



ENTERTAINMENT



2 januari 2020 in de bioscoop

Aquarela

Release	:	2 januari 2020
Genre	:	Documentaire
Regie	:	Victor Kossakovsky
Schrijvers	:	Victor Kossakovsky, Aimara Reques
Geluid	:	Alexander Dudarev
Muziek	:	Apocalyptica
Lengte	:	90 minuten
Framerate	:	48 frames-per-seconde / 96 frames-per-seconde
Trailer	:	https://youtu.be/yr1LhA53t1Q

Voor meer informatie:

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Synopsis

"Wij mensen vinden onszelf veel te belangrijk" stelt documentairemaker Victor Kossakovsky. In zijn nieuwe bioscoopdocumentaire *Aquarela* speelt water de hoofdrol. Met al zijn oerkracht dondert het over ons heen en het is zowel mooi als verontrustend; extase en inspiratie, maar ook vernietiging en menselijk leed. Met indrukwekkende framerates en overweldigende muziek is *Aquarela* een cinematografisch spektakel.

Op het Baikalmeer, het oudste, grootste en diepste binnenmeer van de wereld, zakken auto's door het ijs, dat al weken eerder dan normaal is gaan smelten. Tijdens een hevige storm verandert een massief zeilschip tot een hulpeloze speelbal. In Miami slaat het water als een muur door de stad tijdens orkaan Irma. De mens speelt uiteindelijk slechts een bijrol. In de eerste plaats legt Kossakovsky de vele persoonlijkheden van het water vast: van woeste baren tot kalme beekjes, en van smeltende ijskappen tot de hoogste waterval ter wereld. Het effect is hypnotiserend, adembenemend en spookachtig mooi.

Aquarela ging in wereldpremière op het Filmfestival Venetië, werd geselecteerd voor Sundance en was eerder te zien op IDFA in het 'Masters' programma.



Director's Statement

Looking back, it seems that for my whole life I have been preparing to make *AQUARELA*. Almost fifty years ago, when I was just 4 years old, I spent one summer in a small village between Moscow and St. Petersburg. In that village was the source of a river. A man who lived there, Mikhail Belov, said to me, "Imagine Victor, if you made a little boat from wood chip and leaves, then put it in this river, it would float on the water to the North Sea and then around the world."

Twenty-five years later I returned to that village to shoot my film, *BELOVY*, which is about the people who live at the source of the river. The first episode was exactly as Mikhail had described to me: I put my camera into a little boat and I made an almost 1,000-kilometer journey from that village to the sea. For this river scene I used a song from one of Raj Kapoor's films. I had chosen this song, without knowing Hindi, simply because of its powerful energy, which fit well with my river episode. A few years later, and after a screening in India, some people told me that the song is about a river that flows like our lives.

Then in 2000, while editing my film, *I LOVED YOU*, at Bornholm Island, I stayed in a house with a window looking out on the Baltic Sea. I noticed that the sea was different every day, every hour, even every minute. I was never bored because the water was never the same. I thought that if I could just film the waves from my window during a whole year, I could easily make a great film, without saying a word and without moving the camera, just watching the water changing! Different colors, different movements, different energies ... through the natural lens of water you would be able to experience and feel the ebb and flow of all known human emotions — anger, aggression, peacefulness, nobility, loneliness, jealousy ... everything!

With *AQUARELA*, I wanted to film every possible emotion that can be experienced while interacting with water — beautiful emotions, along with unsettling emotions of ecstasy and inspiration, as well as destruction and human devastation.

— **Victor Kossakovsky**



About the Production

Victor Kossakovsky's *AQUARELA* poses a thought-provoking question: what would a movie feel like if its main character — its driving emotional heartbeat — was not human at all, but an element of nature?

Spanning the globe, *AQUARELA* unfolds as a fiercely lyrical, multi-sensorial experience that seeks to break the boundaries between human and nature. The film includes footage captured in seven different countries — Scotland, Mexico, Russia, Greenland, Venezuela, Portugal and the

U.S. — plus dramatic, exclusive footage taken cross the Atlantic Ocean. The screen becomes an access point for audiences to give in to pure sensation — seeing, hearing and viscerally feeling the essence of a substance so essential to us that we usually take all its glories — and its incipient threats — for granted. At a time rife with catastrophic images that overwhelm, *AQUARELA* attempts something entirely different. It invites audiences to come closer, and even closer, so that you might enter nature's power and experience our own raw fragility in a new way.

