par la Ville de Genève

ACTORS AND ACTRESSES



© Juda-Khatia Psuturi

MEGI KOBALADZE (FLESHKA)

Megi was born in 1985 in Batumi. She has graduated from the Shota Rustaveli Theatre and Film Georgia State University majoring in acting in 2007. She has been active in theatre and acted in several film. She received an award at the Batumi International Art-House Film Festival for her role in the Turkish drama directed by Özcan Alper «Autumn». She does directorial work in the theatre.



© Juda-Khatia Psuturi

GIA AGUMAVA (AMNON)

Gia Agumava was born in Zugdidi in 1955. He is a philologist and a professor of old Greek and Latin languages. Gia teaches old Latin at the Tbilisi State Medical University. He is the head of the ecological association «Human being and biosphere». The role of AMNON in «Wet Sand» is his first ever part in film.



© Juda-Khatia Psuturi

BEBE SESITASHVILI (MOE)

Bebe was born in 1990 Signagi, Georgia. She studied landscape design. Lately she has been active in commercial and film production and worked on many various positions. Her debut in film as an actress was the role of Moe in *Wet Sand*.



© Juda-Khatia Psuturi

EKA CHAVLEISHVILI (NELI)

Eka was born in Batumi 1970. She graduated at the Shota Rustaveli Theatre and Film Georgia State University majoring in acting. Since 1995 she is acting at the Batumi Drama Theatre. She played in around 13 theatre plays and has received the Adjara Theatre Society Award as the best actress in the play *Nugzar & the Mephistopheles*. She has played memorable characters in about seven films and TV series.



© Juda-Khatia Psuturi

ZAAL GOGVADZE (DATO)

Zaal was born in Batumi in 1973. He graduated at the Shota Rustaveli Theatre and Film Georgia State University majoring in acting. Since 1995 he is an actor at the Batumi Drama Theatre. He has played up to 50 parts in theatre among them 40 lead roles. He has parts in 5 TV series and 2 feature films.



© Juda-Khatia Psuturi

KAKHA KOBALADZE (SPERO)

Kakha was born in Batumi in 1957. He has graduated at the Shota Rustaveli Theatre and Film Georgia State University majoring in acting. He is an actor at the Batumi Drama Theatre and has played many parts in theatre plays received numerous awards for his work in theatre.



GIORGI TSERETELI (ALEX)

Giorgi Tsereteli was born in 1996. He graduated at the Shota Rustaveli Theatre and Film Georgia State University majoring in acting. He acted in many film and theatre roles, among them «And Then We Danced» by Levan Akin, which brought him the Duruji Award. He played a part in *The Beginning* by Dea Kulumbegashvili.

AGNESH PAKOZDI

CINEMATOGRAPHER

EDUCATION

2015 – Expanded Cinematography Masterclass at the Global Cinematography Institute, Los Angeles

2009 – German Film and Television Academy Berlin (DFFB)

2007 - 2008 – University of Arts Berlin, Faculty: Visual Communication, Experimental Media
Scholarship of the EVZ Foundation

2005 - 2008 – Loránd-Eötvös University (ELTE) – Budapest, Faculty: Filmtheory and Filmhistory

2003 - 2006 – László Rajk College for advanced studies – Budapest

2002 - 2007 – Corvinus University Budapest – Budapest, MA Degree in Economics

Major: International Relations, Europe, Minor: Cultural Management

PRIZES

2019 – Nomination for the Michael Ballhaus Cinematography Award, *Das Melancholsche Mädchen* (Arent you happy?)

Best Film @ Max Ophüls Preis Germany, *Das Melancholsche Mädchen* (Arent you happy?)

