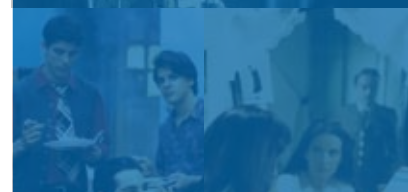


THE SPACE BETWEEN

A PANORAMA OF CINEMA IN TURKEY



This catalog has been published in conjunction with “The Space Between: A Panorama of Cinema in Turkey” co-presented by
The Film Society of Lincoln Center and Moon and Stars Project of The American Turkish Society

The Film Society of Lincoln Center

**April 27-May 10, 2012
Walter Reade Theater
Elinor Bunin Munroe Film Center
New York City**



The Film Society of Lincoln Center
165 West 65th Street
New York, NY 10023
(212) 875-5610

Moon and Stars Project
c/o The American Turkish Society
305 E. 47th Street, 8th Floor
New York, NY 10017
(212) 583-7614

Written by Richard Peña, Doğa Kayalar Polat, Sean M. Dixon, Alexandra N. Sprano
Edited by Binnaz Saktanber
Graphic Design by Çağan Yüksel and Jacqueline M. Rivera
Printed by Paragraf Basım

From Moon and Stars Project of The American Turkish Society

Dear Friends:

It is our pleasure to co-present with The Film Society of Lincoln Center “The Space Between: A Panorama of Cinema in Turkey.” As part of our mission to highlight the changing face of Turkey’s arts and culture scene in the United States - as well as The American Turkish Society’s overall objective of enhancing mutual understanding between our countries - we have been true believers in the power of cinema not only in transporting audiences to distant places, but also reflecting the universality of the human experience.

Building on this idea, Moon and Stars Project has been presenting and supporting numerous film events since its inception in order to expose American audiences and cinema professionals to Turkey’s rising film scene as well as to the developments in the country. These include our flagship *New York Turkish Film Festival*, which has screened over 200 films in its 12-year history; retrospectives featuring film directors from Turkey; and several collaborations with prestigious arts and culture organizations, film distributors, and local organizations to expand the recognition of cinema from Turkey across the United States and beyond.

The largest such retrospective ever held in the United States, “The Space Between: A Panorama of Cinema in Turkey” is an effort to this end that has been in the making for over three years, thanks to the vision and persistence of our Honorary Chairperson and founding member Nur Emirgil. We have been fortunate to work with Richard Peña and the staff of The Film Society of Lincoln Center, who have not only provided a home for the project but have been instrumental in ensuring its success.

We are truly grateful for the generosity of our grantors, sponsors, volunteers, and loyal audiences. Their assistance, expertise, and guidance have been priceless in every aspect of this project. We would also like to acknowledge the Board of Directors and friends of The American Turkish Society - our official home since last year - for their ongoing commitment to arts and culture.

We hope you enjoy the program!

Moon and Stars Project

SPECIAL THANKS

H.E. Mr. Ertuğrul Günay, Minister of Culture and Tourism of the Republic of Turkey

H.E. Mr. Namık Tan, Ambassador of Turkey to the United States

The Honorable M. Levent Bilgen, Consul General of Turkey in New York

Ms. Ebru Ejder and Ms. Tolunay Yılmaz, Culture and Tourism Attachés of Turkey in New York

Mr. Abdurrahman Çelik, Mr. Serhat Dalgıç and Mr. Seyfinaz Eryılmaz of the Copyrights Directorate of the Ministry of Culture and Tourism of the Republic of Turkey

Ms. Aslıhan Çalışan and the staff of the Turkish Culture and Tourism Office in New York
Office of the Culture and Tourism Counselor, Embassy of the Republic of Turkey in Washington D.C.

Commissioner Kate D. Levin, City of New York Department of Cultural Affairs

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Ms. Yonca Sarıgedik of Ramerica International

Ms. Nur Ercan and Ms. Neslihan Cafer-Montez of The Marmara Manhattan

Mr. Çağan Yüksel

Mr. Sedat Saka and Feray Yüksekbaş of MTS Logistics

Mr. Özdemir Korkmaz of Paragraf Basım

Mr. Cengiz Taşdemir and Ms. Gülay Cenik of Pegasus Transport Service

Ms. Gülay Akkuş and Ms. Funda Başar of UPM-Kymmene Kağıt Ürünleri San. ve Tic. Ltd. Şti.

Mr. Ilgar Peker and the staff of Turkish Kitchen

Mr. Erju Ackman, Turkish Cinema Newsletter

Ms. Aslı Başgöz

Mr. İhsan Baytan and Mr. Alp Ozaman and the staff of Turkish Airlines, New York

Mr. Utku Cinel of Antique Garage Restaurant

Ms. Zeynep Dadak

DM Translations

Dr. Özgen Doğan

Ms. Ecegül (AJ) Elterman

Istanbul-based Altyazı Film Magazine

Hüseyin Karabey, The Güney Foundation

Monique and Laurence Pettit

Ms. Azize Tan and Ms. Nuray Muştu of Istanbul Foundation for Culture and Arts (İKSV)

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Mr. Nejat Emre Eczacıbaşı (*İklimler/Climates*)

Turkish Practice Group of Herrick, Feinstein LLP & Dr. Tamer Seçkin (*Can*)

Ms. Hatice Üsküp Morrissey & Mr. Murat Köprülü and Mrs. Nina Joukowsky Köprülü (*İstanbul Hatırası-Köprüyü Geçmek/Crossing The Bridge-The Sounds of Istanbul*)

Antique Garage Restaurant (Hamam/Steam: The Turkish Bath)

FROM THE CURATOR

An Introduction

Back in 1987, when I was first hired to be Program Director of the Film Society of Lincoln Center, I began sharing my ideas for the kinds of series I hoped to bring to the still-being-constructed Walter Reade Theater with members of my Board of Directors. As I went down my list of proposed projects—some eventually realized, some not—our Board Chairman at the time, Alfred Stern, asked “Why don’t we do a major series on Turkish cinema?” Well, Alfred, it took us almost 25 years, but after a few false starts, we finally got there!

Part of the programming philosophy of the Film Society, especially since the inception of our year-round presentation of films at the Walter Reade Theater, has been to “help write film history” by trying to fill in the gaps that exist in terms of our knowledge of certain artists, periods or national cinemas. Those historical gaps become especially clear when suddenly a national cinema about which we know very little begins producing a number of provocative, high quality works. Experience teaches that these “waves” don’t come out of nowhere: they’re generally the fruit of trends and developments that have existed sometimes for years, outside of the purview of most international film critics and scholars.

Such is very much the case with Turkey. The recent international celebration of filmmakers such as Nuri Bilge Ceylan, Fatih Akin, Özcan Alper, Yeşim Ustaoglu and Reha Erdem has shined a bright spotlight on contemporary filmmaking in Turkey, which has clearly become one of the national cinemas to watch. Yet their great achievements, not surprisingly, rest on a solid foundation of courageous, ambitious filmmaking that has been part of cultural life in Turkey since at least the Fifties. That cinema—which one might call, with reservations, an “art cinema”—existed alongside for many years a large, prolific film industry, known as Yeşilçam (the Turkish Hollywood or perhaps Bollywood) that created, remarkably, over 200 films a year by the late Sixties. As in Italy and Japan, the existence of a thriving popular cinema provided the basis for the emergence of artists looking to make most personal works, and in fact several of the filmmakers featured in our selection moved back and forth between Yeşilçam and their own, more personal projects.

As in so many countries, postwar neo-realism had a huge impact on Turkish filmmakers, an impact that can be seen in the earliest films in this series. In films such as *Üç Arkadaş* (*Three Friends*), *Susuz Yaz* (*Dry Summer*) and *Yılanların Öcü* (*Revenge of the Snakes*), the impulse to document the sights and sounds of Turkey, to render the texture of life, juts up against the conventions of genre and classical storytelling. That impulse to present an unfiltered reflection of Turkey on screen would continue even as the films become more pointed in their criticism of social conditions and lack of progress for many of Turkey’s least fortunate citizens. This cinema of social engagement would of course reach its apogee in the works of Yılmaz Güney, the first filmmaker from Turkey to achieve international recognition, but would continue to evolve in the works of Erden Kıral, Ali Özgentürk and others even as the Turkish military was clamping down on free expression in the arts.

Yet as happened in so many other national cinemas, by the Eighties the “personal” had become inextricably bound up with the political, and filmmakers in Turkey that responded with a number of important works that focused on even the most sensitive emotional relations, as in *Anayurt Oteli* (*Motherland Hotel*), *Herşeye Rağmen* (*Despite Everything*), or *Teyzem* (*My Aunt*). These works and others examined the at times stubborn continuity of attitudes or ways of life even in a society undergoing rapid change at every level. They also opted for a more intimate cinematic style, sometimes confounding the physical world with their characters’ fantasies or desires.

The current generation of filmmakers in Turkey—that generation that has brought this cinema to new heights of achievement as well as international recognition—draws on these deep wells of national film traditions as well as a wide assortment of external models. It is our hope—those of us at the Film Society as well as our partners in the Moon and Stars Project—that this series will serve not only help explain the roots of the current Turkish film boom, but also introduce (or re-introduce) a number of films and filmmakers from the past all more than worthy of further study. A crossroads—geographically, culturally, politically—Turkey each year seems to become a more important, more influential part of the international community; it’s our bet that within just a few years, we’ll be saying the same thing about its cinema.

Richard Peña
Program Director
The Film Society of Lincoln Center

CINEMA IN TURKEY: INSPIRATION ACROSS GENERATIONS

By Zeynep Dadak

With its mission to celebrate world cinema, The Film Society of Lincoln Center has collaborated with the Moon and Stars Project of The American Turkish Society, which is dedicated to promoting cultural interaction between the United States and Turkey, on the most comprehensive film program on Turkish cinema in the United States. 'The Space Between: A Panorama of Cinema in Turkey' aims to map cinema in Turkey through historical turning points and prevailing trends, the relations between artistic and political realms, the generational gaps and continuities. In a sign of expanding interest in the innovative cinema coming out of Turkey, this elaborate program goes beyond highlighting the history of 'currently fashionable.' Contributing to a vibrant dialogue between audiences and filmmakers from different parts of the world, 'The Space Between' also addresses thriving possibilities in Turkish cinema.

For over a decade now, a group of auteur filmmakers from Turkey have been cultivating an ever-growing audience of admirers and followers, both home-grown and from elsewhere around the world. Through their prolific filmographies, a significant turn in contemporary Turkish cinema may be observed beginning from the mid-Nineties, where state-funded co-productions with predominantly European funders have allowed for the emergence of individual styles of filmmaking. Derviş Zaim's *Tabutta Rövaşata (Somersault in a Coffin)*, Yeşim Ustaoglu's *Güneşe Yolculuk (Journey to the Sun)*, Zeki Demirkubuz's *İtiraf (Confession)* and *Yazgı (Fate)*, Nuri Bilge Ceylan's *Uzak (Distant)*, *İklimler (Climates)* and *Bir Zamanlar Anadolu'da (Once Upon a Time in Anatolia)*, Reha Erdem's *Beş Vakit (Times and Winds)* and *Kosmos*, Semih Kaplanoğlu's *Süt (Milk)* and *Bal (Honey)*, all became global festival hits in recent years.

