

## OFFICIAL SELECTION

**Behind the Glass –  
a film that embraces  
the twists of fate**

Official Selection film *Behind the Glass* is Croatian director Zrinko Ogresta's third appearance at Karlovy Vary. His dysfunctional family drama *Washed Out* was selected for the official competition in 1995 and his thoughtful critique of Croatian society *Here* won the Special Jury Prize in 2004. Ogresta's latest KVIFF offering focuses on the plight of 35-year-old architect Nikola Jeren, who finds himself at the centre of an impossible love triangle.

■ *Behind The Glass* seems to be very authentic. Was the script based on a true story?

None of my films is purely fictional. All of them are based on real life, and so is this one. Fiction in my work is always an addition to reality and a dramaturgical "necessity." I believe that both my personal life and the region from which I come are full of authentic, often painful stories, and there is no need to invent them. Your question is rather delicate and I hope you will understand if I only say that the film is completely personal, but not autobiographical in all its details.

■ Without giving anything away, it has to be said the film's ending was really surprising. Why did you choose such a radical conclusion to the movie?

Because life is like that. Unlike a movie, we cannot



Photo: KVIFF archive

direct it, no matter how much we try. I attempted to make my film as authentic as possible. In its prologue, you will find a quote from Victor Hugo's classic novel *Les Misérables*: "Nothing is more imminent than the impossible." None of us knows what will happen five minutes from now, not to mention tomorrow. Life is the absolute opposite of what you find in typical scriptwriting. Especially where I live.

■ Destiny plays a very big role in your movie. Do you believe in fate?

I believe that we are not the masters of our destiny, no matter how much we try to influence it. There is Somebody or Something much more powerful than men. Some call it "God," others "Fate," and some will

make it simple and call it "Chance."

■ You are currently teaching at the film academy in Zagreb. What is the most important thing you try to pass on to your students?

The most important thing is to be what you are. Not to imitate; to believe in your own world. And to live! That is actually the most important thing for every author. Not to shy away from life, but to feed on it. Anything else will simply result in art for art's sake, which is actually a lie.

*Behind the Glass* screens today at 8pm in the Thermal's Grand Hall and tomorrow at 10am in the Espace Dorleans Cinema.

Honza Dědek

## OFFICIAL SELECTION

**True Enough –  
telling the truth  
about lies**

At one point in Sam Karmann's *True Enough*, which screens at KVIFF today as part of the official competition, the protagonist Anne turns to her husband Thomas and says, "I need to talk to you. There are things you don't know about me..."

"And it's perfect that way," he replies. "Shall I fix you dinner?"

In many ways, this wry remark encapsulates much of what this film has to say about the tangled web of human relationships. The movie focuses on the marriage of TV host Anne and college lecturer Thomas – a middle-aged couple who find themselves struggling to remain successful in both their professional and personal lives. When Anne begins to collaborate on a documentary about a forgotten jazz singer, it sparks off a series of events that forces the two of them to reassess their life together.

Karmann's French film adaptation of the acclaimed novel by American author Stephen McCauley remains faithful to the original, in which one of the characters describes love as "an acute form of tolerance." To successfully navigate your relationships, candor often has to be sacrificed for altruistic diplomacy. You can't stay true to the people you love if you want to remain close to them, but you must be true enough.

"I'm deeply interested in human relationships and the way



Photo: KVIFF archive

we all deal with truth and falsehood," says Karmann of his third feature since debuting with the Oscar-winning short film *Omnibus* in 1992. "We're all told since childhood that it is a big deal to tell lies. In some religions we're even obliged to confess our lies, but these lies are actually our truth."

The universal appeal of the issues explored in McCauley's novel, which is set in Boston and New York, meant that Karmann had little trouble setting the story in a French milieu. "When I read the book, the characters were so familiar to me that I forgot the 'the cultural problem' straight away," he says. "I had to respect the balance between the different atmospheres of New York and Boston, because it's important in the book. But I also

found the same balance between Paris and Lyon. The latter town is a much more middle-class and bourgeois city with a university tradition."