The film is presented by Participant Media together with Mitteldeutsche Medienförderung, Creative Scotland, BFI, Deutscher Filmförderfonds – DFFF, Medienboard Berlin - Brandenburg and Danish Film Institute, in association with Cactus World Films, a Ma.ja.de Film, Aconite and Danish Documentary

production, in co-production with Louverture Films and produced in co- production with Rundfunk Berlin-Brandenburg in association with ARTE and in association with Rio Negro Producciones and Ánorâk Film. *AQUARELA* has also received additional financial support from Sundance Film Institute, Tribeca Film Institute and The Government of Greenland. Endeavor Content and Lionsgate International are handling international sales.

The film is a UK, German and Danish production, produced by, Aimara Reques (Aconite Productions), Heino Deckert (ma.ja.de), Sigrid Dyekjær (Danish Documentary); co-produced by Joslyn Barnes (Louverture Films), Susan Rockefeller, Emile Hertling Péronard (Ánorâk Film); executive produced by Participant Media's Jeff Skoll and Diane Weyermann, along with Mark Thomas, Isabel Davis, Sawsan Asfari, Maya Sanbar, Madge Bray, Matthias Ehrenberg, and Frank Lehmann.

Kossakovsky did not just want to film water. He wanted to give water the chance to tell its own beautiful, mysterious, yet urgent story on an epic journey from ocean to sky, as it constantly changes moods. To capture all those moods and forms, Kossakovsky filmed in 96 frames-per- second, discovering inventive new ways to shoot water in perilous conditions that cameras don't like. But the technological ambitions and risk-taking of *AQUARELA* were always focused on one thing: making an emotional connection--as icebergs seduce, monster waves claw the sky, a lake swallows cars, and a waterfall's spectral mist expresses solace and potential.

For Kossakovsky, the filmmaking was its own awakening to a subject about which he has become extremely passionate. "When I was first approached about making a film about water, I actually refused," he recalls. "I have seen several dozens of films about water in the last ten years. But they are mostly people just talking about water — the importance of water, politics of water, lack of water, climate change and water. But in these films you don't really see water, you don't really see her. So I said if we are going to do another film talking about water, then no, I am not interested in this. But if water will speak by herself for 90 minutes, if water will have a chance to be our main actor — this I will do."

Short biography

Victor Kossakovsky (Director/Writer/Cinematographer/Editor) is an innovative documentary filmmaker whose films have been honored with more than 100 awards in national and international festivals. His distinctive filmography spans many different subjects but always explores the interplay of reality and poetic moments.

He began his career in motion pictures at the Leningrad studio of Documentaries as assistant cameraman, assistant director and editor at 1978. He studied screenwriting and directing at Moscow HCSF at 1986- 1988. In 1989 he directed his first feature LOSEV and then in 1992 his most famous documentary, THE BELOVS, which won both the VPRO Joris Ivens Award and the Audience Award at IDFA and dozens of other awards at international festivals around the world. In 2011, Kossakovsky's ¡VIVAN LAS ANTIPODAS! was selected as the opening film of the Venice Film Festival.

In many of his films, as with AQUARELA, Kossakovsky has served simultaneously as director, editor, cinematographer and writer. He continues to serve as a teacher and mentor to aspiring filmmakers and documentarians globally.

Victor Kossakovsky was born in Saint Petersburg (Leningrad at the time) on July 19, 1961.



Credits

Director	VICTOR KOSSAKOVSKY
Producers	AIMARA REQUES HEINO DECKERT SIGRID DYEKJÆR
Writers	VICTOR KOSSAKOVSKY AIMARA REQUES
Directors of Photography	VICTOR KOSSAKOVSKY BEN BERNHARD
Editors	VICTOR KOSSAKOVSKY MALLY MALENE STENSGAARD AINARA VERA
Sound	ALEXANDER DUDAREV
Composer	EICCA TOPPINEN
Executive Producers	JEFF SKOLL DIANE WEYERMANN MARK THOMAS ISABEL DAVIS SAWSAN ASFARI MAYA SANBAR MADGE BRAY MATTHIAS EHRENBERG FRANK LEHMANN
Co-Producers	JOSLYN BARNES SUSAN ROCKEFELLER DANNY GLOVER TONY TABATZNIK EMILE HERTLING PÉRONARD