THE PIONEERS

The independent filmmakers of the Nineties emerged at a time when Yeşilçam, the popular film industry in Turkey that had produced 250 films a year during its apex in the Sixties and the Seventies, ground to a halt in the post-coup d'état climate of the Eighties. Back in the Sixties, despite the fact that Yeşilçam mostly relied on genre-based production and the star system, visionary directors such as Yılmaz Güney, Lütfi Ö. Akad, Metin Erksan, Halit Refiğ and Atif Yılmaz catered to an auteur cinema. The aforementioned filmmakers looked into ways in which they could incorporate into their realistic style, the inspiration they gathered from Italian, French and Latin American auteur filmmakers. This effort included prospects of finding ways to channel the local narratives into an innovative film language. Metin Erksan's *Yılanların Öcü (Revenge of the Snakes)*, *Susuz Yaz (Dry Summer)*, Halit Refiğ's *Gurbet Kuşları (Birds of Exile)* and Lütfi Ö. Akad's *Hudutların Kanunu (The Law of the Border)* are quintessential examples of this thread. That said, these directors always remained a part of Yeşilçam and had to respond to the needs of the industry by producing genre films. Yılmaz Güney took the road to *Yol (The Road)*, directed by Şerif Gören, in reverse. Güney started his film career as a popular actor, an action hero, also known as 'Çirkin Kral' (*The Ugly King*). Drawing on his popularity to disseminate his revolutionary ideas, in *Umut (Hope)*, Güney lent his prestige and box-office clout to the 'cause.'

With the decline of the film industry throughout the Eighties, only a few names continued to develop a sense of auteurism. Among them are Ömer Kavur, Erden Kıral, Ali Özgentürk, Şerif Gören and Zeki Ökten. Ömer Kavur, one of the first generation of directors coming from a film school background, made films with a rigorously conceptualized cinematic framework. His film education in France gave him a rather unique yet distant place among fellow filmmakers, especially in terms of political engagements. The other four had all previously worked as Yılmaz Güney's assistant or co-director, and had to confront the aftermath of the 1980 coup, both in their personal lives and films. Meanwhile, Atif Yılmaz was in his artistic prime, exploring new dimensions in self-reflexive narration. From *Ah Güzel İstanbul (O Beautiful Istanbul)* to *Aaah Belinda (Oh Belinda)*, he used photography and film to set an alternate universe in Istanbul, especially through women characters' point of view. Similarly, self-reflexive cinematic realism from a female perspective informed *Benim Sinemalarım (My Cinemas)* by women filmmakers Gülsün Karamustafa and Füzûzan, making the film a part of two major trends simultaneously: women's films depicting female characters in search of their identities, and films dealing with cinematic practice itself in terms of creative desires, and disappointments in realizing a film.

THE REVIVAL

The rejuvenation of Turkey's cinema in the Nineties was characterized by two seemingly discrete approaches: one deriving from earlier filmmaking habits, themes and styles; and the other introducing new visions, aesthetic concerns, and a critical treatment of Yeşilçam. By the mid-Nineties, directors such as Yavuz Turgul with *Eşkiya (The Bandit)* and Mustafa Altıoklar with *İstanbul Kanatlarımlın Altında (Istanbul Beneath My Wings)* were working on reinventing certain Yeşilçam formulas, respectively, the melodrama and the historical drama. Indeed, when Turgul's *Eşkiya (The Bandit)* became a box office success with over two and a half million tickets sold, it was heralded as the revival of Yeşilçam. With its roots in another popular genre, the family comedies of the Seventies, *Vizontele*, a humorous story about the coming of TV to a remote village, incorporated its artistic vision into the territory of the 'popular.' Contrary to general belief, the re-emergence of these more popular genres in the second half of the Nineties also contributed to the restoration of the 'director's influence' after a particularly fallow period of filmmaking in Turkey. Both in economical and cultural terms, despite their often large differences, it took both the mainstream and independent films to restructure cinema in Turkey in the Nineties.

Derviş Zaim excelled in low-budget guerrilla filmmaking with his first film *Tabutta Rövaşata (Somersault in a Coffin)* providing powerful encouragement to newcomers especially after its success in international film circles. Zeki Demirkubuz's *Masumiyet (Innocence)* captured attention both within and beyond the festival circuit with its self-reflexive structure, as his work refreshed the conventions of Yeşilçam melodrama. In his trilogy 'Tales of Darkness' composed of *Yazgı (Fate)*, *İtiraf (Confession)* and *Bekleme Odası (The Waiting Room)* Demirkubuz examined sentiments such as love, jealousy and desire mostly through impassioned, realistic dialogue that refers to the darkness enveloping an urban world of cynicism. As can be observed in the auteur-oriented cinema of this period, the representations of 'the city' and the 'rest of the country' varied from the disenchanting realist portrayals of the cityscape (e.g. Zeki Demirkubuz, Tayfun Pirseliimoğlu) to the stylized depictions of the provinces as the city's almost fantastical counterpart (e.g. Reha Erdem, Semih Kaplanoğlu). In Nuri Bilge Ceylan's *Uzak (Distant)*, Istanbul is portrayed as an inhospitable in-between space that one can neither pass through nor inhabit. Similarly, in *İklimler (Climates)*, the story of a dying relationship is told through the tension between the province and Istanbul. On the other hand, Istanbul's positioning as an intermediary space is clear in films of the two émigré filmmakers who create audio-visual connections between Europe and Turkey, home and away: Ferzan Özpetek's romantic representation of the city both in *Hamam (Steam: The Turkish Bath)* and *Harem Suare (Harem)* and Fatih Akin's explorations in *Duvara Karşı (Head-On)* and *Yaşamın Kıyısında (The Edge Of Heaven)*. Akin's documentary *İstanbul Hatırası: Köprüyü Geçmek (Crossing The Bridge: The Sounds of Istanbul)* is a journey through a 'fantastic' Istanbul and its rich music traditions narrated through a German musician Alexander Hacke. Hacke's search for music becomes a metaphor for Akin's outsider's gaze in his reimagining the city.

A NEW GENERATION OF FILMMAKERS

In the mid-2000s, the scene was further invigorated by the continuing interest of international film festivals as well as a domestic production network. A new generation of filmmakers emerged with a fresh set of aesthetic, political and thematic concerns and tendencies; among them are first/second-time directors Özcan Alper, Seren Yüce, Mahmut Fazıl Coşkun, Pelin Esmer, Aslı Özge, Hüseyin Karabey and more. Influenced by the creative expressiveness of the previous generation of filmmakers, they came to occupy an already opened up space for auteurism, while developing new forms for interweaving self-consciousness with social consciousness. Despite certain affinities with the previous generation of filmmakers, Aslı Özge in her *Köprüdekiler (Men on the Bridge)*, Pelin Esmer in *11'e 10 Kala (10 to 11)*, Mahmut Fazıl Coşkun in *Uzak İhtimal (The Wrong Rosary)*, and Raşit Çelikezer with *Can* shifted the locale from the province back to the city, through personal stories set in today's Istanbul. Seeking to establish a link between 'individual/personal filmmaking' and 'socially concerned/political cinema', works such as *Sonbahar (Autumn)*, *Bahoz (The Storm)*, *İki Dil Bir Bavul (On the Way to School)*, and *Çoğunluk (Majority)*, delineated 'a cinema of confrontations' with stories set in contemporary Turkey. In addition to their common thematic concerns, these films come from similar production and funding circumstances: based in Istanbul, fiscally funded by, and often affiliated with, cultural centers or organizations.

Sonbahar (Autumn), a debut film by Özcan Alper, is a meditation on the aftermath of hunger strikes following the violent state intervention in prisons in December 2000. Alper's second film *Gelecek Uzun Sürer (Future Lasts Forever)* places real-life testimonies from the south-east region into the fictive story of Sumru, a doctoral candidate who collects elegies, continuing in the line of documentary/fiction hybrid already seen in *İki Dil Bir Bavul (On the Way to School)*. On the other hand, *Çoğunluk (Majority)* dealt with ethnic and sexual identities through the harsh portrayal of a middle-class family. Seyfi Teoman, in his second film *Bizim Büyük Çaresizliğimiz (Our Grand Despair)*, takes the trope of masculinity in an unprecedented direction, placing its characters in a ménage-à-trois while deconstructing certain well-worn gender stereotypes. A meticulously crafted coming-of-age story of a young boy, Seyfi Teoman's previous film *Tatil Kitabı (Summer Book)* is similar to *Bizim Büyük Çaresizliğimiz (Our Grand Despair)* in its search for the drama in the non-dramatic moments of the mundane. Despite the visible commonalities and a palpable collegiality among the independent filmmakers, it would be too hasty to label the current revival of cinema in Turkey as a "new wave" or cultural movement. Yet it is undeniable that the past fifteen years have helped to amalgamate a certain film culture, and more importantly, to create a social sphere for dialogue.

Since the Nineties, the local market has been able to compete with international blockbusters, eventually beating out its overseas challengers in the past several years. Although popular titles outpace the so-called festival films in both number of screens and box office receipts, they clearly benefit from the continuing interest in Turkish films locally and abroad. The revival of domestic film-going habits and the renewed attention of young filmgoers to films produced in Turkey encourage filmmakers, albeit in different ways. 'The Space Between: A Panorama of Cinema in Turkey' showcases a variety of films to address both the diversities and the commonalities in contemporary Turkish cinema.

“THE SPACE BETWEEN”

By Fatih Özgüven

“The Space Between: A Panorama of Cinema in Turkey” promises to be a nicely-rounded overview of Turkish Cinema from the late Fifties to the present. *Yılanların Öcü (Revenge of the Snakes)* and *Susuz Yaz (Dry Summer)* both excellent black and white rural melodramas by Metin Erksan, testify to the (belated) Neo-Realist influence with a socially critical bent on the Turkish art films of the Sixties. *Hudutların Kanunu (The Law of the Border)* continues with this approach; one can see veteran director Lütfi Ö. Akad catching up with changing times, as well as making significant use of actor Yılmaz Güney. Güney, of course, would later become himself a major director despite being imprisoned and eventually forced to go abroad. With one military coup just behind and another looming in the not so distant future, *Umut (Hope)* and *Ağıt (Elegy)* are both early films by Güney giving off more than a whiff of what’s wrong with the country. Bleak and not trying to look pretty, they have something of early Francesco Rosi and Brazilian Cinema Novo films. On the other hand, his later film *Yol (The Road)*, is a co-effort (scripted and monitored by Güney from prison), benefitting from the energetic craftsmanship of Şerif Gören, one of the most successful of the Güney school of younger directors. A long and painstaking ‘road movie,’ *Yol (The Road)* is one of the best portraits of post-Eighties coup Turkey. Smuggled out of the country, it won - deservedly - many prizes, and is seen as a precursor to Turkey’s more recent festival successes (let’s not forget the prize given at Berlin to *Susuz Yaz/Dry Summer*)

Hazal by Ali Özgentürk, another director of the Güney school testifies in its folksy rendering of the tale of child groom and helpless bride in a rural setting evidences a certain tendency to make beautiful-looking films that address social issues. *Güneşe Yolculuk (Journey to the Sun)* by Yeşim Ustaoğlu, which follows a journey from the indifferent city to the heart of grim Turkish ethnic prejudice, is another example of this. Comedy comes much later; *Vizontele* deals with the Anatolian backwater of around the same time but in a tongue-in-cheek manner. Television, which arrived on the Turkish scene in the Seventies, along with the curious box it comes in, are the real protagonists of this comedy along with the bewildered village folk.