2018 – *KOKA, THE BUTCHER*, Best Short Film @ Big Sky Documentary Film Festival, USA

KOKA, THE BUTCHER, Best Short Film @ Boston Short Film Festival, USA

KOKA, THE BUTCHER, Audience Award @ Viewpoint Documentary Film Festival, Belgium

I AM TRULY A DROP OF SUN ON EARTH, Berner Filmpreis 2018

I AM TRULY A DROP OF SUN ON EARTH, Grand Jury Award, FIRST International Film Festival, China

I AM TRULY A DROP OF SUN ON EARTH, Special Jury Prize, Seoul International Women's Film Festival

I AM TRULY A DROP OF SUN ON EARTH, best directing, Riviera International Film Festival

2017 – *I AM TRULY A DROP OF SUN ON EARTH*, Best Film, Queer Porto 3 - International Queer Film Festival

I AM TRULY A DROP OF SUN ON EARTH Best CINEMATOGRAPHY, Semana Internacional de Cine de Valladolid - Seminci

I AM TRULY A DROP OF SUN ON EARTH, Mention spéciale @ Entrevues Belfort - Festival International du Film

2016 – *SAFE SPACE*, Nomination for the German film critics award as best short 2016

2015 – *SAFE SPACE*, Prädikat besonders wertvoll (von FBW)

SAFE SPACE, Next Generation Award - Screening at Cannes Film Festival 2015

SAFE SPACE, 2nd Place Jury Award Mosaic Film Experience (Michigan, USA)
SAFE SPACE, «The Hot Issue» Award at Luksuz Film Festival, Slovenia
SAFE SPACE, Max-Bresele Prize for a social relevant film at Regensburg Short Film Week 2015
Short of the Year at FiSH Festival Rostock
SAFE SPACE, 3rd Place Public Award at FiSH Festival Rostock
SAFE SPACE, Gold «Zollstock» for the «measure of all things» at Wendland Shorts
SAFE SPACE, Prevention Prize of Main Taunus Kreis, Shorts at Moonlight
SAFE SPACE, REC Internationales junges Filmfestival. «Ein goldener Clip»
2014 – *A SPECTRE IS HAUNTING EUROPE*, German Film Critics Award for
The Best Experimental Film 2014

WEBSITE: www.agneshpakozdi.com

KETEVAN NADIBAIDZE

SET DESIGN

Ketevan has graduated from Tbilisi State Academy of Arts with Bachelor's and master's degrees in theatre design, she studied costume design at the Iakob Nikoladze Art School.

Since 2007, she has been actively working in theatre and film, she has created stage design of around forty plays, has been the art director of ten short films and two feature films *Ana's Life*, (dir. Nino Basilia, 2015) and *Wet Sand* (dir. Elene Naveriani, 2021). Ketevan started her interior design work in 2015 and since then has been working with different spaces like : Cafe-restaurant "Tsiskari" (2019), Museum of Selfies (2020), events and musical performance stage designs: Space Hall Tbilisi, Decoder stage design Kollektive Turmanstrasse, Recondite, Black Coffee, Peggy Gou, etc. (2018 -2021).

Since 2013, she works with the Royal District Theatre, her design works include *Pain is Youth* (dir. Data Tavadze, 2013), *Bechavi* (dir. Misha Charkviani, 2014), *Servants* (dir. Nika Tavadze, 2015), *Prometheus, 25 years of Georgia's Independence* (dir. Data Tavadze, 2016), *Faces* (dir. Data Tavadze, 2017), *Demons* (dir. Misha Charkviani, 2018), *Decalogue* (dir. Voiteg Faruga, 2019), *False Alarm Beyond Nine Mountains* (dir. Data Tavadze, 2019).



TROPIC

GE AD-992-AD

MAXIMAGE

FILMOGRAPHY

Maximage GmbH is an independent film production company. It was founded in 1997 and is based in Zurich, Switzerland. It is lead by the two producers Brigitte Hofer and Cornelia Seitler.

