

42nd BERLIN FILM FESTIVAL 1992
International Forum

גוֹלֵם

GOLEM

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The Spirit of Exile

a film by Amos Gitai



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The Spirit of Exile

a film by Amos Gitai

starring

Hanna Schygulla - Ophrah Shemesh
Mireille Perrier - Sotigui Kouyaté
Samuel Fuller - Bernardo Bertolucci
Antonio Carallo - Bernard Levy
Bakary Sangare - Alain Maratrat
Bernard Eisenschitz - Marceline Loridan
Fabienne Babe - Philippe Garrel
Vittorio Mezzogiorno - Marisa Paredes

running time : 1h45

 *Dolby Stereo in selected theaters*

Foreign sales

Les Films du Losange
26, avenue Pierre 1^{er} de Serbie - 75016 Paris
Tél : 47 20 54 12 - Fax : 49 52 06 40

Production

Agav Films
8, Rue Alibert - 75010 Paris
Tél : 42 40 48 45 - Fax : 42 40 41 98

GOLEM Spirit of Exile • a film by Amos Gitai • produced by AGAV FILMS • in association with :
ALLARTS (AMSTERDAM) • NOVA FILMS (ROME) • FRIEDLANDER FILM PRODUKTION (HAMBURG) •
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CENTRE NATIONAL DE LA CINEMATOGRAPHIE • European Script Fund and Media 92 •
This film was supported by EURIMAGES FUND of The Council of Europe



*To everything there is a season,
and a time to every purpose.
A time to be born and a time to die
A time to plant and
a time to uproot the planted.
A time to kill and a time to heal
A time to weep and a time to laugh.
A time to mourn and a time to dance
A time to cast away stones,
and a time to gather them.*

*A time to embrace
and a time to avoid embracing.
A time to seek and a time to lose.
A time to keep and a time to cast away.
A time to tear and a time to mend.
A time to keep silence and a time to speak.
A time to love and a time to hate.
A time for war and a time for peace.*

Ecclesiastes, ch. 3, 1-8.

Cast

Hanna Schygulla	Spirit of Exile	Marceline Loridan	Orpa's mother
Vittorio Mezzogiorno	The Maharal	Bernardo Bertolucci	Master of the Courtyard
Ophrah Shemesh	Naomi	Philippe Garrel	Orpa's fiancé
Samuel Fuller	Elimelek	Bernard Eisenschitz	Daniel
Mireille Perrier	Ruth	Marisa Paredes	Master of Ceremony
Sotigui Kouyate	Boaz	Fernand Moszkowicz	Bailiff's assistant
Fabienne Babe	Orpa		
Antonio Carallo	Kylion		
Bernard Levy	Malhon		
Bakary Sangare	1 st sailor		
Alain Maratrat	2 nd sailor		

and with members of the Pina Bausch
Dance Company :

Jean Sasportes - Dominique Donchinsky -
Urs Kaufman

Credits

<i>Director :</i>	Amos Gitai	<i>Costumes:</i>	Marie Vernoux
<i>Production :</i>	Laurent Truchot		Jean-Pierre Delifer
<i>Screenplay :</i>	Amos Gitai	<i>Make up :</i>	Hertz Nativ
<i>Photography:</i>	Henri Alekan	<i>Hairdresser :</i>	José-Lucas Casas
<i>Camera :</i>	Agnès Godard	<i>Location manager :</i>	Vic de Mayo
<i>Music :</i>	Simon Stockhausen	<i>1st Assistant director:</i>	Thierry Lasheras
	Markus Stockhausen	<i>Continuity :</i>	Valentine S. Devos
<i>Editing :</i>	Anna Ruiz	<i>Head electrician :</i>	Louis Cochet
<i>Sound :</i>	Antoine Bonfanti	<i>Head grip :</i>	Philippe Lopicque
<i>Mixing:</i>	William Flageolet	<i>Casting :</i>	Cécile Zervudacki
<i>Special sound effects:</i>	Jérôme Levy	<i>Adaptation :</i>	Stéphan Levine
<i>Sets :</i>	Thierry François	<i>Stills :</i>	Bernard Hébert



*Can two women walk together unless they have
agreed? Does a lion roar in the forest if he has no
prey? Does a young lion growl in his den
if he has caught nothing?
And a bird, does it fall into a trap on the ground
if it has not been set?
And the trap, does it spring from the ground
if it has not captured the prey?*

Amos, ch. 3, 3-5.

Synopsis

Set today in the city of Paris-Moab, the story seeks to find modern meanings to the biblical text of Ruth and its commentary on the theme of Exile. It also draws on the references found in the Spanish Kabbalistic story of the Golem- as a spirit of the exile and wanderers.

Naomi, her husband Elimeleck and their two sons - Kylon and Mahlon - are driven out of their country by famine and become refugees in Moab. They encounter the Spirit of Exile who guides the exiled in foreign lands. Here, the father of the family dies and the two sons are murdered, leaving Naomi alone with her daughters-in-law, Ruth and Orpa.

When Naomi is chased from her home by the Housemaster, Ruth follows her. They embark on a ship and reach the home of a distant relative of Naomi, Boaz, keeper of a magical place next to the river, a garden threatened with destruction. The Spirit of Exile and Naomi encourage Ruth to get to know Boaz.

This biblical episode portrays the dilemma of Naomi within her two worlds: a country she had left and which keeps on occupying her thoughts and another land in which she lives her day-to-day existence without knowing it intimately. Finally, like her Spirit of Exile, she does not really belong to either of these lands, but rather to a territory known to her alone: the place of her own personal exile.

Biblical texts from : Genesis- Samuel - Jeremiah - Ruth - Song of Songs - Ecclesiastes - Amos - Hosea - Jonah

Kabbala on Golem's creation : SEFER YETZIRAH (The Book of Creation)



Mireille Perrier and Ophrah Shemesh.

Interview with Amos Gitai

Q: *What was the point of departure for this new film, Golem, The Spirit of Exile?*

A.G.: *The Spirit of Exile* refers to dual mythologies: one is the story of Ruth, taken from the Biblical text, and that is juxtaposed to some elements of the story of the Golem. The two are interwoven. The Biblical text of Ruth is based on a documentary story: a family in Bethlehem suffers from the famine there and goes to Moab, the 'new country of exile'. But the Biblical writer takes this event and transforms it into fictional material. And this then becomes eventually even more than fiction, it becomes a sanctified myth. We, in turn, place the Biblical story in the present and work with those ambiguities, but we strip away some of the sanctification, keeping the mythological echoes but placing them in the here and now.