The program also presents an interesting, multi-faceted picture of Istanbul, the cultural capital of the country, from the de Sica-like, bitter-sweet *Üç Arkadaş (Three Friends)* to the very recent *Can* by Raşit Çelikezer. Istanbul, in these films, is a big, bad, beautiful city where dreams are nurtured and shattered in a big way. The most wittily scripted and brilliantly cast of this list is veteran director Atif Yılmaz’s *Ah Güzel İstanbul (O, Beautiful İstanbul)*. In this comedy of quaint manners and changing times, old Istanbul with its Ottoman past meets the vulgar, nouveau-riche Sixties and - surprisingly - the two come to terms, even if fleetingly. *Benim Sinemalarım (My Cinemas)*, a co-effort by three women, visual artist Gülsün Karamustafa, writer Füzûzan and star Hülya Avşar, is a tale of a young girl growing up in Istanbul whose star-struck dreams are shattered. *Uçurtmayı Vurmasınlar (Don’t Let Them Shoot the Kite)*, a kind of cult film, is a prison melodrama centered on women in an Istanbul prison from different walks of life and the little boy growing up amongst them. One of the first films of the so-called Nineties new Turkish cinema, *Tabutta Rövaşata (Somersault in a Coffin)* tells a story of the Bosphorus, the beautiful showpiece of the city, from the perspective of losers and individuals living on the margins. *Teyzem (My Aunt)* was directed by veteran director Halit Refiğ but scripted by then newcomer Ümit Ünal, who himself would become a successful director. It’s basically a ‘kiddie film’ but has great insight into the melancholia (or ‘hüzün’, as Orhan Pamuk would have it in his *Istanbul:Memories*)

and the City bred by the city and its inhabitants. *İtiraf (Confession)* by Zeki Demirkubuz is a more ambitious tale of the city's yuppies suddenly having to face their roots. Moving from the center of the bright lights to the shabby outskirts, *İtiraf (Confession)* also deals with the so-called war between male and female in Turkish society, decidedly from a man's perspective. That the most cheerful and colorful among the lot should be *İstanbul Hatırası – Köprüyü Geçmek (Crossing the Bridge – The Sound of Istanbul)* by Fatih Akın is self-explanatory; this is the only testimony on the City made by an outsider, a son of Turkish workers who had gone to Germany in the Sixties to find work. Akın has created a kind of musical postcard, sent home from home.

The provinces, the space between the urban and the rural, have come up as a terrain of discovery and dispute when talking about Turkish matters towards the end of the Eighties. Which nightmares might be lurking there? Turkish cinema of the Sixties and the Seventies, somewhat wary of sexual matters, had found it convenient to place its subconscious in the provinces all through the Eighties. The trend had its start with the adaptation of one of the best novels of modern Turkish literature. *Anayurt Oteli (Motherland Hotel)* is centered around the Beckett-like character of Zebercet, a pathetic hotel clerk and the last surviving member of a respected family-clan. The searing psychological portrait was in turns perverse, darkly comic and furthermore an oblique portrait of identity crisis. While *Gizli Yüz (The Secret Face)* again by Ömer Kavur, dealt with the same scene – the impenetrable provinces – judged when released to be somewhat artsy, especially in its treatment of the mystic elements of its story (by Orhan Pamuk, incidentally), today it looks more interesting and ahead of its time.

A very popular film in Turkey, *Selvi Boylum, Al Yazmalım (The Girl With the Red Scarf)* was something of a precursor of the 'provinces film'. Adapted from a novel by the Kirghiz author Chengiz Aitmatov with shades of Brecht's *Caucasian Chalk Circle*, it was Turkish art cinema's Valentine to the masses at that time, and as such it was accepted and enjoyed. A love triangle played by a handsome truck driver who goes away, his beautiful beloved from the provinces, and the "sober" other man, the film poses passionate romance against enduring love. *Tatil Kitabı (Summer Book)*, a much later film, somber and avowedly art cinema, tells of young men from the provinces who would but cannot go away.

Then there are curiosities and bright bits. *Herşeye Rağmen (Despite Everything)* is the tale of a young man, a brooding misfit. Whether there is a place to fit in the urban context of the Turkish Eighties is the real question the film poses. *Hamam (Steam: The Turkish Bath)*, treats Istanbul in a lush and exotic fashion, and has the distinction of being the first film by a Turkish director where two men exchange a passionate kiss.

Kosmos is Turkish art cinema par excellence by one of its best known practitioners: Reha Erdem. Part cautionary tale, part dystopia, it has a Bunuelian 'saint' hero somewhat shaky on his legs but wandering through lush cinematography. The film is a feast for the eyes and food for thought.

İklimler (Climates), finally, is the best Turkish auteur cinema can offer. It is about the break-up of a couple, neglecting neither the scorching sun that opens the film nor the frosty beauty that surrounds the end of an affair, glacially told. The couple in *İklimler (Climates)* partakes of the Eclipse-like anomie of so-called modern love yet visibly exists in a 'climate' which has seen it all since time immemorial: Anatolia.

PANEL DISCUSSION: THE TRAJECTORY OF CINEMA IN TURKEY

Sunday, April 29, 2:45pm

Free and open to the public

For years, Turkey was one of the most prolific film producers in the world, yet little of that work was seen in America. Today, filmmakers from Turkey are finding new international audiences for Turkish cinema as well as offering powerful—and at times unsettling—visions of a country in transition. Join film scholars **Fatih Özgüven** and **Zeynep Dadak**; filmmakers **Ali Özgentürk**, **Yeşim Ustaoğlu**, **Raşit Çelikezer**; and film-star **Müjde Ar** for this provocative panel discussion on the past, present and future of Turkish cinema.

PANELIST PROFILES:

Richard Peña



Richard Peña has been the Program Director of the Film Society of Lincoln Center and the Director of the New York Film Festival since 1988. At the Film Society, Richard Peña has organized retrospectives of Michelangelo Antonioni, Sacha Guitry, Abbas Kiarostami, Robert Aldrich, Gabriel Figueroa, Ritwik Ghatak, Kira Muratova, Youssef Chahine, Yasujiro Ozu, Carlos Saura and Amitabh Bachchan, as well as major film series devoted to African, Chinese, Cuban, Polish, Hungarian, Arab, Korean, Soviet and Argentine cinema. Since 1992, he has organized with the Spanish Ministry of Culture the annual “Spanish Cinema Now” series at Lincoln Center. He is a Professor of Film Studies at Columbia University, where he specializes in film theory and international cinema, and since 2006 has been a Visiting Professor in Spanish at Princeton University. He is also currently the co-host of Channel 13’s weekly *Reel 13*.

Fatih Özgüven



Born in 1957, Fatih Özgüven was educated at Sankt Georg, Austrian School in Istanbul and graduated from İstanbul University, Faculty of Literature, Dept. of English Language and Literature. He worked as editor and advisor in various publishing houses. He translated many literary works into Turkish; Kundera, Mann, Nabokov, Bernhard, Woolf among others. Since 1982, Mr. Özgüven has also, both permanently and temporarily written columns and film criticism in many newspapers. He gave series of lectures on cinema and contributed to several film magazines. His writings and lectures on Turkish cinema have appeared in publications in France, United Kingdom and USA. Currently he is writing for the Turkish daily *Radikal* and lectures on film in Bilgi University at the Department of Film and Television. He has published two collections of short stories recently: *Something Happens* (2006) and *I Never Meant To* (2007).

Zeynep Dadak



Zeynep Dadak is a doctoral candidate in the Cinema Studies department at New York University. Her dissertation, *A Maudlin Cinema: Arabesk Film and Culture in Turkey* studies how genres and sentiments operate in Turkish cinema. A member of the Turkish Film Critics Association, she has been on the editorial board of *Altyazı Monthly Film Magazine* since 2004. In 2007, Zeynep Dadak co-edited, with Enis Köstepen, the catalog for the Zeki Demirkubuz retrospective at New York’s Lincoln Film Center, *Altyazı’s* international collaboration with the Moon and Stars Project and Arteeast. Later, she co-edited two books published by Antalya Golden Orange Film Festival: *Turkish Cinema in the 60s* and *Turkish Cinema in the 70s*. Since 2001, she has also been producing short films and documentaries. As a filmmaker she recently is working on her first feature, *The Blue Wave*, with Merve Kayan. *On the Coast* (2010), the latest outcome of her ongoing collaboration with Kayan, was screened in more than 40 festivals worldwide, after it premiered at Rotterdam Film Festival’s Tiger Competition.

PROGRAM TEAM

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Richard Peña, Program Director
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Moon and Stars Project of The American Turkish Society

Moon and Stars Project

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FRIDAY, APRIL 27

1:30pm THE SECRET FACE
(Gizli Yüz), 1991, 115 min.
Ömer Kavur
pages 35-36

3:50pm O BEAUTIFUL ISTANBUL
(Ah, Güzel İstanbul)
1966, 97 min.
Atif Yılmaz
pages 7-8

6:30pm CAN, 2011, 106 min.
Raşit Çelikezer
Followed by Q&A
pages 55-56

9:15pm SOMERSAULT IN A COFFIN
(Tabutta Rövaşata)
1996, 76 min.
Derviş Zaim
pages 37-38

SUNDAY, APRIL 29

1:00pm THREE FRIENDS
(Üç Arkadaş), 1958, 88 min.
Memduh Ün
pages 1-2

2:45pm Panel Discussion:
The Space Between:
The Trajectory of Cinema in
Turkey

**4:30pm STEAM: THE TURKISH
BATH** (Hamam)
1997, 94 min.
Ferzan Özpetek
pages 39-40

6:45pm MY AUNT (Teyzem)
1987, 101 min.
Halit Refiğ
Followed by Q&A
pages 23-24

9:00pm VIZONTELE, 2001, 110 min.
Yılmaz Erdoğan and
Ömer Faruk Sorak
pages 43-44

TUESDAY, MAY 1

2:15pm DRY SUMMER (Susuz Yaz)
1963, 90 min.
Metin Erksan
pages 5-6

4:00pm HOPE (Umut), 1970, 100 min.
Yılmaz Güney
pages 11-12

8:15pm THE LAW OF THE BORDER
(Hudutların Kanunu)
1966, 70 min.
Lütfi Ö. Akad
pages 9-10

THURSDAY, MAY 3

1:00pm HAZAL, 1980, 90 min.
Ali Özgentürk
pages 19-20

2:50pm THE ROAD (Yol)
1982, 114 min.
Şerif Gören
pages 21-22

5:00pm MOTHERLAND HOTEL
(Anayurt Oteli), 1986, 101 min.
Ömer Kavur
pages 51-52

7:00pm ON FERTILE LANDS
(Bereketli Topraklar Üzerinde)
1980, 115 min.
Erden Kıral
pages 17-18

9:15pm MOTHERLAND HOTEL
(Anayurt Oteli), 1986, 101 min.
Ömer Kavur
pages 27-28

SATURDAY, APRIL 28

1:30pm DRY SUMMER
(Susuz Yaz), 1963, 90 min.
Metin Erksan
pages 5-6

3:15pm HAZAL, 1980, 90 min.
Ali Özgentürk
Followed by Q&A
pages 19-20

5:30pm DESPITE EVERYTHING
(Herşeye Rağmen)
1987, 102 min.
Orhan Öğuz
pages 29-30

7:50pm JOURNEY TO THE SUN
(Güneşe Yolculuk)
1999, 104 min.
Yeşim Ustaoglu
Followed by Q&A
pages 41-42

**10:20pm CROSSING THE BRIDGE:
THE SOUND OF ISTANBUL**
(İstanbul Hatırası – Köprüyü
Geçmek), 2005, 92 min
Fatih Akın
pages 47-48