WET SAND

Writers: Sandro and Elene Naveriani, Director: Elene Naveriani, feature film, 112 min, OV Georgian
Coproduction Takes Film (GEO), SRF, SRG SSR / 2021

(IM)MORTELS

Writer and Director: Lila Ribi, cinema documentary, 88 min, OV French, German, English
Coproduction SRG SSR and Migros Kulturprozent / 2021

URBAN AMAZONS

Writer and Director: Thais Odermatt, cinema documentary, 65min, OV German, Kurdish, Ukrainian
Coproduction with Filmuniversität Babelsberg Konrad Wolf, SRF / 2020
QUARTZ Swiss Film Award 2021: BEST GRADUATION FILM

AL-SHAFAQ (WHEN HEAVEN DIVIDES)

Writer and Director: Esen Isik, feature film, DCP, 98min, OV German, CH-German, Turkish, Kurdish, Arabic
Coproduction with SRF / 2019

ISOLA

Writer and Director: Aurelio Buchwalder, cinema doc, 86 min, OV Italian, Coprod with ZHDK, SRF / 2019
QUARTZ Swiss Film Award 2020: BEST GRADUATION FILM

ARCHITECTURE OF INFINITY

Writer and Director: Christoph Schaub, cinema documentary, DCP, 85 min, OV English, German
Coproduction with SRF / 2018

BECOMING ANIMAL

Writer and Director: Peter Mettler, Emma Davie, cinema documentary, DCP 78 min, OV English
Coproduction with Scottish Documentary Institute (UK), SRF / 2018

LOOKING LIKE MY MOTHER

Writer and Director: Dominique Margot, feature film, DCP, 78 min, OV CH-German, ENG, FR
Coproduction with SRF / 2016

KÖPEK

Writer and Director: Esen Isik, feature film, DCP, 94 min, OV Turkish / 2015
QUARTZ Swiss Film Award 2016: BEST FEATURE FILM

IMAGINE WAKING UP TOMORROW

Writer and Director: Stefan Schwietert, cinema documentary, DCP, 85 min, OV English
and All Music Has Disappeared
Coproduction with Flying Moon (D), SRF, SRG / 2015
NOMINATION QUARTZ Swiss Film Award 2016: BEST DOCUMENTARY

ABOVE AND BELOW

Writer and Director: Nicolas Steiner, DCP, cinema documentary, 120 min, OV English

Coproduction with Flying Moon (D), SRF, 3Sat / 2015
QUARTZ Swiss Film Award 2016: BEST DOCUMENTARY
LOLA German Film Award 2016: BEST DOCUMENTARY

AM HANG

Writers: K. Richter, M. Gypkens, Director: Markus Imboden, feature film, DCP, 91 min, OV German
Coproduction with Dreamer Joint Venture (D), SRF, ARTE, BR / 2013

THE END OF TIME

Writer and Director: Peter Mettler, cinema documentary, DCP, 109 min, OV English
Coproduction with Grimthorpe Film, National Film Board (CAN), SRG/Arte / 2012
NOMINATION QUARTZ Swiss Film Award 2012: BEST DOCUMENTARY

BALKAN MELODIE

Writer and Director: Stefan Schwietert, cinema documentary, DCP, 92 min, OV FR, Bulgarian, Rumanian
Coproduction with zero one (D), agitprop (BUL), BR, SRG SSR, SRF, RTS, BNT / 2012
NOMINATION QUARTZ Swiss Film Award 2012: BEST DOCUMENTARY

HUGO KOBLET

Writer and Director: Daniel von Aarburg, cinema doc, 35mm, 96 min, OV CH-German, IT, FR
Coproduction with SRG SSR Idée Suisse, SRF, Teleclub / 2010

ECHOES OF HOME

Writer and Director: Stefan Schwietert, cinema documentary, 35mm, 81 min, OV CH-German
Coproduction with SF DRS, Teleclub, Zero Film, BR (D) / 2007
QUARTZ Swiss Film Award 2007: BEST DOCUMENTARY
NOMINATION European Film Award 2007: BEST DOCUMENTARY