Q.: *And how did you conceive and organize the intervention of the Golem, this spirit which is played by Hanna Schygulla?*

A.G.: The Golem was described throughout the literature of the 19th century as a robot, an industrial object which would help humanity in its manual needs. This is especially illustrated by Gustav Meyrink's book and Leivick's play. In earlier literature, the Golem was an earth-like paganistic fetish. When I looked more closely at the story and read the texts of Gershom Sholem, I became more interested in the spirit of the Spanish Kabbala, which goes back to the 11th century. I felt closer to the interpretation given in the Sefer Yetzirah, *The Book of*

Creation, which is supposed to have been written in the 3rd century, or even earlier. These are very early texts which relate to a kind of spirit, or body, which defended the nomads or the exiled in their wanderings. One popular story even says that the golem is *the wandering Jew*. When we constructed the role of Schygulla, I was much more inspired by this much more abstract embodiment of the golem than by the 19th century version we are all familiar with. The lines spoken by Vittorio Mezzogiorno and Hanna Schygulla at the beginning and at the end of the film are literally taken from *The Book of Creation*. These lines register the Kabbalistic idea that realities can be created by words, not only described by it. It can be brought to light by the use of correct combinations of letters. Borges said that the meanings of the Scriptures are infinite, like the hues in a peacock's tail. The Kabbalists would have approved this view; one of the secrets they sought in the Bible was how to create living beings. They established kabbalistic combinations which associate an organ of the body, a month of the year, a particular human quality, etc, and they tried to specify the relations between all those elements. They investigated the origins of creation in the most direct sense. The question of creation provides the frame of our film and inside that frame you have a permanent movement to exile and back. This is embodied by the story of Naomi. The relations between Naomi and her Golem, her spirit of exile, created the final form of the script.

Q.: *As in your previous films, here too the*



Amos Gitai.

protagonists are women. Do you like to keep men in the background?

A.G. : Some argue that the Bible is supposed to have been written by men. But I find its female protagonists particularly interesting. In spite of the heavy patriarchal traditions which establish the role of the men, the women-characters are rather central to the text. In a way, women play a revolutionary role because they provoke the social order which is then settled by men. Men are the kings, the warriors. They impose a certain structure, an order. In Biblical terms, the role of women is to be the keepers of human memory. After all, the Bible is about memory, about keeping memory alive. It's about constructing a mythological text out of pieces of biographical stories.

Q. : *Actually, you play a strange game with "fictionalisation". Are you really interested in*

fiction or are you more interested in finding ways to escape from it?

A.G. : When I fictionalise a mythological text, I'm also looking at the way any text which is not just a narrative is fictionalised. Obviously, we are living in a world which is becoming more and more homogeneous in terms of cinematic expression. We no longer have Pasolinis or Glauber Rochas or Rossellinis. Cinema is again quite an industrial form of production. Good films and less good films are more similar to each other now than they used to be twenty or thirty years ago. A kind of *modus vivendi* seems to have been adopted in cinematic language. In these three films I tried to deal with some of my own questions regarding the cinematic language.

One of the things you find in these Biblical stories is a certain literary quality of symmetry and opposition. Here you have the initial couple, Naomi and Elimelek. They are succeeded by two sub-



Ophrah Shemesh and Samuel Fuller.

couples when their sons marry Moabite women. Then the father and his sons are killed and thrown out of the story. The dialectic of opposition is then in turn inherited by the two daughters in law, Ruth and Orpa. Orpa wants to stay in her own country, Moab, and enjoy life. She is not a puritan or a moralist. Ruth, in a great expression of solidarity, is willing to leave everything behind and to embark on a voyage together with her mother in law. They have a destination in mind: Naomi's country of origin. In the manner of mythological stories, later on, Ruth and Orpa will become grandmothers. Ruth's grandson is David. Orpa's grandson is Goliath. The on-going conflict between different human desires will continue. Essentially, the idea to work with this kind of minimalist dialectics attracted me when I embarked on this film project. The question of the transformation of these biographical stories into a mythological text is an interesting subject in itself.

Q: *It's the first time you shoot a film entirely in France, with French speaking actors. What made you decide to do it?*

A.G. : It's my first film in French although I've lived in France for quite some years. Until now, I always found ways of doing films elsewhere and not dealing with France. I did films in Israel, in North America, in South East Asia. Then I shot *Esther* entirely in Israel. For *Berlin-Jerusalem* I shot some locations in France, but I chose ones which could stand in for Berlin. *The Spirit of Exile* is the first film where I try to address the place where I live, trying to make some sense of my relation to it as a *stranger*. You could say that it's autobiographical, but then so is everything else we do.

Q.: *There are some continuous elements between your last three films. How would you describe it?*

A.G.: *The Spirit of Exile* is the third part of a trilogy, with *Esther* and *Berlin-Jerusalem*. It's the last of three films dealing with people moving from one place to another, being displaced in some way. *Esther* is a Diaspora story where the persecuted become the new persecutors. Although the film *Esther* is actually placed in Israel, it is still a Diaspora story even though Israel was built as an antithesis to the Diaspora. *Berlin-Jerusalem* is about the question : "What is the destination of Utopia in a century which was packed with utopias?". The film asks that question in terms of the relations between different utopias, represented by the two main protagonists. In *The Spirit of Exile*,

the central spine of the story is the theme of being uprooted, which is an on-going preoccupation in the entire trilogy.

Q: *The film is about exile, but isn't it for you another way to speak about racism and immigration?*

A.G. : As a film-maker, you have to find a way through a maze of clichés. I'd like to put the question differently: is human civilisation constructed only by people who stay permanently on their own land, or are nomads also responsible for some of the great contributions to civilisation? It seems to me that many great human achievements were created by people



Sotigui Kouyaté.

who moved from one place to another. It isn't all due to people who stayed in one place and crafted their own roots.

The debate between nomads on the one side and peasants and city dwellers on the other, seems to be a permanent fixture. If we take Berlin, the cultural center at the beginning of the twenties, and look closely at the people who contributed to what is now considered to be the German culture of the twenties, you will find Germans, and also Hungarians, Poles, Jews, Russians, Dutch, Indians, etc., a great complexity of people who jointly contributed to the art and the culture of the 20th century.

This is the side of Paris I really like. In Paris, there are blacks, Chinese, Arabs, Jews, French, etc. All these variations contribute to the common culture. In the film we say: Look at this civilization of nomads



Mireille Perrier and Sotigui Kouyaté.

and the way it was presented in the old mythologies. Look at the way that these people move on the surface of the earth, creating poetry and texts as beautiful as the Bible.

Q.: *What are the intentions that presided over choice of the actors?*

A.G.: We tried to include a number of people coming from different countries, bringing a variety of accents; most of them do not use the French language in the classical way. Neither do they use a kind of natural, "very cool" language, which at the present dominates French cinema. "Cool French" is not very open to immigrants. Generally one can say that there is a growing negation within the "cool French cinema" of the existence of people from other cultures. You hardly find any immigrants in any substantial roles.

In this film, the Spirit of Exile itself, embodied by a female Golem, is played by Hanna Schygulla. She has a German accent. The creator of the Spirit of Exile, the Maharal, is Vittorio Mezzogiorno, with an Italian accent. Boaz, a kind of biblical nobleman, is played by Sotigui Kouyaté and he uses a Burkina accent and sings in African languages. Naomi is played by Ophrah Shemesh, who brings Hebraic influences.

