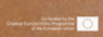




MUSEUM *of the* REVOLUTION



UZROK AND RESTART IN CO-PRODUCTION WITH NUTPRODUKCE
PRODUCERS VANJA JAMBROVIĆ AND SRDAN KEČA CO-PRODUCER LUKAŠ KOKES EDITED BY HRVOSLAVA BRKUŠIĆ AND SRDAN KEČA
ASSISTANT DIRECTOR RADIŠA CVETKOVIĆ SOUND DESIGN JAKOV MUNIŽABA SOUND MIX LUKAŠ MOUDRÝ ORIGINAL MUSIC HRVOJE NIKŠIĆ DIRECTOR OF PHOTOGRAPHY SRDAN KEČA



a film by
Srdan Keča

MUSEUM OF THE REVOLUTION

Ein Film von SRDAN KECA



Kinostart: 1.9.2022

déjà-vu  FILM

SYNOPSIS

“The wind got up in the night and took our plans away,” lautet das Sprichwort im Eröffnungstitel von Museum of the Revolution. Die Worte sind eine Anspielung auf den Plan von 1961, in Belgrad ein großes Museum als Hommage an das sozialistische Jugoslawien zu errichten. Das Museum sollte "die Wahrheit" über das jugoslawische Volk bewahren, aber der Plan kam nie über den Bau des Kellergeschosses hinaus.

Das baufällige Gebäude erzählt heute eine ganz andere Geschichte, als die, welche sich die Initiatoren vor 60 Jahren dachten. In dem feuchten, stockdunklen Raum leben die Ausgestoßenen einer Gesellschaft, die vom Kapitalismus umgeformt wurde.

Der Film folgt einem jungen Mädchen, das sich auf der Straße Geld verdient, indem es mit seiner Mutter Autoscheiben putzt. Das Mädchen hat eine enge Freundschaft mit einer alten Frau, die ebenfalls im Keller lebt. Vor dem Hintergrund einer sich verändernden Stadt finden die drei Frauen Zuflucht bei einander



FESTIVALS und AUSZEICHNUNGEN



IDFA 2021
Human Rights Film Festival 2021
BELDOCS 2022 - Beste Kamera



REGIE - SRĐAN KEČA



Srđan Keča beschäftigt sich in seiner Arbeit mit Orten der Erinnerung, oft im Zusammenhang mit Konflikten und Vertreibung.

Seine Filme A Letter to Dad, Mirage und Escape wurden auf Filmfestivals wie IDFA, DOK Leipzig und Full Frame gezeigt und seine Videoinstallationen wurden unter anderem auf der Architekturbiennale in Venedig und in der Whitechapel Gallery ausgestellt.

Flotel Europa, der von ihm produziert und geschnitten wurde, feierte seine Premiere bei den Berliner Filmfestspielen 2015 und gewann den Tagesspiegel-Jurypreis.

Er studierte an den Ateliers Varan und dem NFTS und ist jetzt Assistenzprofessor am Department of Art & Art History an der Universität Stanford.

INTERVIEW - SRĐAN KEČA

The film operates on an allegorical level, with the history of this museum, as well as on a much more intimate, human scale.
Which provided the starting point for this story?

It was definitely the museum itself.

In 2014 I made a multi screen installation piece at the Serbian Pavilion at the Venice Biennale of Architecture, and it had to do with the space and the architect's ideas behind the Museum of the Revolution.

My idea had been to make something about the space itself, but inevitably I met the people who lived there. Along with my assistant director, I continued visiting Mara, the old lady in the film, and her now late partner because we had a great relationship with them during the shoot. So for another two years after making the installation, or maybe more, we would go and visit them.

Sometimes we would bring a camera to shoot something in the space. I thought that there was something there, something more than what we had already made, but I couldn't see a narrative structure.

Then one day I saw Mara play with the little girl, Milica, and when I saw the two of them together I momentarily thought that there was a film to be made.

We started shooting the next day, and the story sort of grew in concentric circles from that point.

Why was the construction of the museum stopped in the first place?

The plan was made in 1961 but they only started construction in 1978.

In the 60s, part of the reason was the large earthquake in Skopje, so a lot of the construction resources went to renewing Skopje. It also had to do with the complexity of the project itself, because the architect Vjenceslav Richter had planned this very ambitious shape for the roof.