MONDAY, APRIL 30

2:15pm THREE FRIENDS
(Üç Arkadaş), 1958, 88 min.
Memduh Ün
pages 1-2

4:15pm REVENGE OF THE SNAKES
(Yılanların Öcü)
1962, 108 min.
Metin Erksan
pages 3-4

6:30pm O BEAUTIFUL ISTANBUL
(Ah, Güzel İstanbul)
1966, 97 min.
Atif Yılmaz
pages 7-8

8:30pm REVENGE OF THE SNAKES
(Yılanların Öcü)
1962, 108 min.
Metin Erksan
pages 3-4

WEDNESDAY, MAY 2

2:00pm ELEGY (Ağıt), 1971, 80 min.
Yılmaz Güney
pages 13-14

**3:45pm THE GIRL WITH THE RED
SCARF** (Selvi Boylum Az
Yazmalım), 1977, 90 min.
Atif Yılmaz
pages 15-16

6:15pm HOPE (Umut), 1970, 100 min.
Yılmaz Güney
pages 11-12

SATURDAY, MAY 5*

1:30pm 40 SQUARE METERS OF GERMANY (40m Almanya)
1986, 80 min.
Tevfik Başer
pages 25-26

3:15pm THE GIRL WITH THE RED SCARF (Selvi Boylum Az Yazmalım), 1977, 90 min.
Atif Yılmaz
pages 15-16

5:00pm DON'T LET THEM SHOOT THE KITE
(Uçurtmayı Vurmasınlar)
1989, 101 min.
Tunç Başaran
pages 31-32

MONDAY, MAY 7

1:30pm STEAM: THE TURKISH BATH (Hamam)
1997, 94 min.
Ferzan Özpetek
pages 39-40

3:30pm CLIMATES (İklimler)
2006, 101 min.
Nuri Bilge Ceylan
pages 49-50

WEDNESDAY, MAY 9

1:00pm SOMERSAULT IN A COFFIN
(Tabutta Rövaşata)
1996, 76 min.
Derviş Zaim
pages 37-38

2:35pm MY AUNT (Teyzem)
1987, 101 min.
Halit Refiğ
pages 23-24

4:15pm MY CINEMAS
(Benim Sinemalarım)
1990, 105 min.
Füruzan & Gülsün Karamustafa
pages 33-34

6:20pm SUMMER BOOK (Tatil Kitabı)
2008, 92 min.
Seyfi Teoman
Followed by Q&A
pages 51-52

8:45pm KOSMOS, 2010, 122 min.
Reha Erdem
pages 53-54

FRIDAY, MAY 4

1:00pm THE LAW OF THE BORDER
(Hudutların Kanunu)
1966, 70 min.
Lütfi Ö. Akad
pages 9-10

3:00pm DESPITE EVERYTHING
(Herşeye Rağmen)
1987, 102 min.
Orhan Oğuz
pages 29-30

5:00pm 40 SQUARE METERS OF GERMANY (40m Almanya)
1986, 80 min.
Tevfik Başer
pages 25-26

6:45pm ELEGY (Ağıt), 1971, 80 min.
Yılmaz Güney
pages 13-14

8:30pm THE ROAD (Yol)
1982, 114 min.
Şerif Gören
pages 21-22

SUNDAY, MAY 6*

1:30pm MY CINEMAS
(Benim Sinemalarım)
1990, 105 min.
Füruzan & Gülsün Karamustafa
pages 33-34

3:30pm THE SECRET FACE
(Gizli Yüz)
1991, 115 min.
Ömer Kavur
pages 35-36

5:45pm CONFESSION (İtiraf)
2002, 90 min
Zeki Demirkubuz
pages 45-46

TUESDAY, MAY 8

2:00pm DON'T LET THEM SHOOT THE KITE
(Uçurtmayı Vurmasınlar)
1989, 101 min.
Tunç Başaran
pages 31-32

4:00pm JOURNEY TO THE SUN
(Güneşe Yolculuk),
1999, 104 min.
Yeşim Ustaoglu
pages 41-42

8:30pm CLIMATES (İklimler)
2006, 101 min.
Nuri Bilge Ceylan
pages 49-50

THURSDAY, MAY 10

2:00pm VIZONTELE, 2001, 110 min.
Yılmaz Erdoğan and
Ömer Faruk Sorak
pages 43-44

4:10pm CONFESSION (İtiraf)
2002, 90 min
Zeki Demirkubuz
pages 45-46

6:15pm CROSSING THE BRIDGE: THE SOUND OF ISTANBUL
(İstanbul Hatırası – Köprüyü Geçmek) 2005, 92 min.
Fatih Akın
pages 47-48

8:10pm FUTURE LASTS FOREVER
(Gelecek Uzun Sürer)
2011, 108 min.
Özcan Alper
Followed by Q&A
pages 57-58

ÜÇ ARKADAŞ

THREE FRIENDS



1958, 88 minutes
35 mm, black and white; Turkish with
English subtitles

Directed by Memduh Ün
Written by Muammer Çubukçu, Metin Erksan,
Memduh Ün, Ertem Göreç, Aydın Arakon and Atif Yılmaz
Produced by Talat Emin
Cinematography by Turgut Ören
Editing by Ertem Göreç
Music by Abdullah Yüce
Featuring Muhterem Nur, Fikret Hakan, Semih Sezerli,
Salih Tozan, Faik Coşkun, Mualla Sürer,
Selahattin Yazgan, Hüseyin Güler, Mehmet Ali Akpınar,
Zeki Tüney, Turgut Ören & Fuat Evgin

ÜÇ ARKADAŞ / THREE FRIENDS

Three friends live practically on the streets of Istanbul, cadging small jobs every now and then to make ends meet but mainly enjoying each other and the carefree life. Then they meet Gül (Muhterem Nur), a beautiful blind girl who has given up all hope. Hoping to boost her spirits, the friends decide to pretend that they are actually wealthy socialites who together share a classic villa in a posh part of town. The ruse works, for a while, but the friends begin to fear what will happen when she discovers the truth. Positively Chaplinesque in its mixture of broad comedy and deep sentiment, *Üç Arkadaş (Three Friends)* is one of Turkey's best-loved films, a perennial on "Top Ten" of all Time lists, as well as a poetic portrait of a rapidly expanding Istanbul.

MEMDUH ÜN



Born in Istanbul in 1920, Memduh Ün is considered to be one of Turkey's legendary directors and a groundbreaker in early Turkish cinema. He has been an actor, director, producer, editor and screenwriter during the course of his career. Ün has attended the Faculty of Medicine at Istanbul University, leaving before his fourth year. He played in a number of football clubs from 1938-1952. After retiring, Ün became an actor under the name "Tarhan Ün," beginning his career with the film *Damga (The Mark)*. In the early Fifties, he founded the company Yakut Film with Arşavir Alyanak and established his own company, Uğur Film, in 1960. His film *Üç Arkadaş (Three Friends)* is said to have opened a new period in Turkish cinema, one emphasizing folkloric melodramas focused on oppressed women. In 1966, he was awarded Best Director award at the Antalya Film Festival. He is married to award winning Turkish actress-later-politician Fatma Girik.

SELECTED FILMOGRAPHY

- | | |
|---|--|
| 1955 Yetim Yavrular / The Orphans | 1971 Üç Arkadaş / Three Friends(remake) |
| 1958 Üç Arkadaş / Three Friends | 1975 Ağrı Dağı Efsanesi / The Legend of Ararat Mountain |
| 1960 Kırık Çanaklar / The Broken Pots | 1981 Kanlı Nigar |
| 1962 Akasyalar Açarken | 1990 Bütün Kapılar Kapalıydı |
| 1964 Halk Çocuğu / The Common Guy | 1992 Zıkkımın Kökü / Bullshit |
| 1964 Ağaçlar Ayakta Ölüyor | 1995 Yer Çekimli Aşklar |
| 1965 Namusum İçin | 2005 Sinema Bir Mucizedir / Büyülü Fener |
| 1967 Yaprak Dökümü | |
| 1969 İnsanlar Yaşadıkça / As Long As We Live | |

YILANLARIN ÖCÜ

REVENGE OF THE SNAKES

1962, 108 minutes
35 mm, black and white Turkish with English subtitles

Written and directed by **Metin Erksan**
Produced by **Nusret İkbal**
Cinematography by **Mengü Yeğın**
Music by **Yalçın Tura**
Featuring **Fikret Hakan, Nurhan Nur, Aliye Rona,
Kadir Savun, Erol Taş, Ali Şen, T. Fikret Uçak &
Sadiye Arcıman**



YILANLARIN ÖCÜ/REVENGE OF THE SNAKES

A landmark in the history of filmmaking in Turkey whose importance has been compared to that of *Open City* for Italian cinema, Metin Erksan's masterpiece cast a sharp gaze on the life in the backlands of Turkey's eastern region. When the construction of a new house causes a dispute among neighbors, the fragile social fabric of a village comes undone, as rivalries, fears, and old scores still to be settled start to emerge. Featuring a first rate ensemble cast led by Fikret Hakan, *Yılanların Öcü* (*Revenge of the Snakes*) proposes that centuries of neglect has led the inhabitants of the region to turn on each other rather than face a common enemy. Based on a novel by Fakir Baykurt, who was himself from the region, the film was denounced as Communist propoganda and would have been banned without the personal intervention of President Cemal Gürsel.



METİN ERKSAN

Born in Çanakkale, Turkey in 1929, Metin Erksan has directed 42 films in the course of his career. Erksan began his film career as a journalist in 1948, working for newspapers and journals in Istanbul as a film critic and commentator. In 1952, he completed his thesis in the Art History Department at Istanbul University and directed a film on the life of Aşık Veysel, the famous blind poet and song writer. In 1958, Erksan founded the Turkish Cinema Workers Trades Union and in 1965, the Turkish Cinema and Film Directors Union. He received the Golden Bear Award at the 1964 Berlin International Film Festival for his film *Susuz Yaz* (*Dry Summer*), becoming the first filmmaker from Turkey to win an award at an international film competition. Erksan also helped found the State Film Archives in 1963 at Mimar Sinan University in Istanbul. After shooting short films and serials for the Turkish Radio and Television (TRT) in the Seventies, Erksan completely gave up filmmaking after 1983, and began teaching cinema at Mimar Sinan University. In 2003, he was presented with the Republic of Turkey Ministry of Culture Award for Turkish Culture and Art for his dedication to promoting cinema of Turkey at home and abroad.