Q.: *Quite a few directors appear in the film: Marceline Loridan as Orpa's mother, Sam Fuller as Elimelek, Bernardo Bertolucci as the Master of the Courtyard, Philippe Garrel as Orpa's fiancé. Was that for a particular reason?*



Samuel Fuller.

A.G. : To some extent, yes. I think that some film makers are exiled in a way, even when he or she lives in her own country. You need to have distance from your own reality.

Q. : *The film's two heroines are confronted with different kinds of racist aggressions because they are immigrants and because they have no money but they never act like victims. Their attitude has a kind of serenity. Is serenity the right choice to make when confronted by racist attitudes?*

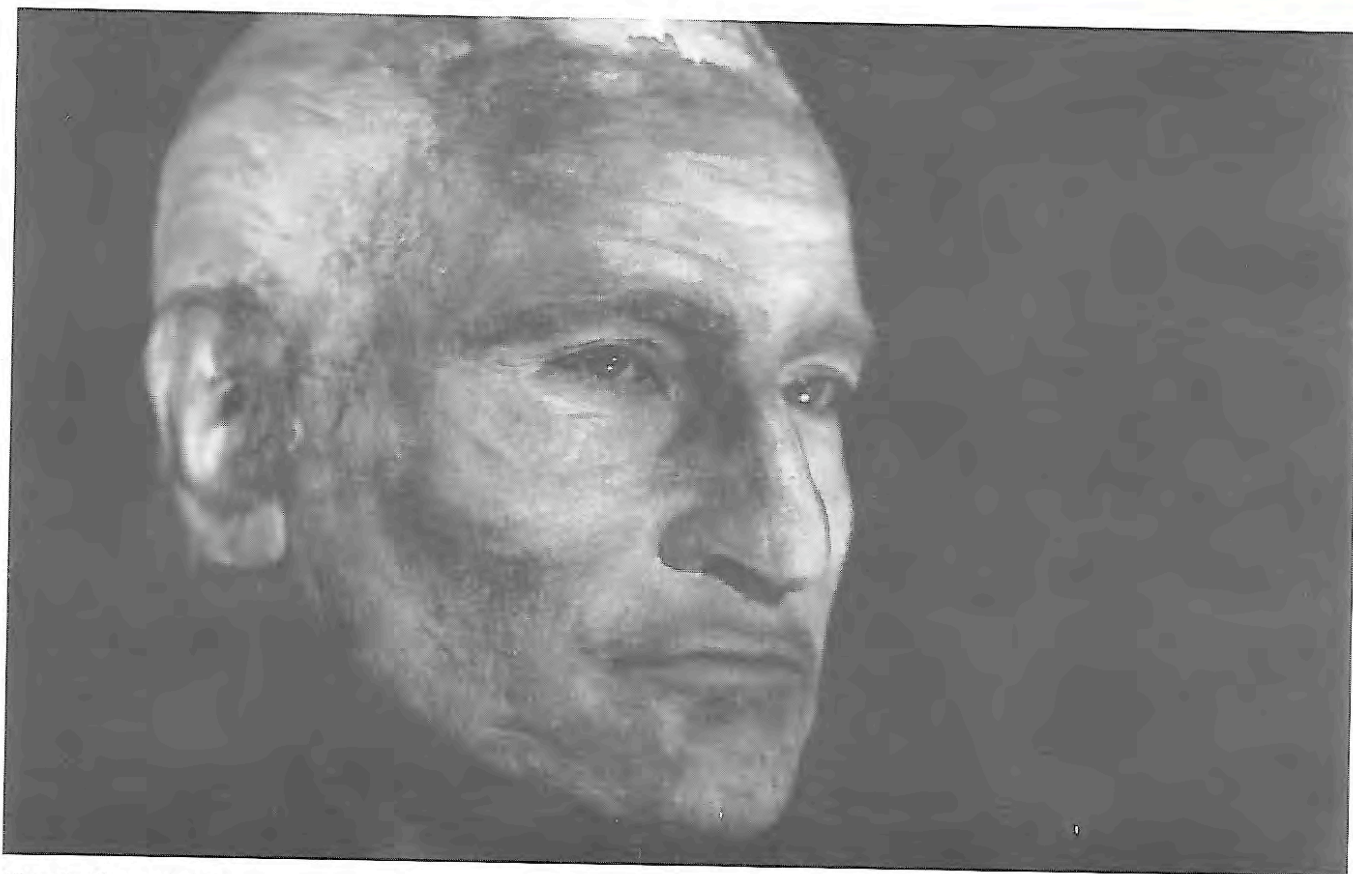
A.G. : Actually, they do not want to be part of the discourse that certain racists are engaged with. Obviously, racists enter into arguments because they want to be heard, they understand the methods of intimidation. So they use provocations to become visible. And the two women are not keen to respond. If you look at the attitudes of immigrants, most of them are quite defensive. They like to keep a low

profile because they feel semi-clandestine, even when they are natives or when they have passports or residence permits. They never know what stratagem will be used next to kick them out, so they try to stay away from conflictual situations. They don't feel they are on their own ground. I wanted to treat these kinds of timid reactions of the two women as a sort of survival strategy.

Q. : *There is almost no realistic dialogue in the film. Most of the language is very poetic. Did you deliberately want to avoid a sense of realism? And how did the actors react to this kind of dialogue that was probably very unusual for them?*

A.G. : When you want to achieve this kind of distance from instant reality, the metaphorical text has a special relevance. It was fascinating to see how actors who had no liturgic basis found ways of confronting these Biblical texts. Hanna Schygulla and Vittorio Mezzogiorno, Mireille Perrier and Fabienne Babe, Sotigui Kouyaté, all really amazed me. Oprah Shemesh, a painter who plays Naomi, had to draw on her deepest experiences. Hanna Schygulla became very captivated by the role. She would use photos to analyse different ways to dress and help with the make-up. No literal explanations in interpreting the roles was necessary. We discussed together a point of departure, and then the protagonists researched together to find out where it would take them.

Q. : *Why the Eiffel Tower to open the film?*



Vittorio Mezzogiorno.

A.G. : Clichés are sometimes very useful because they are also very ambiguous. For instance, when I did my documentary *"Pineapple"*, all I had to do was say the word *"Pineapple"* and all kinds of associations opened up: exoticism, a fresh drink, the light of Hawaii. I like that kind of fetish that provokes all kinds of associations. The same concept applies for the Eiffel Tower. We shot inside the metallic structure, sometimes you recognize it but at other times it looks like a cage. The fetish becomes an abstract cage that captures the characters.

Q. : *You also seem to have a special interest in ceremonies as a cinematic form. There is a long ceremony in Esther where the king receives presents, then the autodafé of the books in Berlin-Jerusalem, and in this film there is also a ceremony, or rather a modern ritual, when the Master of the Courtyard takes away Ruth and Naomi's belongings.*

A.G. : Part of the question is 'Where are the modern rituals?' It has always interested me to see how people move objects on the surface, which in a way gives it ritualistic meanings. In one case, objects are brought to somebody, in the other they are taken away. I like to observe how they construct the ritual for these human movements, how are these modern rituals being conducted.