ACCORDION TRIBE

Writer and Director: Stefan Schwietert, cinema documentary, 35mm, 84 min, OV German, English
Coproduction with SF DRS, Fischerfilm (A) / 2004
QUARTZ Swiss Film Award 2004: BEST DOCUMENTARY

GAMBLING, GODS AND LSD

Writer and Director: Peter Mettler, cinema documentary, 35mm, 180 min, OV English, CH-German
Coproduction with Grimthorpe Film Inc. (CAN), SRG, ARTE / 2002
GENIE AWARD 2002: BEST CANADIAN DOCUMENTARY
NOMINATION QUARTZ Swiss Film Award 2012: BEST DOCUMENTARY
Coproduction with Trans Film, Delphi Film (D), CPA (E), Videal (ARG) / 1997

IN PRODUCTION

THERE WAS NOTHING HERE BEFORE Writer and Director: Yvann Yagchi, cinema documentary, 90 min, OV French, Hebrew, English

IN DEVELOPMENT

THE FLYING MOUNTAIN Writer and Director: Nicolas Steiner, feature film, ca. 150 min, OV English, Tibetan

MADAME Writers: D. Locher, L. Brühlmann, Director: D. Locher, feature film, 90 min, OV GER, SPA, ENG

AHEYM Writer and Director: Benny Jaberg, feature film, 90 min, OV CH-German, English

BERGFAHRT Writer and Director: Dominique Margot, cinema doc, 90 min, OV FR, GER, ITA, ENG

ABRAZO Writer and Director: Gitta Gsell, feature film, 90 Min, OV German, Spanish, French

LA LIGNE DROITE Writers: Jasmin Gordon, Julien Bouissoux, Director: Jasmin Gordon, feature film, 90 Min, OV French

TAKES FILM

FILMOGRAPHY

Takes Film has been established in Georgia in early 2015 by Ketie Danelia and Nino Jincharadze in order to produce emerging talents from the region and abroad. Since then, the company has been expanded and is producing films and incubating promotional and strategic film activities. The company incubates and works on many film projects and film sector developing projects such as SOFA (School of Film Agents) and many more film related activities that are being incubated and carried out within the company.

FILMS

WET SAND by Elene Naveriani (2021)

AND THEN WE DANCED by Levan Akin (2019)

SWEATY TOWELS by Alexander Kviria (2019)

IN DEVELOPMENT

WITH SKIN & HAIR by Elene Naveriani (2023)

BORDER GAMES by Elene Mikaberidze (2023)

CLIMAX by Tamar Maghradze (2023)

PASSAGE by Levan Akin (2022)

CITY NOISE by Papuna Mosidze (2022)



CREDITS

AKA: Luka Khalvashi
ELIKO: Tengo Javakhadze
Ginger: Guja Karaia
OLD MAN: Tengiz Gogichaishvili
DARK HAired MAN: Martin Ghambarashvili
WOMAN IN THE VILLAGE: Fatima Abrakhamia
TALL WOMAN: Niara Chichinadze
OLD WOMAN: Lili Bodaveli
VILLAGER: Nalita Amiranashvili
WAITRESS: Tekla Tkeshelashvili
SELLER AT THE SHOP: Lola Kutaladze
COFFIN SELLER: Enver Samseishvili
RECEPTIONIST POLICE STATION: Nino Goshadze

VERY WARM THANKS TO THE EXTRAS: Vasil Babilua, Irakli Baramidze, Janibek Bekmuratov, Dachy Chavleishvili, Dima Chijikovi, Elene Ejibaia, Irakli Evgenidze, Leri Giorgadze, Davit Gujabidze, Ana Maria Gulua, Temur Ghurtskaia, Tazo Kakulia, Salome Karaia, Nika Kveselava, Nestor Lagvilava, Elena Lubenikova, Luka Murvanidze, Revaz Nodia, Hamlet Pachulia, Leila Samseishvili, Luka Sherozia, Genadi Shonia, Vakhtang Tkemaladze, Jubo Todadze, Nodar Grzelidze, Tengiz Chalov, Mamuka Sugua, Alexandre Karaia, Giorgi Topuria, Giorgi Khomeriki, Zurab Gurgenidze, Davit Tordua, Sandro Gujabidze, Nika Kvaratskhelia, Alika Tsekvashvili, Irakli Gurgenidze, Davit Sulaberidze