In the novel, the artist who is the subject of Anne's documentary is a 1960s pop singer, but Karmann instead makes her a jazz chanteuse (played by his wife, Catherine Olson). In many ways, the change adds an extra layer of meaning to the story as the subtle impact of Olson's soulful singing serves to punctuate the emotional complexity of the film.

*True Enough* screens today at 5pm in the Thermal's Grand Hall and tomorrow at 1pm in the Espace Dorleans Cinema.

Cóilín O'Connor,  
Kristýna Pleskotová

## Dramatické okamžiky

s naší širokou nabídkou  
destinací rozhodně nezažijete

Pouze s Českými aeroliniemi se z Prahy  
dostanete přímo do 70 světových destinací.

Letenky kupte na [www.czechairlines.com](http://www.czechairlines.com)

Almaty • Amsterdam • Atény • Barcelona • Bejrút • Bělehrad • Benátky • Berlín  
Boloňa • Bratislava • Brno • Brusel • Budapešť • Bukurešť • Curych • Damašek • Dublin  
Düsseldorf • Frankfurt • Hamburk • Hannover • Helsinky • Heraklion • Istanbul • Jekatěrínburg • Jerevan • Káhira  
Karlovy Vary • Kodaň • Kolín n. Rýnem • Košice • Krakov • Kuvajt • Kyjev • Larnaka • Londýn/Heathrow • Lublaň • Madrid  
Manchester • Marseille • Milán • Minsk • Mnichov • Moskva • New York • Oděsa • Oslo • Ostrava • Paříž • Petrohrad • Praha  
Riga • Řím • Rostov na Donu • Samara • Skopje • Sofie • Soluň • Split • Stockholm • Stuttgart • Tallinn • Tbilisi • Tel Aviv  
Toronto • Varšava • Vilnius • Záhřeb • Žilina

[www.czechairlines.com](http://www.czechairlines.com)



## REVIEWERS RECOMMEND

## Ronald Bergan

Film Historian and Critic, *The Guardian* (UK).**In the City of Sylvia**

Director José Luis Guerin, Spain, 2007  
July 6, 1pm, Congress Hall – Thermal

Some of the best films are about looking, often an essential part of the texture of the film. The way characters, with whom the voyeuristic audience can identify, observe each other. Here, a young Spaniard, in order to try to rediscover the woman with whom he had an affair six years previously, returns to Strasbourg, the city of the title. Using very little dialogue, Guerin creates the visual and aural environment seen and felt by the romantic protagonist. One of the most essential films of the last few years.

**Boogie**

Director Radu Muntean, Romania, 2008  
July 6, 5pm, Karlovy Vary Theater

Radu Muntean, the director of the excellent *The Paper Will Be Blue*, makes another impressive contribution to the 'Romanian New Wave' with this wry and realistic study of three 30-something men whose hopes have not been fulfilled after the revolution of 1989. In a way, it reflects the kind of self-deprecation and gloomy self-examination that Romania and Romanian films seem to be going through. At the heart of the movie is a tour-de-force scene of a domestic argument that will be painfully familiar to many.

**Don't Touch the Axe**

Director, Jacques Rivette, France, 2007  
July 6, 4pm, Panasonic Cinema

Unwithered by age, 79-year-old Jacques Rivette has delivered a film as intellectually satisfying and as subtly erotic as any of his best work. While not betraying the spirit of the 19th century original – the Balzac novella *The Duchesse de Langeais* – Rivette remains faithful to his own preoccupation with the interaction between film and the other arts – literature, music and painting. The period recreation and the graceful by-play between Guillaume Depardieu (finally becoming a good actor) and Jeanne Balibar is a joy to behold.

**The Innocents**

Director, Jack Clayton, UK, 1961  
July 6, 12am, Karlovy Vary Theater

Jack Clayton brought modern psychological insights to the Henry James ghost story, *The Turn of the Screw*, while losing none of the original's eerie atmosphere. The brooding, haunted realism is aided by superb black-and-white widescreen photography by Freddie Francis and Georges Auric's distinguished score. Deborah Kerr gives an impressive portrayal of the sexually repressed Victorian children's governess who sees ghosts by sunlight while battling to save her charges' possession by the souls of two evil, and very sexual, servants. Is she imagining everything or projecting her own evil onto the children? ■