SELECTED FILMOGRAPHY

- | | | |
|---|--|--|
| 1952 Karanlık Dünya - Aşık Veysel'in Hayatı/
The Dark World – The Life of Aşık Veysel | 1962 Acı Hayat / Bitter Life | 1974 Şeytan / Satan |
| 1955 Yol Palas Cinayeti / Murder on the Road
Palas | 1963 Susuz Yaz / Dry Summer | 1976 İntikam Meleği - Kadın Hamlet / The
Angel of Vengeance – The Female
Hamlet |
| 1956 Ölmüş Bir Kadının Evrakı Metrukesi | 1964 Suçlular Aramızda | 1977 Sensiz Yaşayamam / I Cannot Live
Without You |
| 1960 Şoför Nebahat / Nebahat, the Driver | 1965 Sevmek Zamanı / Time to Love | |
| 1962 Yılanların Öcü / Revenge of the Snakes | 1968 Kuyu | |
| | 1969 İki Günahsız Kız (İki Hikayeli Film) | |
| | 1971 Makber | |

SUSUZ YAZ

DRY SUMMMER



1964, 90 minutes
35 mm, black and white; Turkish with English subtitles

Directed by **Metin Erksan**
Written by **Metin Erksan, Kemal İnci and İsmet Soydan**
Produced by **Metin Erksan and Ulvi Doğan**
Cinematography by **Ali Uğur**
Editing by **Stuart Gellman and Turgut İnangiray**
Music by **Manos Hatzidakis, Ahmet Yamacı & Fecri Ebcioğlu**
Featuring **Hülya Koçyiğit, Ulvi Doğan, Erol Taş, Hakkı Haktan, Yavuz Yalınkılıç & Zeki Tüney**

SUSUZ YAZ / DRY SUMMER

Winner of the Golden Bear at the 1964 Berlin Film Festival, *Susuz Yaz (Dry Summer)* is the story of two brothers, Hasan (Ulvi Dođan) and Osman (Erol Taş), whose land contains the water source that irrigates all the surrounding farms. The land is fertile, and all is peaceful until an exceptionally arid summer puts pressure on the water supply. Osman decides to close down access to the water for his fellow farmers, who band together to fight him; although preoccupied with his upcoming wedding, it's left to Hasan to try to re-establish peace before it's too late. A powerful political melodrama that pits family loyalty against a sense of community, *Susuz Yaz (Dry Summer)* was actually released for a brief run in the US in an English dubbed version. Its politics, however, were almost overshadowed by its steamy sensuality, exploding the myth of innocent rural life and almost leading to a ban by the government.



METİN ERKSAN

Born in Çanakkale, Turkey in 1929, Metin Erksan has directed 42 films in the course of his career. Erksan began his film career as a journalist in 1948, working for newspapers and journals in Istanbul as a film critic and commentator. In 1952, he completed his thesis in the Art History Department at Istanbul University and directed a film on the life of Aşık Veysel, the famous blind poet and song writer. In 1958, Erksan founded the Turkish Cinema Workers Trades Union and in 1965, the Turkish Cinema and Film Directors Union. He was also the Turkish Labor Party's candidate of Istanbul in the General Elections of 1965. He received the Golden Bear Award at the 1964 Berlin International Film Festival for his film *Susuz Yaz (Dry Summer)*, becoming the first filmmaker from Turkey to win an award at an international film competition. Erksan also helped found the State Film Archives in 1963 at Mimar Sinan University in Istanbul. After shooting short films and serials for the Turkish Radio and Television (TRT) in the Seventies, Erksan completely gave up filmmaking after 1983, and began teaching cinema at Mimar Sinan University. In 2003, he was presented with the Republic of Turkey Ministry of Culture Award for Turkish Culture and Art for his dedication to promoting cinema of Turkey at home and abroad.

FESTIVALS AND AWARDS

- 1964** 14th Berlin International Film Festival (Germany): Golden Bear
- 1964** Venice Film Festival (Italy): Biennale Award

SELECTED FILMOGRAPHY

- 1952** Karanlık Dünya - Aşık Veysel'in Hayatı / The Dark World – The Life of Aşık Veysel
- 1955** Yol Palas Cinayeti / Murder on the Road Palas
- 1956** Ölmüş Bir Kadının Evrakı Metrukesi
- 1960** Şoför Nebahat / Nebahat, the Driver
- 1962** Yılanların Öcü / Revenge of the Snakes
- 1962** Acı Hayat / Bitter Life
- 1964** Susuz Yaz / Dry Summer
- 1964** Suçlular Aramızda
- 1965** Sevmek Zamanı / Time to Love
- 1968** Kuyu
- 1969** Dağlar Kızı Reyhan
- 1971** Makber
- 1974** Şeytan / Satan
- 1976** İntikam Meleği - Kadın Hamlet / The Angel of Vengeance – The Female Hamlet
- 1977** Sensiz Yaşayamam / I Cannot Live Without You

AH GÜZEL İSTANBUL O BEAUTIFUL ISTANBUL

1966, 97 minutes
35 mm, black and white; Turkish with English subtitles

Directed by **Atif Yılmaz**
Written by **Safa Önal** and **Ayşe Şasa**
Produced by **Nusret İkbal**
Cinematography by **Gani Turanlı**
Editing by **İsak Dilmen**
Music by **Metin Bükey**
Featuring **Sadri Alışık, Ayla Algan, Feridun Çölgeçen,**
Danyal Topatan, Diclehan Baban, İhsan Yüce,
Handan Adalı & Bilge Zobu

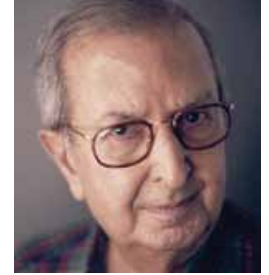


AH GÜZEL İSTANBUL/O BEAUTIFUL ISTANBUL

In *Ah Güzel İstanbul (O Beautiful İstanbul)*, inspired from a novella by the socially engaged Turkish writer Füzûzan, the lovely Ayşe (Ayla Algan) moves from her country village to İstanbul in the hope of becoming an actress; there she acquires a boyfriend/manager/director who has other ideas about how she should use her good looks and talent. One day Ayşe meets Hasmet (Sadri Alışık), a grumpy, world-weary street photographer descended from a good family but fallen on hard times. Haşmet takes it upon himself to cure the young woman of what he sees as her blind optimism, but some of it begins to rub off on the old cynic. A warm romantic comedy that's a perennial favorite with audiences in Turkey, *Ah Güzel İstanbul (O Beautiful İstanbul)* contrasts the majesty and wonder of one of the world's most beautiful cities with the contemporary disappearance of human feeling and dignity. Yılmaz, a terrific director of actors, gets wonderful performances from his two leads.

FESTIVALS AND AWARDS

1966 Bordighera Comedy Films Festival (Italy): Silver Tree Award



ATIF YILMAZ

Born in Mersin, Turkey in 1926, Atif Yılmaz studied Law and Fine Arts at İstanbul University. After working as a film critic, scriptwriter and assistant director, his feature debut was *Kanlı Feryat (The Bloody Cry)* in 1951. The critical acclaim generated in 1957 by his first major non-commercial film, *Gelinin Muradı (The Bride's Wish)*, encouraged him to take up a more experimental line in his writing and directing. He received international acclaim for his film *Berdel (Bride Barter)*, and won several "Best Film" awards from Antalya Film Festivals for his films *Dul Bir Kadın (A Widowed Woman)*, *Bir Yudum Sevgi (A Sip of Love)*, and *Aaahh Belinda (Oh Belinda)*, as well as "Best Director" awards from Antalya Film Festivals for *Selvi Boylum, Al Yazmalım (The Girl with the Red Scarf)*, *Keşanlı Ali Destanı (The Legend of Ali of Kesan)*, and *Aaahh Belinda (Oh Belinda)*. Yılmaz's films have been screened at festivals all over the world, including Venice, Berlin, London and Montreal, and in some cases have enjoyed commercial releases in Europe. Retrospectives of his work have been held at four international festivals. A prolific filmmaker Atif Yılmaz has fit nearly 120 films in his eighty years, attempting various genres including comedy, melodrama, rural life and heroism. He has passed away in İstanbul in 2006.

SELECTED FILMOGRAPHY

- | | | | | | |
|------|--|------|---|------|--|
| 1951 | Kanlı Feryat / The Bloody Cry | 1977 | Selvi Boylum, Al Yazmalım / The Girl With the Red Scarf | 1987 | Kadının Adı Yok |
| 1957 | Gelinin Muradı / The Bride's Wish | 1984 | Bir Yudum Sevgi / A Sip of Love | 1990 | Berdel / Bride Barter |
| 1964 | Keşanlı Ali Destanı / The Legend of Ali of Kesan | 1985 | Dul Bir Kadın / A Widowed Woman | 1994 | Gece, Melek ve Bizim Çocuklar / The Night, the Angel, and Our Gang |
| 1966 | Ah Güzel İstanbul / O Beautiful İstanbul | 1985 | Adı Vasfiye / Her Name Is Vasfiye | 2005 | Eğreti Gelin / Borrowed Bride |
| 1975 | Zavallılar / The Poor Ones (with Yılmaz Güney) | 1986 | Aaahh Belinda / Oh Belinda | | |
| | | 1986 | Asiye Nasıl Kurtulur | | |

HUDUTLARIN KANUNU

THE LAW OF THE BORDER



1966, 70 minutes;
DCP, black and white; Turkish with English subtitles

Directed by Lütfi Ö. Akad
Written by Lütfi Ö. Akad and Yılmaz Güney
Produced by Kadir Kesemen
Cinematography by Ali Uğur
Editing by Ali Ün
Music by Nida Tüfekçi & Mehmet Ali Karababa
Featuring Tuncel Kurtiz, Yılmaz Güney, Erol Taş,
Osman Alyanak, Tuncer Necmioğlu, Pervin Par,
Atilla Ergün, Muharrem Gürses, Aydemir Akbaş

HUDUTLARIN KANUNU / THE LAW OF THE BORDER

On the surface, *Hudutların Kanunu (The Law of the Border)*, is an action-packed, exciting smuggling drama with a powerful central performance by Yılmaz Güney. Yet beyond the genre elements lay a searing critique of social conditions on southeastern Turkey, where lack of education, joblessness and just general hopelessness has left the population little choice but to become outlaws in order to survive. The experience of the film proved important for Güney, just as he was about to embark on his own brilliant directorial career. *Hudutların Kanunu (The Law of the Border)* was rescued and restored by Martin Scorsese's World Cinema Foundation; brought to light by WCF advisory board member Fatih Akin and restored by L'Imagine Ritrovata laboratory in Bologna from the wreckage of a single positive print which survived the Turkish military coup d'état in 1980. The film was described as "...a work of great visual and dramatic force, of terrific purity and ferocity," by Kent Jones, Executive Director of the WCF.

FESTIVALS AND AWARDS

1967 Antalya Golden Orange Film Festival (Turkey): Best Actor (Yılmaz Güney); Second Best Dramatic Film



LÜTFİ Ö. AKAD

Born in Istanbul in 1916, Lütfi Ö. Akad attended Galatasaray High School before graduating from Istanbul University with a degree in Economics and Business. Akad's entry to the film world came as a financial consultant for the production company Sema Film. He made his directorial debut with the film *Damga (The Mark)*, resuming a project that had been discontinued by director Seyfi Havaeri. Akad's first film was *Vurun Kahpeye (Strike the Whore)*, an adaptation of Turkish author Halide Edip Adıvar's eponymous novel. Akad continued to create films of diverse genres through the Fifties, Sixties, and Seventies. His 1966 film, *Hudutların Kanunu (The Law of the Border)*— which he wrote together with Yılmaz Güney— is widely considered to be the turning point of his career, when he shifted from the escapist films characteristic of the earlier part of the decade to more socially conscious fair. The Seventies trilogy: *Gelin (The Bride)*, *Düğün (The Wedding)* and *Diyet (The Sacrifice)* is considered his masterpiece. In addition to his film career, Akad lectured at Mimar Sinan University of Fine Arts for over twenty years. He died in 2011 having directed over forty films.