ASSISTANT DIRECTOR: Marina Kulumbegashvili
2ND ASSISTANT DIRECTOR: Nutsa Zangurashvili
SCRIPT & CONTINUITY: Ana Machabeli

1ST ASSISTANT CAMERA: Thomas Ammann
2ND ASSISTANT CAMERA: Guram Odisharia
DIT: Nikoloz Ghoghoberidze
PLAY BACK: Nikoloz Mdivani

GAFFER: Fafa Silvia Fierz
BEST BOY: Tengiz Kasradze
LIGHTING ASSISTANTS: Giorgi Gogbaidze, Misha Ramishvili, Mikheil Gvalia, Luka Khidesheli
KEY GRIP: Akaki Kurdadze

SOUND RECORDIST: Marc Von Stürler; Boom Operator: Tengo Asitashvili

ASSISTANTS SET DESIGNER: Tamar Okhikiani
PROP MASTER: Levan Kvaratskhelia, Jumber Todadze
PROP MASTER ASSISTANT: Tornike Giorgadze

ASSISTANTS COSTUMES: Mariam Chincharauli, Mariam Kakhiaishvili

CASTING: Leli Miminoshvili
ACTING COACH: Giles Foreman
SET-PHOTOGRAPHER: Khatia Juda Psuturi

SOUND EDITING: Philippe Ciompi
FOLEY ARTIST: Sue Harding
ASSISTANT EDITING: Selin Dettwiler

LINE PRODUCER: Vladimer Chikhradze
PRODUCTION MANAGER: Eka Khorguashvili
PRODUCTION ASSISTANT: Maya Galluzzi
PRODUCTION STAGIAIRE: Valeria Wagner
LOCATION MANAGER: Khatuna Gogua
SET MANAGER: Levan Gelbakhiani
PRODUCTION RUNNERS: Gaga Baramia, Shako Feriashvili
INITIAL DEVELOPMENT PRODUCER: Vako Kirkitadze
COVID-19 SUPERVISOR / DOCTOR: Irakli Kerashvili

CATERING MANAGER: Ana Tsurtsunia
CLEANER: Liana Doborjginidze

HEAD SFX - FIRE: Ioseb Gvasalia
ASSISTANT HEAD SFX: David Gvasalia
HELPERS SFX: Sandro Gvasalia, Aleksandre Gvasalia, Sergio Bregadzeza

DRIVERS: Zviadi Suladze, Davit Tordua, Giorgi Kharashvili, Otar Bejitaishvili, Koba Sakokhia, Ghtviso Mchedlidze, Kakha Buskadze, Beka Kiladze, Badri Adamia, Davit Molashkhia, Temur Ghurtskaia, Iago Bartaia, Romeo Gerenava, Temur Kurdadze, Badri Iobashvili

POSTPRODUCTION PICTURE: Andromeda Film
CONFORMING : Davide Legittimo
DELIVERABLES: Pedro Nunez
ADMINISTRATION: Guillermo Deisler
COORDINATION: Virginia Rusch
Post-production Company Postred
ADR Services: Beso Kacharava
ADR SUPERVISOR : George Murgulia
ADR Recordist: Eberle, Zürich
CAMERA RENTAL: Caucasian Film Service
LIGHT & GRIP RENTAL HOUSES: FTK
SOUND EQUIPMENT: Marc Von Stürler
EDITING SUITE: Fonction Cinema

SOUND STUDIOS: Tonmanufaktur; Perspective Films; Mixing Studio: Magnetix

ACCOUNTANTS: Jürg Bänziger, Aline Andres, Sophie Khoperska
ASSISTANT ACCOUNTANT: Elena Kemoklidze

