

REEL Pictures præsenterer

MASKINER

Premiere 30. november 2017

★★★★★
»Enestående«
The Guardian

★★★★★
»Blændende«
The Upcoming

★★★★★
»Fortryllende«
Cinamalin

M A S K I N E R

OFFICIAL SELECTION
CPH:DOX
DOCUMENTARY FILM FESTIVAL
2017

OFFICIAL SELECTION
DOCAVIV
FILM FESTIVAL
2017

VINDER
CINEMATOPHONY AWARD
THE JAMES CAGNEY AWARD
SUNDANCE
2017

VINDER
SPECIAL PRIZE
IN RECOGNITION OF
THESE DOCUMENTARY
FILM FESTIVAL
2017

VINDER
SPECIAL JURY AWARD
IN RECOGNITION OF
THESE DOCUMENTARY
FILM FESTIVAL
2017

VINDER
BEST FILM
IN RECOGNITION OF
THESE DOCUMENTARY
FILM FESTIVAL
2017

VINDER
ARTISTIC CONTRIBUTION
CURTIS INTERNATIONAL
FILM FESTIVAL
2017

OFFICIAL SELECTION
SUNDANCE
2017

EN FILM AF RAHUL JAIN

OFFICIAL SELECTION
IDFA 2016

A JANN PICTURES / PALLAS FILM / IV FILMS PRODUCTION
DIRECTOR OF PHOTOGRAPHY RODRIGO TREJO VILLANUEVA SOUND DESIGN SUSMIT 'BOB' NATH
MIXING ADRIAN BAUMEISTER EDITORS RAHUL JAIN, Yael BITTON DIGITAL COLORIST GREGOR PFÜLLER
PRODUCERS RAHUL JAIN, THANASSIS KARATHANOS, IIKKA VEKKALAHTI DIRECTOR RAHUL JAIN

REEL

INTERNATIONAL
GUTLOOK

PRODUCED BY
JANN PICTURES

PALLAS FILM

IV FILMS

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

AVK

MASKINER

SYNOPSIS

"Gud gav os hænder, så vi er nødt til at arbejde," siger en af arbejderne i dokumentarfilmen MASKINER, der følger hverdagen på en gigantisk tekstilfabrik i en af Indiens fattigste provinser. I stedet for at være unødigt belærende eller pege fingre af landets trøstesløse kastesystem lader instruktør Rahul Jain maskinernes summen og arbejdernes monotone rytme skabe deres egen fortælling. Ingen voice-over eller underlægningsmusik. Det gør MASKINER til en både poetisk og tankevækkende oplevelse. For mens det på den ene side er grumt at overvære en børnearbejder konstant falde i søvn og være tæt på at få fingrene i maskinen, er der samtidig en æstetisk skønhed i de pangfarvede tekstilers rejse gennem tandhjulene, næsten som en slags industriel musical.



Originaltitel: Machines.

Instruktør: Rahul Jain.

Produktionsland: Indien, Tyskland, Finland.

Producers: Rahul Jain, Thanassis Karathanos, Iikka Vehkalahti, Martin Hampel.

Sprog: Indisk med engelske undertekster.

Fotograf: Rodrigo Trejo Villanueva.

Spilletid: 71 min.

Klipper: Yael Bitton, Robert Fenz, Rahul Jain.



OM INSTRUKTØREN

Rahul Jain er født i New Delhi og opvokset i forskellige regioner i Indien som Uttarakhand og Himachal Pradesh. Han for nylig blevet bachelor i Billedkunst i Film & Medier ved California Institute of the Arts og læser for tiden en kandidatgrad i Æstetik og Politik. MASKINER er hans debutfilm.



INTERVIEW med instruktøren Rahul Jain af Damon Wise, Variety:

How did you get into filmmaking?

Rahul Jain: I was a young engineering student, and because I kept failing at calculus, I thought I needed to do something else with my life. I was also in a military school before that, in Indiana, and I was very alienated from everybody around me. I was watching a lot of films around that time, but I'm sure I always had interest in some kind of narratology. So, over a year, I read and looked at a lot of films after dropping out of engineering, and then I went to the California Institute of the Arts to study filmmaking.

What inspired you to make a film about a textiles factory in Gujarat?

When I was young, a very young child, my maternal grandfather had a factory like this. I used to get to spend my summer there. I'm sure the desire to recreate that experience of being a child might have been the catalyst that propelled me.

How did you find the factory that you were going to focus on?

It was through some distant connections. I asked if I could visit a factory, just like that, and they found it.

Were they very receptive to you? Was there any suspicion when you first arrived?

Absolutely. There was suspicion in the beginning, but for a long time I decided not to take the camera with me to the location and just observe – to force my mind to think of ways to see this. I was with my cinematographer, Rodrigo Trejo Villanueva, who is Mexican, so he was interacting by body language. He had worked in factories before too, so he had a very respectful outlook and agenda. I think all these factors combined – we were very approachable and intimate in a way. It was a challenge to break the wall, but a very endearing challenge.

It's a very photographic. How did you work out the visual style of the film?