SELECTED FILMOGRAPHY

- | | |
|---|-----------------------------------|
| 1948 Vurun Kahpeye / Strike the Whore | 1968 Vesikalı Yarım |
| 1950 Lüküs Hayat / The Luxurious Life | 1971 Bir Teselli Ver |
| 1952 Kanun Namına / In the Name of Law | 1973 Gelin / The Bride |
| 1959 Yalnızlar Rıhtımı / The Lonely Ones' Quay | 1974 Düğün / The Wedding |
| 1966 Hudutların Kanunu / The Law of the Border | 1975 Diyet / The Sacrifice |
| 1967 Kızılırmak Karakoyun / Red River, Black Sheep | |

UMUT

HOPE

1970, 100 minutes
35 mm, black and white; Turkish with English subtitles

Directed by Yılmaz Güney
Written by Yılmaz Güney and Şerif Gören
Produced by Cevat Alkan, Yılmaz Güney and Abdurrahman Keskiner
Cinematography by Kaya Ererez
Editing by Celal Köse
Music by Arif Erkin
Featuring Yılmaz Güney, Gülsen Alnıaçık, Tuncel Kurtiz & Osman Alyanak



UMUT/HOPE

With *Umut (Hope)*, Yılmaz Güney—already a popular screen actor—became a major director as well, blending together several of the richest currents in Turkey’s socially engaged cinema into a work that remains as powerful today as when first screened. Cabbar (played by Güney himself) supports his family driving a broken-down horse-drawn wagon, but competition from taxis threatens to put him out of business. At wit’s end, Cabbar starts to search for a hidden treasure with the aid of a *hodja*, a mystic. Despite the character’s frequent laments about the hand of fate that seems to rule his life, Güney is always careful to point out the very human causes behind his seeming destiny. *Umut (Hope)* was banned in Turkey, but a copy was smuggled out to the Cannes Film Festival, where it caused a sensation; the official ban on the film would remain in effect on the film for almost twenty years.

FESTIVALS AND AWARDS

1970 2nd Adana Golden Boll Film Festival (Turkey): Best Film; Best Director; Best Script; Best Actor (Yılmaz Güney)

1970 Grenoble Film Festival (France): Special Prize



YILMAZ GÜNEY

Born in a village near Adana, Turkey in 1937, Yılmaz Güney studied Law in Ankara and later Economics in Istanbul before becoming actively involved in cinema at an early age. His political outspokenness, first as a writer of short stories and later as a filmmaker, landed him in jail frequently throughout his life and led to his eventual exile from his homeland. Güney began working for director Atıf Yılmaz as a scriptwriter, assistant director and actor in 1958, and soon became a popular star, nicknamed the “Ugly King.” In the Sixties, Güney established his own production company, Güney Filmcilik, and began writing and directing his own films. With *Seyyit Han (Bride of the Earth)*, he began to explore revenge melodramas which examined the feudal conditions that still existed in Turkey’s rural areas. His production of *Umut (Hope)*, depicting the urban poor, was heavily influenced by Italian neo-realism and was also his first international success, becoming one of the landmark films of socially conscious Turkish cinema. *Yol (The Road)*, which Şerif Gören made according to Güney’s script and instructions (while Güney was serving a prison term) shared the Palme d’Or prize with Costa Gavras’ *Missing* at the 35th Cannes Film Festival in 1982. Güney died in Paris in 1984.

FILMOGRAPHY

- | | | |
|---|---|---|
| 1966 At Avrat Silah / Horse, Woman and Gun | 1969 Aç Kurtlar / The Hungry Wolves | 1971 Baba/The Father |
| 1967 Benim Adım Kerim / My Name is Kerim | 1970 Piyade Osman / Private Osman (with Şerif Gören) | 1971 Acı / Pain |
| 1967 Bana Kurşun İşlemez / Bullets Can’t Hurt Me | 1970 Umut/Hope (with Şerif Gören) | 1972 Ağıt / Elegy |
| 1968 Seyyit Han / Bride of the Earth | 1970 Yedi Belalılar (with İrfan Atasoy) | 1974 Endişe / Anxiety (with Şerif Gören) |
| 1968 Pire Nuri | 1970 Canlı Hedef / Live Target | 1974 Arkadaş / Friend |
| 1969 Bir Çirkin Adam | 1971 Yarın Son Gündür | 1975 Zavallılar / The Poor Ones (with Atıf Yılmaz) |
| | 1971 Vurguncular (with Şerif Gören) | 1978 Sürü / The Herd (with Zeki Ökten) |
| | 1971 Kaçaklar / The Fugitives | 1979 Düşman / The Enemy (with Zeki Ökten) |
| | 1971 İbret (with Şerif Gören) | 1982 Yol / The Road (with Şerif Gören) |
| | 1971 Umutsuzlar/The Hopeless Ones | 1983 Duvar/Le Mur/ The Wall |

AĞIT ELEGY



1971, 80 minutes

35 mm, color; Turkish with English subtitles

Written, directed and produced by **Yılmaz Güney**

Cinematography by **Gani Turanlı**

Music by **Arif Erkin**

Featuring **Yılmaz Güney, Hayati Hamzaoğlu, Sermin Hürmeriç, Bilal İnci, Atilla Olgaç, Yusuf Koç & Şahin Dilbaz**

AĞIT/ELEGY

In this return to territory explored in earlier films such as *Hudutların Kanunu (The Law of the Border)*, here Yılmaz Güney, again working as director, writer and lead actor, offers a tale about smugglers working in southeastern Turkey. Çobanoğlu (Yılmaz Güney) is a former peasant who took to smuggling in order to survive, made notorious by his success in eluding capture. The locals compete with each other to give information on Çobanoğlu to the authorities for a price, while the landowners aren't above hiring him for some of their own dirty work. Yet through it all Çobanoğlu keeps his dignity, convinced there must be some way out of this vicious cycle of corruption. Once again, Güney creates a powerful portrait of a society feeding on itself, destroying its own possibilities for reform or improvement. The use of landscapes recalls the look and work of Peckinpah, whose own, similarly-themed *The Wild Bunch* had just been released.



YILMAZ GÜNEY

Born in a village near Adana, Turkey in 1937, Yılmaz Güney studied Law in Ankara and later Economics in Istanbul before becoming actively involved in cinema at an early age. His political outspokenness, first as a writer of short stories and later as a filmmaker, landed him in jail frequently throughout his life and led to his eventual exile from his homeland. Güney began working for director Atıf Yılmaz as a scriptwriter, assistant director and actor in 1958, and soon became a popular star, nicknamed the “Ugly King.” In the Sixties, Güney established his own production company, Güney Filmcilik, and began writing and directing his own films. With *Seyyit Han (Bride of the Earth)*, he began to explore revenge melodramas which examined the feudal conditions that still existed in Turkey's rural areas. His production of *Umut (Hope)*, depicting the urban poor, was heavily influenced by Italian neo-realism and was also his first international success, becoming one of the landmark films of socially conscious Turkish cinema. *Yol (The Road)*, which Şerif Gören made according to Güney's script and instructions (while Güney was serving a prison term) shared the Palme d'Or prize with Costa Gavras' *Missing* at the 35th Cannes Film Festival in 1982. Güney died in Paris in 1984.

FESTIVALS AND AWARDS

1971 3rd Adana Golden Boll Film Festival (Turkey): Best Film; Best Script; Best Director; Best Actor (Yılmaz Güney)

FILMOGRAPHY

- 1966** At Avrat Silah / Horse, Woman and Gun
- 1967** Benim Adım Kerim / My Name is Kerim
- 1967** Bana Kurşun İşlemez / Bullets Can't Hurt Me
- 1968** Seyyit Han / Bride of the Earth
- 1968** Pire Nuri
- 1969** Bir Çirkin Adam
- 1969** Aç Kurtlar / The Hungry Wolves
- 1970** Piyade Osman / Private Osman (with Şerif Gören)
- 1970** Umut / Hope (with Şerif Gören)
- 1970** Yedi Belalılar (with İrfan Atasoy)
- 1970** Canlı Hedef / Live Target
- 1971** Yarın Son Gündür
- 1971** Vurguncular (with Şerif Gören)
- 1971** Kaçaklar / The Fugitives
- 1971** İbret (with Şerif Gören)
- 1971** Umutsuzlar / The Hopeless Ones
- 1971** Baba / The Father
- 1971** Acı / Pain
- 1972** Ağıt / Elegy
- 1974** Endişe / Anxiety (with Şerif Gören)
- 1974** Arkadaş / Friend
- 1975** Zavallılar / The Poor Ones (with Atıf Yılmaz)
- 1978** Sürü / The Herd (with Zeki Ökten)
- 1979** Düşman / The Enemy (with Zeki Ökten)
- 1982** Yol / The Road (with Şerif Gören)
- 1983** Duvar / Le Mur / The Wall

SELVİ BOYLUM, AL YAZMALIM THE GIRL WITH THE RED SCARF



1977, 90 minutes

35 mm, color; Turkish with English subtitles

Directed by Atıf Yılmaz

Written by Ali Özgentürk

Produced by Arif Keskiner

Cinematography by Çetin Tunca

Music by Cahit Berkay

Featuring Türkan Şoray, Kadir İnanır, Ahmet Mekin,
Nurhan Nur, Hülya Tuğlu, Cengiz Sezici, Elif İnci,
İhsan Yüce

SELVİ BOYLUM, AL YAZMALIM / THE GIRL WITH THE RED SCARF

Selvi Boylum, Al Yazmalım (The Girl with the Red Scarf) begins as truck driver İlyas (Kadir İnanır) hauls his load of sand and gravel to a construction site; along the way he meets Asya (Türkan Şoray), a beautiful young woman from the countryside. Smitten, the couple run off together. At first all is fine: a son is born, and they set about creating a life together. But then İlyas loses his job, and starts to slip away, drifting into alcohol and the arms of other women. Asya leaves him, and eventually meets Cemşit, an older man eager to marry her and adopt her son. But just as it seems life is settling down for Asya, İlyas re-appears. Based on a novel by acclaimed Kyrgyz writer Chengiz Aitmatov—that was called by French poet Louis Aragon “the world’s greatest love story”—*Selvi Boylum, Al Yazmalım (The Girl with the Red Scarf)* has remained immensely popular over the years, touching each new generation with its challenging exploration of love and responsibility.

FESTIVALS AND AWARDS

1978 15th Antalya Golden Orange Film Festival (Turkey): Best Director; Best Director of Cinematography; Second Best Film

1978 Tashkent Film Festival (Uzbekistan): Best Actress (Türkan Şoray)

ATIF YILMAZ



Born in Mersin, Turkey in 1926, Atif Yılmaz studied Law and Fine Arts at Istanbul University. After working as a film critic, scriptwriter and assistant director, his feature debut was *Kanlı Feryat (The Bloody Cry)* in 1951. The critical acclaim generated in 1957 by his first major non-commercial film, *Gelinin Muradı (The Bride's Wish)*, encouraged him to take up a more experimental line in his writing and directing. He received international acclaim for his film *Berdel (Bride Barter)*, and won several “Best Film” awards from Antalya Film Festivals for his films *Dul Bir Kadın (A Widowed Woman)*, *Bir Yudum Sevgi (A Sip of Love)*, and *Aaahh Belinda (Oh Belinda)*, as well as “Best Director” awards from Antalya Film Festivals for *Selvi Boylum, Al Yazmalım (The Girl with the Red Scarf)*, *Keşanlı Ali Destanı (The Legend of Ali of Kesan)*, and *Aaahh Belinda (Oh Belinda)*. Yılmaz’s films have been screened at festivals all over the world, including Venice, Berlin, London and Montreal, and in some cases have enjoyed commercial releases in Europe. Retrospectives of his work have been held at four international festivals. A prolific filmmaker, Atif Yılmaz has fit nearly 120 films in his eighty years, attempting various genres including comedy, melodrama, rural life and heroism. He passed away in Istanbul in 2006.