INSURANCE: Howden Caninenbeg; Sabrina Adam; Experco

LAWYER SERVICES: Franz Fuchs; Bezhashvili, Entertainment & IP Law Firm; Kai-Peter Uhlig, Werder Viganó

TITLES / GRAPHIC DESIGN: Sol Pagliai

TRANSLATION: William King, Natia Mikeladze-Bakhsoliani

SUBTITLING: Babelfisch

COMMISSIONING EDITOR SRF: Tamara Mattle, Production Executive SRF: Baptiste Planche, Head of Fiction SRF: Urs Fitze, National coordination SRG SSR: Sven Wälti

A maximage PRODUCTION, IN COPRODUCTION WITH Takes Film

FINANCIALLY SUPPORTED BY: Federal Office of Culture, Zurich Film Fund, Film Funding Bern, Cultural Fund Suissimage, MEDIA Desk Suisse, Succès Passage Antenne SRG SSR, Succès Cinéma, Focal Acting Coaching on Demand, Project development support of Kulturfonds of Société Suisse des Auteurs (SSA) and Georgian National Film Center

ELENE NAVERIANI THANKS: Sandro, Dali, Chuka, Maia, Eka, Ana, Taso, Andria, Toma-Gabriel, Babu, Tom Reichlin, Agi, Keto Nadibaidze, Keto Danelia, Injia, Nuca Cucqni, Maro, Eka Khorguashvili, Nikoloz Ghoghoberidze, Lado from Sparta Chixradze, Gelbakha, Tamri, Cikvi, Khato, Megi Kobaladze, Gia, Tsero, Eka Chavleishvili, Kakha Kobaladze, Zaliko, Luka Khalvashi, Bebe, Nino Jincharadze, Aurora, Keiran, Orfeo, Sol, Melano, Moira, Jenna, Alice, Michel Favre, Philippe, Gilles Forman, Nodar Dzidziguri, Veronika Kalandarishvili, Barbara Barliani, Maia Jiqia, Khatia Nozadze, Nino Giorgobiani. Entire crew for their energy and love throughout the process and the sea, the sun, the sky, the sand, the wind and the fire.

maximage THANKS : Ruedi Santschi, Karine Vollrath, Julia Kraettli, Marianne Muriset, Ivo Kummer, Coaching On Demand / Focal, Polyglott Reisen, Maik Sündram, Christian Ströhle, Nina

Kaelin, Veronika Sandkühler, Oliver Eberle, Artur Liebhart, Friedemann Wieland, Sam Buckland, Erich Lackner, Stefan Nobir, Barnaby Templer and Fine Cut Lab: Matthieu Darras, Catalin F. Cristutiu, Gaia Furrer, Marcin Pienkowski, Saar Yogeve

TAKES FILM THANKS: Caucasian Film Service, City Of Poti Mayor's Office, Georgian National Tourism Administration, Guria Regional Police, Ministry Of Foreign Affairs Of Georgia, Ministry of Internal Affairs of Georgia, Samegrelo Regional Police, Staff of the Georgian National Film Center, Voice of America, Georgian Film, Poti Sea Port Administration

Alesia Kervalishvili, Khatuna Khundadze, Giorgi Marsagishvili, Giorgi Meskheli, Goglika Khaindrava, Hotel Andamati staff, Irakli Chikhladze, Kartlos Damien Sharashenidze, Nino Kukhalashvili, Salome Danelia, Rati Mujiri, Tamar Korauli, Davit Sarishvili, Valeri Sarishvili, Vano Gvaradze, Vladimer Chikhradze, Marika Bakuradze