Q. : *You made three films with Henri Alekan as director of photography. Which are the characteristics of your work with him?*

A.G. : I like him more every time. Each time it's another experience. He is young, open, vivid and different in every film. For *Esther* we used a lot of filters. It was shot completely on location and for the night shots we used projected colours to transform the places. To *Berlin-Jerusalem* he brought an expressionist element to the lighting, a linear kind of



Henri Alekan.

lighting. We approached *The Spirit of Exile* as a series of tableaux, not in the expressionist manner but more like the compositions in Flemish paintings, Vermeer, Rubens at times. The colours are much more subdued, yet much more articulated in each image.

It's a matter of finding the right balance, just as for the text. Alekan is not in the least dogmatic and he possesses an enormous amount of knowledge, which is fascinating. He knows about certain ways of lighting which very few people remember nowadays.

Q. : *Ruth and Naomi seem to have such a close relationship that one feels sometimes there is a love story between them. Was it your intention?*

A.G. : There is an affinity between them. They feel very close to each other and they want to preserve this kind of intimacy in the face of this world. That's also why they don't enter into battle against the rest

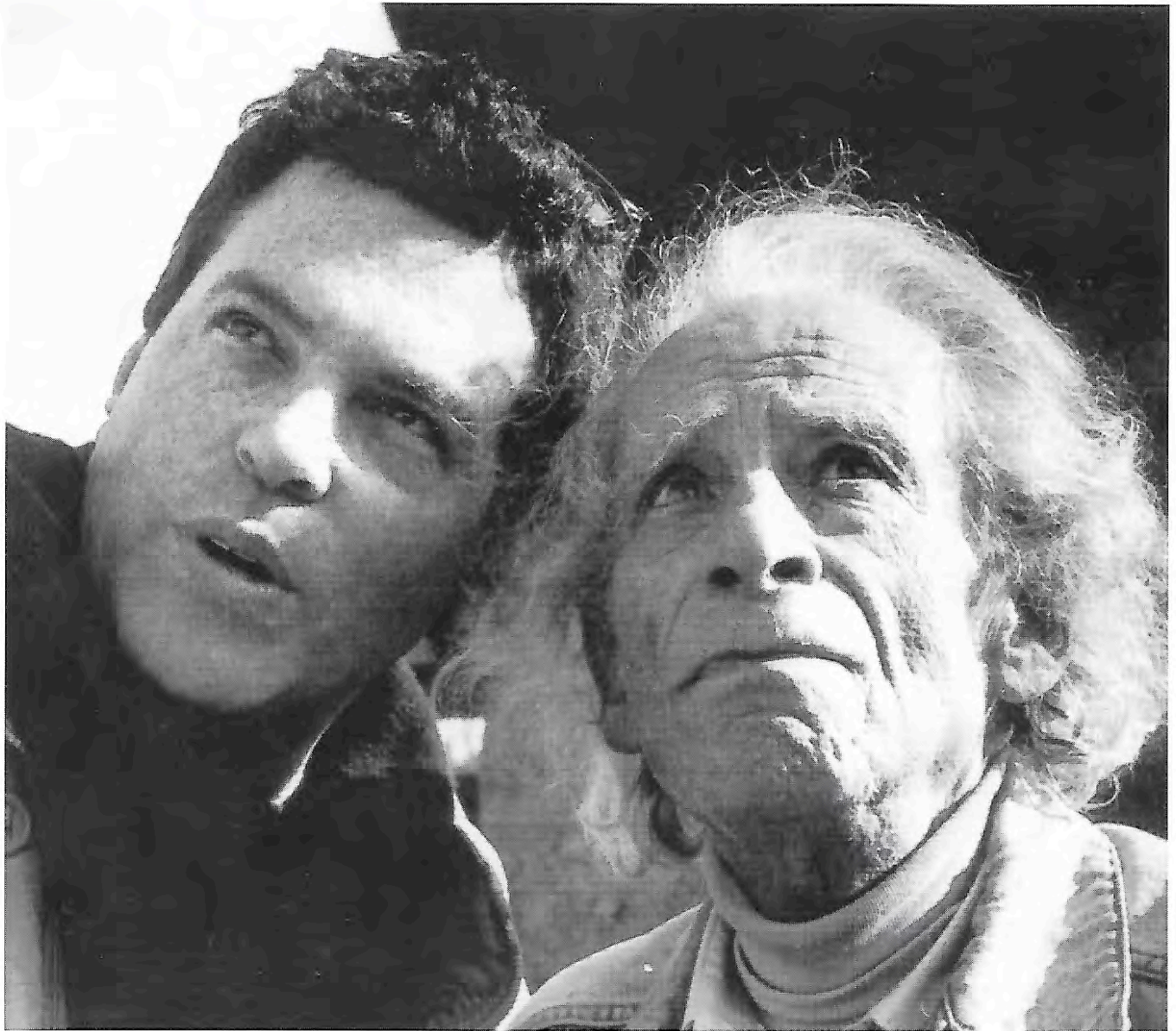
of the world. They want to preserve their voyage as a process of transition in their long journey together. It is a sort of a conceptual voyage in which one will always remain a nomad, a soul in search of its own identity.

Interview by Stéphan Levine - January 1992



Was Cocteau thinking of Amos Gitai when he said that a camera can be a wonderful and dangerous weapon in the hands of a poet? A feeling of danger was rising in the courtyard where we were shooting. Maybe this is what one feels all the time, the other side of the camera, together with the blind pleasure of acting without knowing anything. It's intense and powerful. I find the film hypnotic.