As soon as you enter this environment, there are many conflicting feelings, but the first primary one is of extreme wretchedness. The factory smelled like an absolute vat of ammonia, the chemical. I'm serious. It was my sincere desire, in many ways, to bring ammonia to the screen, so that people can really feel the stench while they're watching this. Of course, that's not possible. But there's just this extreme sensory overwhelming nature of the way things are done there.

A lot of the scenes seem very stylised and composed. Would agree?

Absolutely. Rodrigo has a very good eye for composition. Also, we were working as a very, very tight-knit unit, deciding what we wanted, and what I wanted, to shoot. He grew up copying Disney animation on paper and learning a lot of classical art. He was very interested in chiaroscuro, the Italian art of lighting.

The workers reveal a lot to you. Did you expect them to talk to you about their lives in such detail?

Yeah, absolutely. I was not interested in actually giving any answers, so I just let them talk. Ever since I was a child, I was always curious to know about this other side [of society], which was so unacknowledged in many ways. You tell somebody you're making a film about poverty and many people from the class background that I come from would say something like, "Why are you doing that? If you want to see poverty, go outside in your car and see it on the streets." People think the distance between the classes is two millimeters. They think it's close, but it's millions of miles. I was trying to shorten this distance.



The workers all have fascinating faces...

Absolutely. The human face is such a thing of marvel, but it's the time that we choose to give to a face that, I think, influences our feelings about that face. I was really influenced by Sebastião Salgado, the Brazilian photographer, and his book in particular called *Workers*. Looking at pictures of such immense beauty, it makes you not want to turn the page and just transfix on one image. It made me feel that maybe beautiful images make it difficult for us to look away even from things that we don't like or things that make us uncomfortable.

You stay inside the factory for a long time before moving outside. Was that a conscious decision?

I was definitely trying to play with elements of claustrophobia that the people in this factory feel. I also think what you're responding to might be because of the editing as well, which is quite slow in relation to other films out there. Looking at one image for a long time definitely gives you a sense of closed space, especially when the

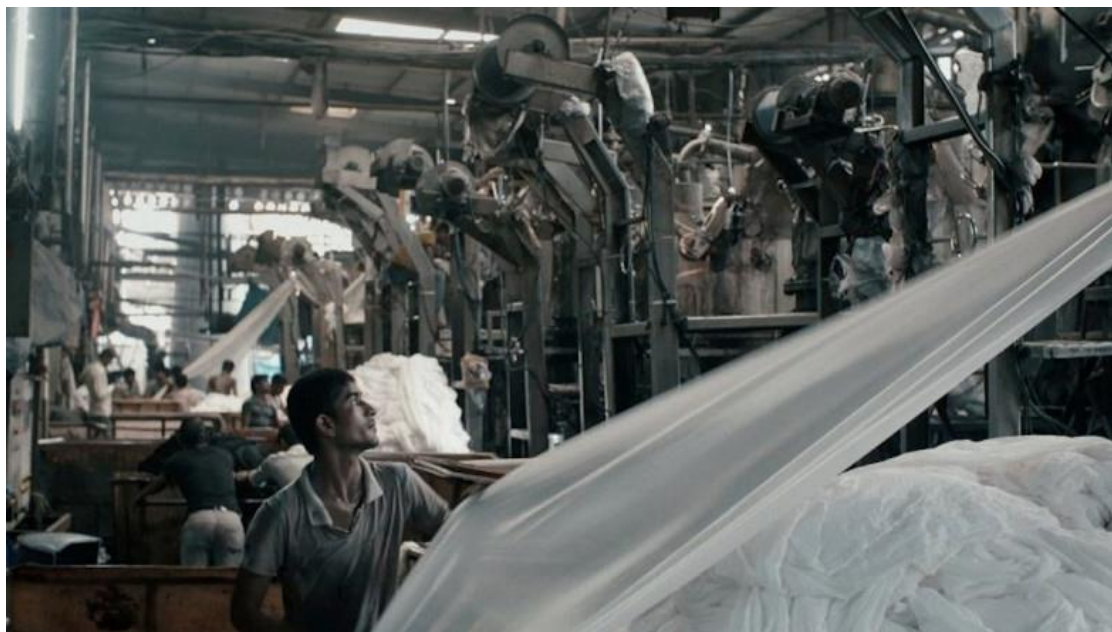
images are static. Also, the lenses really lock in the visual language, in that way that [films by] Robert Bresson or the Dardenne brothers do.

You keep your voice out of the movie. Why was that?

That was a very systematic expulsion. Many people wanted me to talk or create the Buddha narrative, where this rich kid goes to a clothes factory and I thought that was just not right. The film was so much more than that.

Why did you call it “Machines”?

The first title that I had in my mind was called “Machines Don’t Go On Strike”. I was very enthusiastic about this, but for some reason, I felt it was saying too much – I wanted something that did not really say that much. I think “Machines” is quite an apt title also because it was the machines in the beginning that took me back to this factory. The childhood experiences that I had, my mind always thought of the machines and not the humans. When I went back again, it was the humans that I saw more. This time, they had taken the role of the machines.



KONTAKT

Henrik Neumann
PR og distribution

+45 2276 0317

henrik@reelpictures.dk

www.reelpictures.dk

REEL
P I C T U R E S

c/o Empire Bio
Guldbergsgade 29 F
2200 København N