VERY SPECIAL THANKS TO THE PARTNER IN CRIME: Nino Jincharadze

SPECIAL THANKS TO: Tamara Tatishvili for connecting Keti & Elene together; Mr Alexandre Khvtisiashvili, Deputy Minister of Foreign Affairs of Georgia; Dali Kuprava for being an amazing support throughout the process. And to the people of Poti and Grigoleti for helping us all the way through and to all dogs and cats of Grigoleti village for not biting and scratching us during the shooting

ARCHIVE

Fire in the Borjomi Gorge footage, TV IMEDI; Family Saint Day footage, TV IMEDI; Blossoming of the Black Sea and dire ecological problems, Voice of America footage; "I Will Return Like a Rain", Director: Giorgi Kasraze (1986); Radiosounds, news.wav from freesounds.org, Created by Constantin Groß

MUSIC

"Our Love Lies": Composed by Michael Gira, Norman Westberg, Algis Kizys; Performed by SWANS; Published by Mute Song Ltd. Courtesy of Young God Records / Mute Records / Swans / [PIAS]

"Chemo Gogo" (My Girl): Composed and performed by Emzar Ivanashvili

"Mkhatvari da Momgerali" (Painter & the Singer): Composed and performed by Emzar Ivanashvili

"Adamiani" (Human): Composed and performed by Inola Gurgulia

"Kasvetli Kutlama": Composed & performed by She Past Away, Courtesy of Remoov

"Amas Geubnebodio" (I was Telling you this): Composed by Iona Tuskia, Performed by anonymous

"Va Giorqoma" (You don't love me): Traditional, Performed by anonymous

"Tsvimad Gadaviqetsi" (I turned into the rain): Composed by Alexandre Basilaia

"Imperial DYNasty": Composed & performed by Derek Fiechter

"What a Difference a Day Makes": Composed by Maria Grever, Stanley Adams, Performed by Dinah Washington (1959), © by Edward B Marks Music Company, Courtesy of Universal Music GmbH & Intersong Musiverlag GmbH

"Run": Written by Nate Mendel, Georg Ruthenberg, David Eric Grohl, Oliver Taylor Hawkins, Christopher Aubrey Shiflett, Rami Jaffee
Performed by Foo Fighters © Flying Earform Music / Ruthensmear Music / BMG Bumblebee, MJ Twelve Music, Living Under A Rock Music, Jake Jackson Entertainment Inc., Tovy Tunes, administered by Kobalt Music Publishing Ltd. Courtesy of Sony Music Entertainment GmbH, BMG Rights Management GmbH, MJ Twelve Music, Living Under A Rock Music, Jake Jackson Entertainment Inc., Tovy Tunes

"Rogor Moviktset" (How to Behave): Composed and performed by Erekle Deisadze & Lasha Deisadze, Mixing and mastering: Nimit_ta, recording David Sharashidze
"Tsvimad Gadaviqetsi" (I turned into the rain): Composed by Alexandre Basilaia

"Imperial DYNasty": Composed & performed by Derek Fiechter

"What a Difference a Day Makes": Composed by Maria Grever, Stanley Adams, Performed by Dinah Washington (1959), © by Edward B Marks Music Company, Courtesy of Universal Music GmbH & Intersong Musiverlag GmbH

"Run": Written by Nate Mendel, Georg Ruthenberg, David Eric Grohl, Oliver Taylor Hawkins, Christopher Aubrey Shiflett, Rami Jaffee. Performed by Foo Fighters © Flying Earform Music / Ruthensmear Music / BMG Bumblebee, MJ Twelve Music, Living

Under A Rock Music, Jake Jackson Entertainment Inc., Tovy Tunes, administered by Kobalt Music Publishing Ltd. Courtesy of Sony Music Entertainment GmbH, BMG Rights Management GmbH, MJ Twelve Music, Living Under A Rock Music, Jake Jackson Entertainment Inc., Tovy Tunes

"Rogor Moviktset" (How to Behave): Composed and performed by Erekle Deisadze & Lasha Deisadze, Mixing and mastering: Nimit_ta, recording David Sharashidze



FOLLOW
YOUR
FUCKING
DREAMS