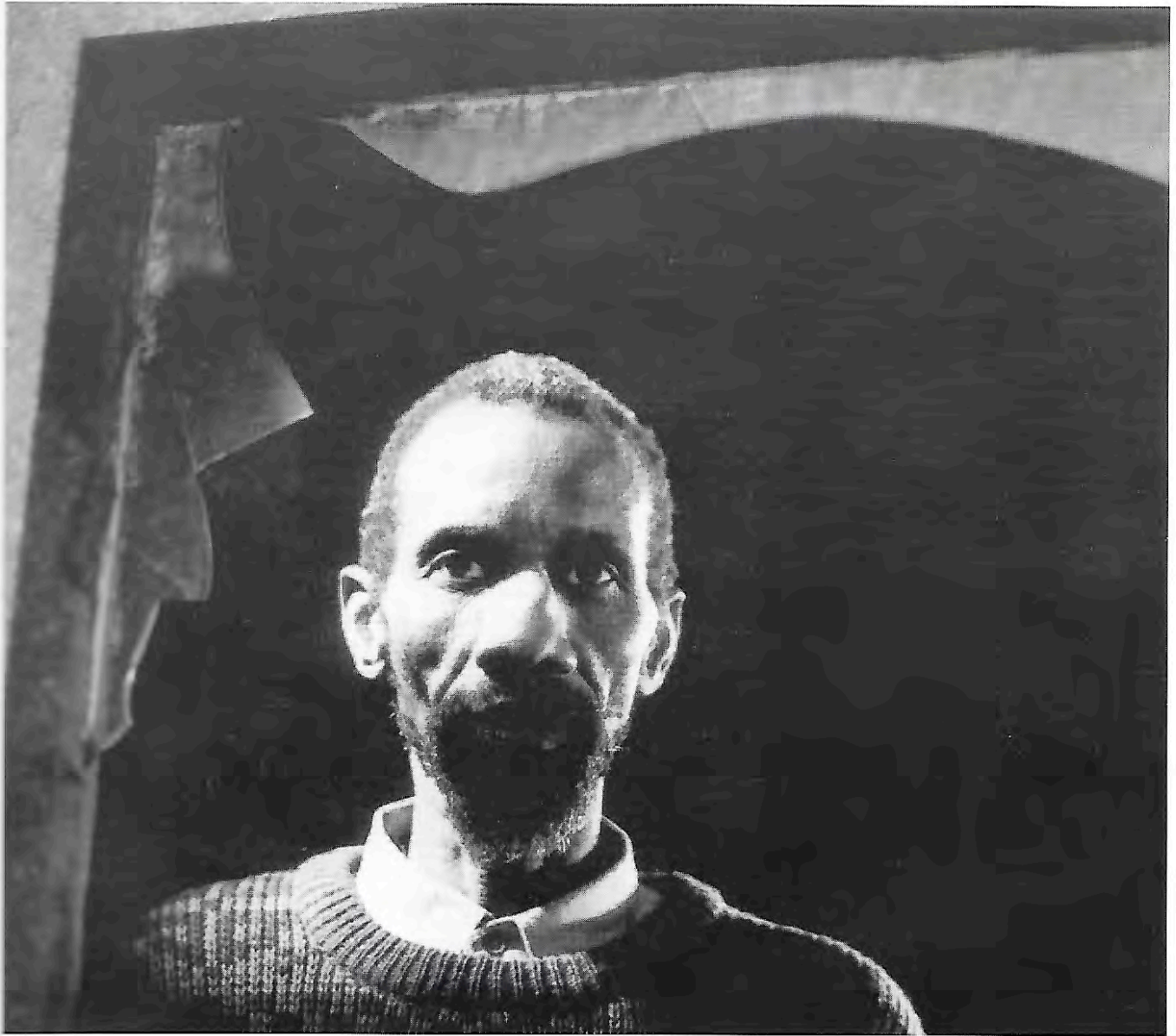
Bernardo Bertolucci



Amos Gitai and Samuel Fuller.

The Spirit of Exile has all the emotions that make a moving picture a truly moving experience. Being a small part of that spirit, I saw during the shooting that Amos Gitai was a Merlin mixing the magic of yesterday's Exile with its computerized descendant of today.

Samuel Fuller



A cold morning by the river Seine. The place is a decrepit pumping station, whose electrical fittings were put up by Louis Cochet, Henri Alekan's right hand and gaffer who is today lighting it for the last time. A film is an idea, and the actor all too late realizes whether it relates to him; it is also a process, and Amos elected to put together places and people that had nothing in common, except, precisely for the film, in order to produce, through the collision, something as yet unseen. This means learning

patience all over again : getting something started and waiting. Watching Sotigui Kouyaté, you see every word being created, being uttered for the very first time. Watching Alekan, you understand that light has a material side , giving out signals that are more tactile than visual. Such a translation is needed, in order to go through space and time of a take until its end.

Bernard Eisenschitz



I was born in the last year of World War II, some place between East and West, in a border area which was at times Polish then German, then Polish, then German and finally Polish again. So...which is my country? Then we emigrated with one of the last trains running west and my first memory at the age of two is climbing up and down the footsteps of this train that stopped forever somewhere in Bavaria and became our first home for a couple of months. Later when we moved to the apartmentblock in Munich we were "the refugees from the top floor" because of our funny name. At school some of the Bavarian kids called me "Polenmatz" which means Polish brat. I did not care much and the older I got, the less I cared. In fact I was rather glad not to be "just a pure German". Who wants to be German when your generation is coming after the "Nazis"?

And again some years later I became known as an actress for doing parts which represented Germany in a symbolic way like Maria Braun, Lily Marleen, Effi

Briest...(well, what you are trying to escape from is running after you)...and still some years later when I started to work in international movies I met with the opposite parts and became the symbol of "the stranger" living in foreign lands...and *L'Esprit d'Exil* is the phantom of those parts. Can it even be called a part? In Paris, where I live, I guess six out of ten people in the subway are foreigners. Since the beginning of mankind, families, tribes, people have been migrating, in the last years more than ever - not so much out of mood but out of painful necessity - if you can't make a living in the country where you are born, like it or not, you have to go where you are not understood and may not be welcome or not even tolerated. *Fremdenbass*, xenophobia against foreigners has become a new trendy world in the united Germany of 91-92, sad to say! *We shall overcome...* Long lives *the phantom of Exile!*

Hanna Schygulla



Hanna Shygulla

Can a spirit be portrayed? And if so, what shape will it assume? No doubt it has a presence. But can a ghost be portrayed? It would be easier to hear it without seeing it. But can you find an actor who would accept to act without being seen? I had this experience in the Comédie Française Theatre a few years ago. The director asked me to help make a ghost appear. I suggested some cinematographic special effects, that, through a mirror, would make the actor lose his human appearance so that he would seem to float above the stage space. This, I suggested, could be done by placing the actor on a travelling platform within a set clothed in black velvet. I had not anticipated the actor's reaction. He exclaimed: "But I'm the one whom the audience awaits so impatiently to see! How could I possibly express myself in semi darkness, smoked like a fox in his burrow, and locked away backstage? I must be on the stage!" My proposal must have been outrageous, and so I withdrew and assigned my opaque mirrors and smoke screen effects to oblivion.