The will to make such a museum was also drying up. By the time they started building it, in 1978, it was already too late. Construction was halted already a year later.

Those are the specifics but I would say it is reflective of a lot of stops and starts we've had in the history of the Yugoslav space. At the same time, I feel that it's reflective of the structure of the protagonists' lives: a lot of stops and starts, a lot of dreams. The frequency of that happening in their lives is much larger than what the film reflects, obviously, but we tried to bring that into the film's structure as well.

How did you first approach them with the idea of making this film? Have you stayed in touch since the project ended?

With Mara it was kind of a spontaneous extension of our relationship. Then I met Milica and her parents.

That transition from making something about the space to making something about the people, it felt seamless. It was almost a spontaneous transition, because when we were filming in the space we would sometimes film people in the background. We had already developed a relationship with the community there, so it just sort of felt natural to them that we would continue shooting with them. I said, we will try to do something different, and the relationship developed over the next year or two. We just became more involved in their day to day lives, much more than is obvious from the film itself.

With Mara, yes we're still in contact. Milica now lives with a foster family, and I say this with both pain and relief. I couldn't really start editing the film until that had happened, because it would have been agonizing editing the material knowing that she wasn't settled. So now she is, but that also means we're no longer in touch.

The audience will witness some quite intimate moments.

Did you set any ethical boundaries with regards to what the film would or would not show?

I put limits on myself and what I was shooting, first of all in terms of the interests of the film itself.

What the film is trying to do is to be an observational, character-based documentary

that is also an essay. I was always trying to balance those two, but that also meant not being interested in some particularities of the protagonists' lives. I wasn't interested in the audience being certain about some pieces of information about them. A lot of those choices were made while filming, we just didn't shoot certain things. In the edit we filtered it even more, and it became more about showing a mood or a state of mind.

As far as the proximity of the camera to the protagonists is concerned, I think that just reflects how involved we were in their lives at that point. It was imperative for me to be behind the camera myself, because there are ethical decisions even behind the slightest movement of the camera.

The film is filled with images of building sites and what you might call "redevelopment". What role do these sequences play in the story?

Belgrade is undergoing a huge transformation at the moment. A large part of it has to do with this one project called Belgrade Waterfront, which is connected to Abu Dhabi financiers and a shit-ton of corruption.

That, and a few other similar projects have been transforming the city, and it feels

less and less like there is a place for people like our protagonists. It's a city that keeps pushing these people out of sight. For a while they were out of sight in this museum. The museum was a kind of enclave in the city for people who had lived in these liminal spaces, where something was supposed to have been developed but wasn't, and suddenly it was being developed and they were being pushed out, and where a lot of them went was this basement. So for a period it felt like a safe space.

There's a quote at the very start of the film from the museum's architect, Vjenceslav Richter, about "safeguarding the truth about us."
What kind of truth is he talking about here?

Richter was a utopian thinker. He was quite unique among architects in Yugoslavia in that way. He didn't actually see many of his plans made, but he wrote a lot of theoretical texts about how he saw the future socialist city. His aim was to build a project for what a socialist living space should look like, one which centered around people and how they spend their time, instead of borrowing existing solutions from capitalism.

So where he's coming from with "the truth about us", he saw the museum as a space for perpetual revolution. The largest part of it was this big theatre that he saw as a space for discussion. He was less interested in what was in the museum and more in the space itself as a gathering place for people.

Is there an allegory there about the end of that idealist thinking, a kind of paradise lost?

The allegorical layer that we were thinking about the entire time was to connect that utopian vision to the tiny little utopia of a little girl and an old lady in this space at the beginning of the film, and how that little utopia gets eroded by growing up.

What we're left with in the end is on the level of society, the disillusioned society that we have right now in Serbia, one that doesn't really have dreams or projects, as a society.

And on the other hand the same kind of erosion is encroaching upon the protagonists' lives. If there is one thing resisting both of those erosions, it's the protagonists' care for each other.

Interview: Rory O'Connor

TECHNISCHE ANGABEN

RS/HR/CZ 2021
Vorführformate: DCP, BluRay, MP4
Fassung: OmU (DE, EN)
Filmlänge: 91 Minuten
Format: 1,78:1
Farbe



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Weitere Materialien
(Presseheft, Fotos, Plakat, Trailer, Trailer-DCP)
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