SELECTED FILMOGRAPHY

1951 Kanlı Feryat / The Bloody Cry

1957 Gelinin Muradı / The Bride's Wish

1964 Keşanlı Ali Destanı / The Legend of Ali of Kesan

1966 Ah Güzel İstanbul / O Beautiful İstanbul

1975 Zavallılar / The Poor Ones (with Yılmaz Güney)

1977 Selvi Boylum, Al Yazmalım / The Girl With the Red Scarf

1984 Bir Yudum Sevgi / A Sip of Love

1985 Dul Bir Kadın / A Widowed Woman

1985 Adı Vasfiye / Her Name Is Vasfiye

1986 Aaahh Belinda / Oh Belinda

1986 Asiye Nasıl Kurtulur

1987 Kadının Adı Yok

1990 Berdel / Bride Barter

1994 Gece, Melek ve Bizim Çocuklar / The Night, the Angel, and Our Gang

2005 Eğreti Gelin / Borrowed Bride

BEREKETLİ TOPRAKLAR ÜZERİNDE ON FERTILE LANDS

1979, 115 minutes
35 mm, color; Turkish with English subtitles

Directed by Erden Kiral

Written by Orhan Kemal and Erden Kiral

Produced by Tuncel Kurtiz and Erden Kiral

Cinematography by Salih Dikişçi

Editing by Mehmet Özdemir

Music by Yavuz Top & Sarper Özsan

Featuring Tuncel Kurtiz, Erkan Yücel, Nur Sürer,
Osman Alyanak, Yaman Okay, Özcan Özgür, Bülent Kayabaş,
Nuri Sezer, Selçuk Uluergüven, Menderes Samancılar,
Erol Demiröz & Funda Gürçen



BEREKETLİ TOPRAKLAR ÜZERİNDE / ON FERTILE LANDS

During the turbulent years of the Sixties and Seventies, the plight of the ordinary people of Çukurova — a cotton-producing region of southern Turkey — featured prominently in the stories of Turkish authors such as Orhan Kemal and Yaşar Kemal, and was brought to the big screen by filmmakers such as Erden Kıral and Yılmaz Güney. After being banned during the period of martial law following Turkey's 1980 military coup, veteran filmmaker Erden Kıral's *Bereketli Topraklar Üzerinde (On Fertile Lands)* would be absent from cinemas until 2008, when a restored copy of the film (recovered from a Swiss film studio) was screened in a packed house during the 27th International Istanbul Film Festival. Embraced by a new generation of moviegoers, *Bereketli Topraklar Üzerinde (On Fertile Lands)* has been surrounded by controversy since its initial release, when the Antalya Golden Orange Film Festival's Best Film Award of 1981 was withdrawn due to the military regime's ban. The film, based on Orhan Kemal's novel of the same name and featuring remarkable performances by an ensemble cast, tells the story of three friends who move from their poverty-stricken village to Çukurova, where they hope to find well-paying jobs. Life, however, has different plans for them, and together they end up working in factories, construction sites, and cotton fields under very difficult conditions, discovering at every turn a system designed for exploitation and the frustration of their dreams.

FESTIVALS AND AWARDS

- 1981** Antalya Golden Orange Film Festival (Turkey): Best Director; Best Cinematography; Best Supporting Actor (Yaman Okay)
1981 Strasbourg Film Festival (France): Grand Prize
1980 Nantes Film Festival (France): Jury Special Prize



ERDEN KIRAL

Born in 1942 in Gölcük, Turkey, Erden Kıral graduated from the Ceramics Department of the Academy of Fine Arts. He worked as an assistant to Osman Seden, Yılmaz Güney and Bilge Olgaç and as a film critic and publisher. He directed numerous television commercials before he started making his own short and feature films. Erden Kıral moved to Berlin in 1983 and became a member of the Berlin Academy of Fine Arts and The Association of German Film and Television Directors. Erden Kıral's efforts of concentrating on universal expression through local stories brought him international recognition. *Bereketli Topraklar Üzerinde (On Fertile Lands)* won the First Prize in Strasbourg Film Festival in 1981 and brought Kıral the Best Director Award at the Antalya Golden Orange Film Festival the same year. *Hakkari'de Bir Mevsim (A Season in Hakkari)* received the Silver Bear Award in Berlin International Film Festival and was selected as the Best Film of the Year by FIPRESCI (The International Federation of Film Critics) and the International Association of Art and Experimental Film. *Hakkari'de Bir Mevsim (A Season in Hakkari)* also received the Best Film Award in the 2nd Mediterranean Culture Festival. Kıral was awarded Best Director and Best Film for *Mavi Sürgün* at the Antalya Golden Orange Film Festival in 1993. His feature documentary, *Haliç*, was completed in 2010 on the occasion of Istanbul being the cultural capital of Europe that same year.

FILMOGRAPHY

- | | | |
|---|--|--|
| 1968 Kumcu Ali Yaşar | 1984 Ayna | 2005 Yolda - Rüzgar Geri Getirirse / On the Way |
| 1978 Kanal / The Canal | 1986 Dilan | 2008 Vicdan / Conscience |
| 1979 Bereketli Topraklar Üzerinde / On Fertile Lands | 1988 Av Zamanı / Hunting Time | 2010 Haliç (documentary) |
| 1983 Hakkari'de Bir Mevsim / A Season in Hakkari | 1993 Mavi Sürgün | |
| | 1995 Aşk Üzerine Söylenmemiş Herşey | |
| | 1997 Avcı / The Hunter | |

HAZAL



1981, 90 minutes;
35 mm, color; Turkish with English subtitles

Directed by **Ali Özgentürk**
Written by **Ali Özgentürk & Onat Kutlar**
Produced by **Abdurrahman Keskiner**
Cinematography by **Muzaffer Turan**
Editing by **Özdemir Arıtan**
Music by **Zülfü Livaneli & Arif Sağ**
Featuring **Türkan Şoray, Talat Bulut, Harun Yeşilyurt, Meral Çetinkaya, Hüseyin Peyda, Keriman Ulusoy & Bahri Ateş**

HAZAL

The wonderful Türkan Şoray stars as the title character in this internationally acclaimed chronicle of a collision between tradition and modernity. The son of a wealthy, respected family seeks the hand of Hazal; unexpectedly, soon after her marriage her husband dies. According to custom, as the deceased family had paid dowry for Hazal, she must marry the next male sibling—which in this case, happens to be an 11-year old boy. Trapped by the obligations imposed on her and her own romantic stirrings, Hazal is forced to choose what future lies ahead. Ali Özgentürk, screenwriter for *Selvi Boylum, Al Yazmalım* (*The Girl with the Red Scarf*), made an extraordinary leap into direction with this, his debut film—another tale star-crossed love set against the background of changing social customs and values. Özgentürk creates a rich, full-blooded portrait of Hazal's world; it's never reduced to simple, black and white dichotomies, but instead offers a galaxy of complex if sometimes contradictory characters.



ALI ÖZGENTÜRK

Born in Adana, Turkey in 1945, Ali Özgentürk graduated with degrees in Philosophy and Sociology from Istanbul University. He established Turkey's first street theater in 1968, and worked as a theater manager and actor until 1971. His first great success came in 1977 when he wrote *Selvi Boylum, Al Yazmalım* (*The Girl with the Red Scarf*) for director Atif Yılmaz, inspired from Kyrgyz writer Chengiz Aitmatov's acclaimed novel. His feature debut, *Hazal*, was extremely well received, winning several awards. His next film *At* (*The Horse*), screened at the Cannes Film Festival, won awards at The Valencia Film Festival as well as the Tokyo International Film Festival, and his subsequent films *Bekçi* (*The Guardian*), *Su Da Yanar* (*Water Also Burns*), *Çıplak* (*Nude*), and *Mektup* were similarly received with critical acclaim.

FESTIVALS AND AWARDS

- 1981** 18th Antalya Golden Orange Film Festival (Turkey): Best Supporting Actress (Meral Çetinkaya)
- 1980** San Sebastián International Film Festival (Spain): Best New Director (Ali Özgentürk)
- 1980** Mannheim-Heidelberg International Film Festival (Germany): Golden Ducat Award; Ecumenical Jury Award; Audience Award
- 1980** Prades Film Festival (France): First Prize

FILMOGRAPHY

- 1981** Hazal
- 1982** At / The Horse
- 1986** Bekçi / The Guardian
- 1987** Su Da Yanar / Water Also Burns
- 1992** Çıplak / Nude
- 1995** Yer Çekimli Aşklar
- 1997** Mektup
- 2000** Balalayka
- 2004** Kalbin Zamanı
- 2008** Yengeç Oyunu / The Crab Game
- 2010** Görünmeyen

YOL

THE ROAD

1982, 114 minutes

35 mm, color; Turkish and Kurdish with English subtitles

Directed by Şerif Gören

Written by Yılmaz Güney

Produced by Edi Hubschmid and K. L. Puldi

Cinematography by Erdoğan Engin

Editing by Yılmaz Güney, Elisabeth Waelchli, Laura Montoya, H el ene Arnal & Serge Guillemin

Music by Z l f  Livaneli and Sebastian Argol

Featuring Tarık Akan, Şerif Sezer, Halil Erg n, Necmettin  obanođlu, Hikmet  elik, Tuncay Ak a, Meral Orhonsay, Sevd  Aktolga & Semra U ar



YOL / THE ROAD

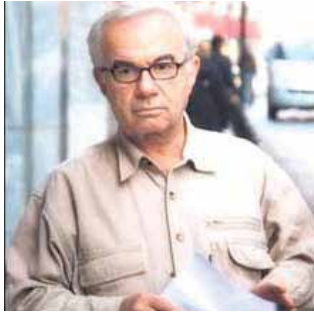
Winner of Palme D'Or (Grand Prize) at Cannes, this most famous of all Turkish films starts in a prison, where those prisoners who have served at least a third of their time are given a week's furlough to go home. Yet, as the film makes shockingly clear, going outside the prison walls doesn't necessarily end one's personal incarceration. Directed from a highly detailed screenplay by Yılmaz Güney (who was in jail at the time) by his close collaborator Şerif Gören, *Yol (The Road)* renders each of its five principal stories with sympathy and clarity, cresting a vibrant, visceral sense of prisoners' world, as well offering insights into their dreams and fears. Although set in magnificent, snow-covered landscapes, rarely has a film so effectively communicated an atmosphere defined by daily oppression, yet the film is not without hope: grave as their family or romantic problems might be, each prisoner knows they must be addressed squarely.

FESTIVALS AND AWARDS

1984 London Critics Circle Film Awards (United Kingdom): ALFS Award: Foreign Language Film of the Year

1983 French Syndicate of Cinema Critics (France): Critics Award: Best Foreign Film

1982 Cannes International Film Festival (France): Golden Palm; International Critic's Prize by the F.I.P.R.E.S.C.I.; Prize of the Ecumenical Jury: Special Mention



ŞERİF GÖREN

Born in İskeçe (Xanthi, Greece) in 1944, Şerif Gören came to Istanbul in 1956. His film career began unexpectedly when he found a job at Erman Film Studios through an acquaintance. Gören began by working as a film editor from 1962 to 1968 and later moved on as an assistant director, eventually working closely with Yılmaz Güney. Gören co-wrote the script for *Umut (Hope)* in 1970 and directed many films on behalf of Güney in the following years, including *Yol (The Road)*, while Güney served time in prison due to his leftist writings. In 1975, he won the award for Best Director at the Antalya Golden Orange Film Festival for the film *Endişe (Anxiety)*, and Palme d'Or at Cannes for *Yol (The Road)* in 1982.