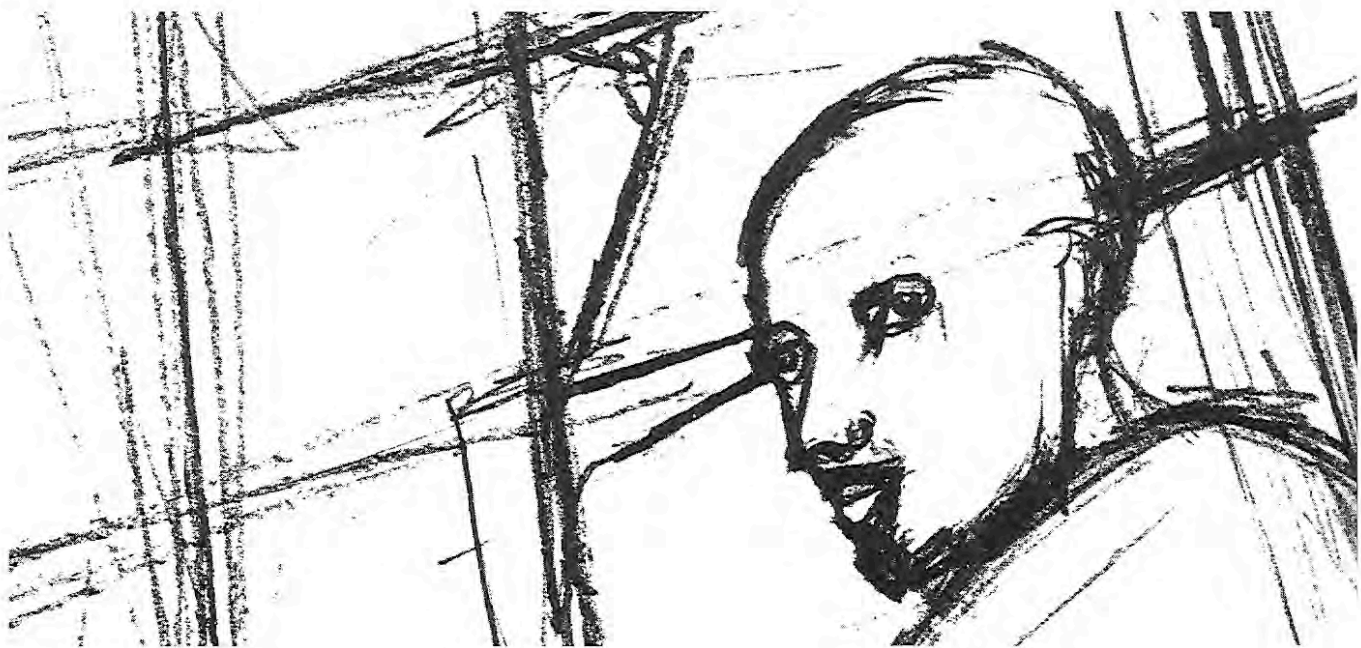
With Amos Gitai, it was all different. Hanna Shygulla complied willingly to all my capricious, whimsical ideas. She accepted all my fantasies and artifacts : make up, body wrap, costumes that were most fantastic as they were designed to "spiritualize" her. I added to those extraordinary layers some visual effects allowing her character to be "debanalized". That was my attempt to remove the spirit from the human body. But perhaps a ghost is unportrayable. Let the audience judge.

Henri Alekan

An African wisdom and philosophy argues that man's most terrible enemy is disease. Or perhaps not disease but rather death. But when you give it another thought, you understand that the true fatal enemy of human kind is not disease, nor is it death, but ignorance.

Ignorance is the worst of evils for humanity. There is no one more ignorant than the one who never stepped outside his own house. Exile is a school, the great school of life. Exile cures the wounds of ignorance and incarnates tolerance.

Sotigui Kouyaté.



*I saw the earth and it was without form and void.
The skies have lost their light.
I saw the mountains and they reeled.
All the hills rocked to and fro.*

*I saw, and there was no man.
The very birds of the sky have taken flight.*

Amos Gitai

Amos Gitai was born in Haifa on October 11, 1950. His father, Munio Gitai, born in Poland in 1909, studied at the Bauhaus and worked with Mies van der Rohe in Berlin until he left for Israel in 1934. He taught architecture in Haifa and was responsible for a variety of public buildings, including schools, theaters, kibbutzim and also for urban planning in Haifa and Tel Aviv. His maternal grandparents Eliyahu and Esther Munchick Margalit, of Russian origin, participated at the beginning of this century in the foundation of the early kibbutz and trade union movements.

From 1971 to 1975 Amos Gitai studied architecture at Haifa's Technion. In 1976 he won an award at the University of California at Berkeley, where in 1986 he was awarded a doctorate in architecture. In 1973 he began shooting his first experimental films in Super-8. That same year he was wounded in the Kippur War, when his helicopter was shot down by the Syrians. In 1977 he worked for Israeli Television, making dozens of programs and documentaries, the last of which, entitled *Bait (House)*, was not transmitted on account of its sympathetic attitude towards Palestinians. From then on Gitai began to take filmmaking seriously. While continuing to study architecture, he made several films, among them *Field Diary* (1982), which was shown at a number of film festivals and broadcast throughout Europe earning him an international reputation.

After several documentary films shot in different parts of the world, Gitai made his first fiction feature in 1985, *Esther*, which was shown at



Cannes in the Semaine de la Critique and subsequently in many other festivals. In 1989, his second feature, *Berlin Jerusalem* was selected for the Venice Film Festival and tells the story of two women whose destinies will cross in the Promised Land, on their way to utopia. The British Film Institute in London and the Public Theater in New York devoted retrospective seasons to his films.

Amos Gitai filmography

- 1973 **Arts and Crafts and technology** - 9mn.
Details of architecture - 9mn.
Two short films produced and directed for the 15th Triennale of Milan.
Talking about ecology - 11mn.
Short, co-produced with architect I.D. Goduvitch for the 15th Triennale of Milan.
- 1974 **After (Ahare)** - 13mn.
A film of personal impressions on the October 1973 War. Special mention by the Jury of the Film News Festival, New York, October, 1975. Eisner Prize, University of California, Berkeley, 1978.
- 1976 **Charisma** - 20mn.
A film on the relationship between a leader and the every day problems of reality. Adapted from Brecht's poem, "A worker Reads History". Subsidized by the Institute of Israeli Films. Eisner Prize, 1978. Selected by the Film Festivals of Louisiana, Denmark, 1977. Presented at the French Cinémathèque.
- 1977 **Dimitri** - 18mn.
A film on the mime Dimitri in the village of Versio in Ticino, Switzerland.
Political myths - 30mn.
Documentary for Israeli TV on the political myth, the veneration of leaders, and its historical consequences.
- 1978 **Wadi Rushmia** - 36mn.
Documentary for Israeli TV on the community of Arab and Jewish squatters in an abandoned district of Haifa.
Architecture - 39mn. Documentary.
- 1979 **Wadi Salib Riots (Meoraot Wadi Salib)** - 40mn.
Documentary for Israeli TV. A retrospective on the riots of the Moroccan Jews in Haifa in 1959.
- 1980 **Cultural Celebrities** - 50mn.
Video with Jane Fonda, Francis Ford Coppola, fashion designers Barry Scot and Betsey Johnson, architect Philip Johnson, and American highways. And observation on the images of the 1970s and those who created them.
- 1980 **House (Bait)** - 50mn.
Documentary for Israeli TV. A house in Jerusalem previously owned by a Palestinian is in the process of reconstruction for a Jewish proprietor. It offers a microcosm of relations and conflicts between Jews and Arabs. Selected by Festivals of Nantes, 1981; Rotterdam 1982; Berlin 1982; and "Cinéma du Réel", Centre Pompidou, Paris 1982. Presented at Cannes for "Journée sur la Liberté d'Expression" 1982.



1981 **Wadi** - 40mn.
 Documentary about a valley (wadi) near Haifa that shelters Jews and Arabs in a fragile coexistence. Selected by Festivals of Nantes 1981; Rotterdam 1982; Berlin 1982. Televised in Sweden, Finland, Germany, Holland, and USA.

1981 **In search of identity** - 57mn.
 Conversations with Saul Bellow (Nobel Prize in Literature), A. Farbstein (Trotsky's secretary), the Levi Strauss family (makers of blue jeans), and others on the possibility or impossibility of defining oneself as a Jew. Selected by the International Festival of Jewish Cinema, Paris, 1982.

1981 **American Mythologies** - 52mn.
 Documentary in two parts, dealing with American culture under Reagan. Conversations with Jane Fonda, Francis

Ford Coppola, Betsey Johnson, the director NBC programming, and members of the counter culture. The place of these personalities in the overall assembly of images for mass consumption. Televised in Sweden, Finland and Holland.

1982 **Field diary (Journal de campagne) (Yoman sade)**, 83mn.
 Two documentaries conceived as a field diary on the escalation of violence between Israelis and Palestinians. Nominated, awarded and shown at festivals of Vittel, Nantes, and Orléans; Camerino, and Salsomaggiore; Nyon, (Grand Prix, Prix Special du Jury); Valladolid; Edinburgh, Tyneside, and London; Hong Kong; Sidney; Antwerp; Rotterdam. Shown at Semaine des Cahiers du Cinéma, France; and cinemathèques of Tel Aviv, Jerusalem, Paris, Madrid,

Barcelona, Munich, and Quebec. Televised in Sweden, Holland, France, Finland, Austria, Greece, Switzerland, Italy, Britain.

1983

Ananas - 78mn.

Documentary about a pineapple can which encapsulates relations between Third World countries. Filmed at plantations, Philippines; packing plants in Hawaiï; the distributing plant in San Francisco; and the label printing factory in Japan. Presented and awarded at the Festivals of Tyneside, San Francisco; and Sydney. Televised in Sweden, Holland, France, Finland, Britain.

1984

Bangkok-Bahreïn (Labor for sale) - 78mn.

Documentary that looks at modern relationships between countries where the products sold and marketed are people, either hired or exported. Women work in Bangkok in the skin trade while Thai men are exported to the Persian Gulf countries as cheap labor. Presented at Festivals of Sydney, and London. Televised in France, Holland, Britain and Australia.

1985

Esther , 97mn.

(Photography by Henri Alekan, Nurith Aviv). Conceived as an immense tableau vivant retelling the biblical tale of Esther who wins freedom for her people at the expense of entering into the cycle of vengeance. Presented at Cannes (Semaine de la Critique), London, Edinburgh, Sydney, Jerusalem and Torino (Grand Prize).

1987

Brand new day - 93mn.

(With Annie Lennox; David Stewart, Toru Takemitsu, Ryuchi Sakamoto). Documentary on the Eurythmics *revenge* tour of Japan. Presented at Edinburgh, London, San Sebastian, Rotterdam, Sydney, Toronto, Montreal, Jerusalem.

1989

Berlin Jerusalem , 89mn.

A film on two women. One is an expressionist from Berlin, the other one a Russian revolutionary. Their destinies will meet as they travel to Palestine confronting their dreams of Jerusalem with the real city. With Liza Kreuzer, Rivka Neuman, and the members of the Pina Bausch Company. Photography: Henri Alekan; Music: Markus and Simon Stockhausen. Presented at Festivals of Venice (Critic Prize) 1989, Toronto, London, Montreal, San Francisco, Istanbul (Grand Prize).

1991

Creation of the Golem -60 mn

a series of episodes evoking the creation of the Golem. With Tonino Guerra, Dominique Sanda, Sapho, Annie Lennox, Henri Alekan, Adina Baron.

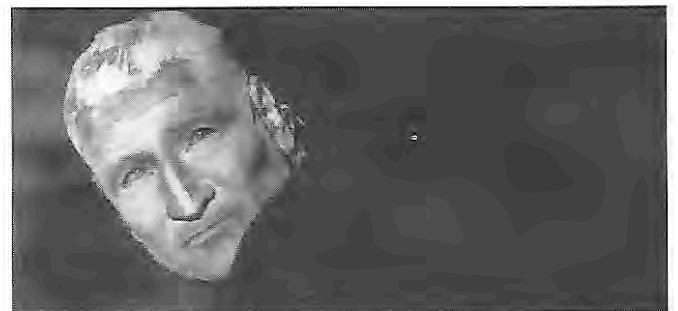
1991

Wadi, ten years later -97 mn

Documentary relating the evolution of the Arab and Jewish inhabitants of Wadi Rushmia, filmed in 1981 then in 1991. Grand Prize of the Festival dei Popoli in Florence. Televised in France.

1991

Golem- Spirit of Exile 105 mn



Hanna Schygulla



Hanna Schygulla was born in Katowice. She studied philosophy while following drama courses. She first belonged to the "Action-Theatre" in Munich, where she created a group with Rainer Werner Fassbinder. Between 1969 and 1980, she played in twelve of his films, notably *The Bitter Tears of Petra von Kant*, *The Marriage of Maria Braun*, *Lili Marleen*. She later acted for Wim Wenders in *False Movement* (1974). Her career then started to expand beyond the borders of Germany. In the beginning of the eighties, she played for the most important European directors: Volker Schlöndorff (*The Forger*), Ettore Scola (*La Nuit de Varennes*), Jean-Luc Godard (*Passion*), Carlos Saura (*Antonieta*), Marco Ferreri (*Pierra's Story*). For this film, she was awarded the Best Actress Prize at the 1983 Cannes Film Festival. Recently, she played in Pierre Beuchot's *Les Aventures de Catherine C.*, and in Kenneth Branagh's *Dead Again*.

Henri Alekan

After studying at Arts et Métiers and at the Institut d'Optique, Henri Alekan became an assistant cameraman and sound technician. From 1928 to 1940 he has worked under various photography directors (Perinal, Toporkoff, Kelber, Shuftan) for films by Marc Allégret, Paul Féjos, Pierre Chenal, Jean Renoir, Julien Duvivier, G.W. Pabst, Marcel Carné, Robert Siodmak, Pierre Billon, Léo Joannon, Georges Lacombe, and others. From 1940 on he worked as director of photography on over 100 films and distinguished himself as a master of his craft. Among his most celebrated French films are Abel Gance's *Austerlitz*, *La Vénus aveugle*, René Clément's *La bataille du rail* and *Les maudits*, Jean Cocteau's *La belle et la bête*, Marcel Carné's *La Marie du port* and *Juliette ou la clé des songes*. He also worked for André Cayatte, Jean-Pierre Melville, and Yves Allégret and shot films for many non-French directors including William Wyler, Augusto Genina, Luciano Emmer, Anatole Litvak, Jules Dassin, Peter Ustinov, Joseph Losey, Blake Edwards (*Darling Lili*). Recently, he worked with Alain Robbe-Grillet, Raul Ruiz, Wim Wenders (*The State of Things* and *Wings of Desire*). With Amos Gitai he has filmed *Esther* and *Berlin Jerusalem*. With Georges Gérard, Henri Alekan has perfected the Transflex process. He also directed a documentary on the art of Rodin, *L'enfer de Rodin* (1958).





Ophrah Shemesh

Ophrah Shemesh was born in Israel. She is a painter and now lives in New York.

*My role as Naomi reminded me
of my work as a painter.
I left the country I was born in
to find a way to express myself.
Naomi, in my childhood memories,
was like my mother,
coming from foreign soil, Bagdad, Irak.
I am different from my mother,
just as Amos Gitai's Naomi
is different from the traditional biblical Naomi.
My Naomi, in Amos's film, is a traveller.
Travelling is the only way
to keep my vision clear.
The place where I feel at home, is anywhere.
The film makes me feel that the safest place is
where the travel takes you.
The more Naomi travels,
the more it is clear that her vision
and place in the world consist of
an inner integrity.*



Mireille Perrier

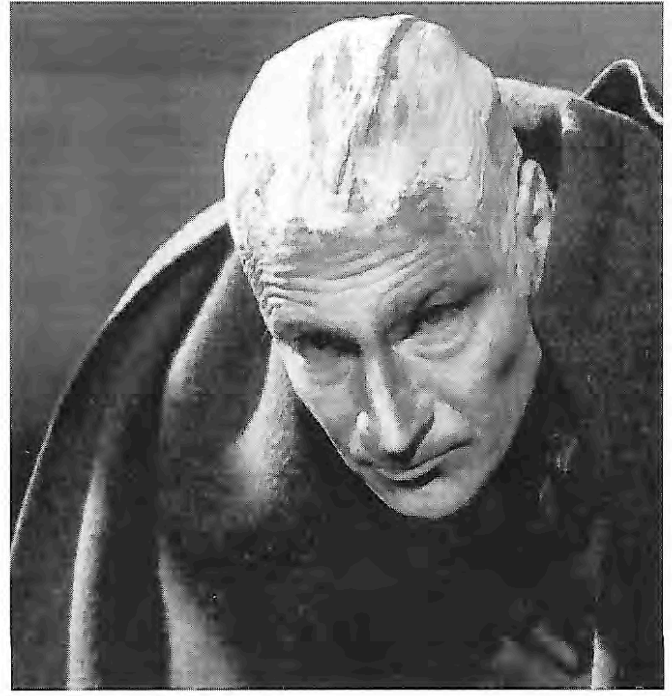
Mireille Perrier was born in Blois. She left school in 1977 to enter a theatre playing Marivaux and Bernard Shaw. In 1980 she met Leos Carax who offered her the lead in "Boy meets Girl" three years later.

Mireille Perrier likes to experiment with her art and she prefers working for the "Cinéma d'Auteur". She played in the films of Philippe Garrel (*Elle a passé tant d'heures sous les sunlights, J'entends plus la guitare*), Alain Bergala (*Où que tu sois*), Aline Isserman (*The Valley of Angels*), Claire Denis (*Chocolate*), Eric Rochant (*A World Without Pity*), and Jaco Van Dormael (*Toto the hero*).



Sotigui Kouyaté

Sotigui Kouyaté is a story-teller (griot), an heritage transmitted from father to son. Story-telling is the memory, preserving the biography of the African continent. The mediator, the healer, the one who creates the inner equilibrium in his own society. A king's adviser, master of all ceremony, rituals, weddings, funerals. At times he would dance, sing, speak. In Burkina, Sotigui Kouyaté, started as, a civil servant, he became a football player of distinction, then a lead actor in Peter Brook's *Mahabharata*, and *The Tempest*. He played in many films e.g. *Black Mic Mac*, by Thomas Gilou, *Sheltering Skies*, by Bernardo Bertolucci, *The African*, by Margareth von Trotta, and Jean-Jacques Beineix's most recent film.



Vittorio Mezzogiorno

Vittorio Mezzogiorno was born in Cercola near Naples where his parents and his six brothers had temporarily settled during the war. In Naples he started acting while preparing a law degree. He rapidly discovered his true vocation in Eduardo de Filippo's theatre group and got his first part on television in 1973. One year later he would obtain his first role in the movie *La Cecilia* by Jean Louis Comolli. From 1984 to 1986 he toured the world with Peter Brook's *Mahabharata*. He then acted, among others, for Francesco Rosi (*Three Brothers*), Patrice Chéreau (*The Wounded Man*), Jean-Jacques Beineix (*The Moon in the Gutter*) and lately Werner Herzog (*Scream of Stone*). In 1990, he took the lead role in the TV series *La Piora*.

Markus Stockhausen

Markus Stockhausen was born in 1957 in Cologne and studied piano and trumpet at the Cologne Musikhochschule. In 1981 he won the German Music Competition. Since 1974 he has performed and recorded with his father in Europe, the United States and Japan. Karlheinz Stockhausen has written many works for him, including the trumpet solo part of *Sirius*, *Donnerstag* and *Samstag* from *Licht*. *Dienstag* will soon be premiered in Lisbon.

Markus Stockhausen has also played with many jazz groups. At present he works mostly with his brother Simon in their group *Aparis*. Their first album has just been released on ECM records. He has performed various trumpet concerts with orchestras throughout Europe, and recently started a piano duo with his sister Majella, as well as a duo with the well known German organist Margareta Hübner.

Markus has recorded a wide range of music. In *Berlin Jerusalem*, his film debut, he plays the part of Ludwig. He also wrote the musical score of the film.

Simon Stockhausen

Simon Stockhausen was born in 1967. At the age of five he started taking piano lessons and wrote his first compositions for piano and melody instruments, which were published in 1978. In 1981 he won the Composition Prize at Bergamo for his piece *Non-Stop*.

Since 1979 he has appeared in many concerts of his father's music as synthesiser and saxophone player. In 1980 he performed in Karlheinz Stockhausen's opera *Donnerstag* at La Scala, followed by *Montag* from *Licht* in 1988, in which Simon played one of the three synthesisers substituting for the orchestra. Since 1982 he frequently played jazz and experimental music with his brother Markus, as well as writing pop songs for various groups. Since 1986 he has composed music for art, advertising and documentary films. In 1989 he composed the music for a multi-media show with laser and fireworks at Lake Constance. In 1990 he appeared as a member of the Stockhausen Ensemble in Moscow, Lisbon and other countries.

The pictures are strong, and the music makes them even stronger. Simon's approach to rhythm, density and balance is similar to our approach to music. He also loves the irrational as well as the precise, just as we do. That is why we can work together.

Simon et Markus Stockhausen