FILMOGRAPHY

1970 Piyade Osman / Private Osman (with Yılmaz Güney)

1971 Vurguncular (with Yılmaz Güney)

1971 İbret (with Yılmaz Güney)

1974 Endişe / Anxiety (with Yılmaz Güney)

1975 Köprü / The Bridge

1976 Darbe

1976 Taksi Şoförü / Taxi Driver

1976 Deprem / The Earthquake

1977 İstasyon

1977 Nehir / The River

1978 Derdim Dünyadan Büyük

1978 Derviş Bey

1978 Gelincik

1978 Evlidir Ne Yapsa Yeridir

1979 Aşk Ben Mi Yarattım

1979 Almanya Acı Vatan

1979 Aşk ve Nefret

1980 Kır Gönülünün Zincirini

1981 Feryada Gücüm Yok

1981 Herhangi Bir Kadın

1982 Yol / The Road

1982 Alişan

1982 Tomruk

1983 Güneşin Tutulduğu Gün

1983 Derman

1984 Güneş Doğarken / While the Sun Rises

1984 Fırar / The Escape

1984 Gizli Duygular

1985 Kan / The Blood

1985 Kurbağalar / The Frogs

1986 Umut Sokağı

1986 Sen Türkülerini Söyle

1986 Adem ile Havva / Adam and Eve

1986 Beyoğlu'nun Arka Yakası

1987 On Kadın / Ten Women

1987 Katırcılar

1987 Sen De Yüreğinde Sevgiye Yer Aç

1988 Kırmızı Yeşil

1988 Polizei (Germany)

1988 Patates Soğan

1990 Abuk Sabuk Bir Film

1990 Fanatik

1993 Amerikalı / The American

2011 Ay Büyürken Uyuyamam

TEYZEM

MY AUNT



1986, 101 minutes
35 mm, color; Turkish with English subtitles

Directed by Halit Refiğ
Written by Ümit Ünal
Cinematography by Ertunç Şenkay
Editing by Sedat Karadeniz
Music by Attila Özdemiroğlu
Featuring Müjde Ar, Haldun Ergüvenç, Yaşar Alptekin,
Tomris Oğuzalp, Mehmet Akan, Necati Bilgiç,
Ayşe Demirel, Serra Yılmaz, Ferit Ferman & Uğur Yücel

TEYZEM / MY AUNT

One of the giants of filmmaking in Turkey, Halit Refiğ created one of his finest works with this searing drama based on a screenplay by respected writer (and later filmmaker) Ümit Ünal. Üftade (Müjde Ar) has long been the object of men's fury. In childhood, her stepfather constantly abused her, and later her marriage descends into vicious psychological domination. Throughout the years, her suffering is witnessed by her nephew who, despite his warm feelings for his aunt, nevertheless feels helpless to do anything about her condition. *Teyzem (My Aunt)* is a powerful indictment of a society that allows individuals—most often women—to be destroyed by those closest to them, with the excuse that “it’s a family affair.” Refiğ and Ünal detail the support system that allows even the most outrageous and arbitrary acts of cruelty to appear acceptable, even normal. As Üftade, the sublime Müjde Ar gives one of her most remarkable performances.

FESTIVALS AND AWARDS

1986 Milliyet Best Screenplay Award (Ümit Ünal)



HALİT REFIĞ

Born in Izmir, Turkey in 1934, Halit Refiğ studied engineering at Robert College in Istanbul before he started to produce documentaries while serving as a military reserve officer in Japan, Korea, and Sri Lanka. He founded the magazine *Sinema Dergisi (Turkish Film Review)* in 1956 together with fellow film critic Nijat Özön, and in 1957, he became assistant to director Atıf Yılmaz. Refiğ made his directorial debut in 1961 with *Yasak Aşk (Forbidden Love)*, which he followed with a series of nationalistic films through the Sixties. An ardent Marxist, he has extensively pondered the meaning and role of nationalist cinema, and advocated addressing tensions inherent in Turkish society and using Turkish narratives and traditions. During the late Seventies, Refiğ taught at University of Wisconsin, where he produced a Victorian period drama entitled *The Intercessors*. Upon his return to Turkey, he was asked by the Turkish Radio and Television (TRT) to direct a film based on Kemal Tahir's controversial novel *Yorgun Savaşçı (Tired Warrior)*. The ensuing film was banned from broadcast for allegedly containing anti-Atatürk, and anti-Turkish Independence War messages. Refiğ who has created over 50 films since 1961 died in 2009.

SELECTED FILMOGRAPHY

- | | |
|---|---|
| 1961 Yasak Aşk / Forbidden Love | 1972 Çöl Kartalı |
| 1963 Şafak Bekçileri / Watchmen of Dawn | 1973 Vurun Kahpeye |
| 1964 Gurbet Kuşları / Birds of Exile | 1978 Yaşam Kavgası |
| 1965 Haremde Dört Kadın / Four Women in the Harem | 1982 O Kadın |
| 1966 Karakolda Ayna Var | 1986 Teyzem / My Aunt |
| 1967 Kız Kolunda Damga Var | 1989 Karılar Koğuşu / Women's Ward |
| 1969 Bir Türk'e Gönül Verdim / I Lost My Heart to a Turk | 1996 Köpekler Adası / Island of Dogs |

40 QUADRATMETER DEUTSCHLAND

FORTY SQUARE METERS OF GERMANY

1986, 80 minutes
35 mm, color; Turkish and German with English subtitles

Written, directed and produced by Tevfik Başer
Cinematography by İzzet Akay
Editing by Renate Merck
Music by Claus Bantzer
Featuring Özay Fecht, Yaman Okay & Demir Gökçöl



40 QUADRATMETER DEUTSCHLAND / FORTY SQUARE METERS OF GERMANY

Established as a guest worker in Germany, Dursun (Yaman Okay) brings his young wife Turna (Özay Fecht) from Anatolia. Scared that she'll get lost in the big city where she doesn't speak the language nor knows the customs, Dursun demands that she stay home all day, making Turna's experience of her new country the 40 square meters trapped between the walls of their tiny apartment. Brought up to obey men, Turna tries to adjust to her new life, her only communication with the outside world being shared gazes with a young girl who lives across the way. In his first film, Tevfik Başer touched upon a subject of growing concern but as of then rarely treated in the cinema: the millions of Turkish citizens who had emigrated to the West in search of work and better lives. He wisely avoids assigning blame for this tough situation—there are no real villains here, just simple people caught up in an overwhelming system.

FESTIVALS AND AWARDS

- 1987** German Film Awards (Germany): Outstanding Individual Achievement of an Actress (Özay Fecht); Outstanding Individual Achievement in Music
- 1987** Rotterdam International Film Festival (Netherlands): Best Debut Film
- 1986** Locarno International Film Festival (Italy): Silver Leopard; Prize of the Ecumenical Jury

TEVFIK BAŞER



Born in Çankırı, Turkey in 1951, Tefvik Başer grew up in Eskişehir and moved to London in the mid-Seventies, where he trained as a photographer and graphic designer. He subsequently gained experience working as a cameraman at a television station back in Turkey, but was again uprooted when he moved to Germany to study Visual Communications at the Academy of Fine Arts in Hamburg. Başer, who has held German citizenship since 1989, directs the focus of his films on the lives of Turkish immigrants to Germany, who find themselves confronted simultaneously with a desire to integrate and a reluctance to sacrifice their own values.

FILMOGRAPHY

- 1983** Zwischen Gott und Erde (documentary)
- 1986** 40 Quadratmeter Deutschland/Forty Square Meters of Germany
- 1989** Abschied vom falschen Paradies / Farewell to False Paradise
- 1991** Lebewohl, Fremde

ANAYURT OTELi

MOTHERLAND HOTEL



1987, 101 minutes

35 mm, color; Turkish with English subtitles

Written and directed by Ömer Kavur

Produced by Ömer Kavur & Cengiz Ergun

Cinematography by Orhan Oğuz

Editing by Mevlüt Koçak

Music by Atilla Özdemiroğlu

Featuring Macit Koper, Serra Yılmaz, Orhan Çağman,
Şahika Tekand, Osman Alyanak & Yaşar Güner

ANAYURT OTELI/MOTHERLAND HOTEL

Zebercet (a beautiful performance by Macit Koper) runs a small provincial hotel that's seen better days but still exudes a certain charm. One day, a beautiful, somewhat mysterious woman from Ankara comes to spend the night. She and Zebercet engage in some light conversation, and she promises that she'll return to the hotel "next week" for a longer stay. But the week passes, and then another, and time begins to waver more and more heavily on Zebercet, driving him further into his own thoughts and fantasies. Based on the novel by Yusuf Atılgan, one of the pioneers of contemporary Turkish literature, *Anayurt Otel* (*Motherland Hotel*) is both an effective portrait of a character gradually losing his grip on reality as well as a revealing chronicle of the sights and sounds of small-town Turkey, with its historic buildings, coffee houses, and official calls for prayer. Director Ömer Kavur transforms the hotel itself into one of the characters, its shadows hiding the secrets and phantoms haunting Zebercet.

FESTIVALS AND AWARDS

- 1987 24th Antalya Golden Orange Film Festival (Turkey): Best Director; Second Best Film
- 1987 6th International Istanbul Film Festival (Turkey): Best Turkish Film
- 1987 9th Nantes Three Continents Festival (France): Golden Montgolfiere
- 1987 6th Valencia Mediterranean Film Festival (Spain): Bronze Prize
- 1987 44th Venice International Film Festival (Italy): Film Critics Award
- 1987 Turkish Film Critics Association (SİYAD) Awards (Turkey): Best Director; Best Actor (Macit Koper); Best Supporting Actress (Serra Yılmaz); Best Original Score

ÖMER KAVUR



Born in Ankara in 1944, Ömer Kavur was raised in Istanbul. After studying journalism and sociology at the École des Hautes Études en Sciences Sociales in Paris, he went on to study film at the Conservatoire Indépendent du Cinéma Français. He started his master's in Film History at the Sorbonne, but returned to Turkey before completing his degree. Ömer Kavur received numerous awards throughout his career. Several retrospectives of his films have been held in Germany, Portugal, France, Morocco, Finland, India, Greece, Holland, and Canada. Moon and Stars Project and Anthology Film Archives co-presented a retrospective of his films in New York in 2000. *Ömer Kavur: Sculpture of Cinematic Time* then toured various film centers across the United States. The same year, Robert Haller, the Director of Collections and Special Projects at Anthology Film Archives, wrote: "Time and mystery are at the heart of all of his films. Kavur renders the world itself in precise and realistic terms, yet by the end of each feature, we are left with enigmas, secrets, unanswered questions about what is real, what is illusion, and why his characters make their choices: we are left in the presence of ultimate questions about the human condition." One of Turkey's most notable filmmakers, Ömer Kavur passed away in 2005.

FILMOGRAPHY

- 1974 Yatık Emine
- 1979 Yusuf ile Kenan / Yusuf and Kenan
- 1981 Ah Güzel İstanbul / O Beautiful Istanbul
- 1981 Kırık Bir Aşk Hikayesi / A Broken Love Story
- 1982 Göl / The Lake
- 1985 Amansız Yol
- 1985 Körebe
- 1987 Gece Yolculuğu / The Night Journey
- 1987 Anayurt Otel / Motherland Hotel
- 1990 Gizli Yüz / The Secret Face
- 1995 Aşk Üzerine Söylenmemiş Herşey
- 1997 Akrebin Yolculuğu / Journey on the Hour Hand
- 2000 Melekler Evi / House of Angels
- 2002 Karşılaşma / Encounter

HERŞEYE RAĞMEN

DESPITE EVERYTHING

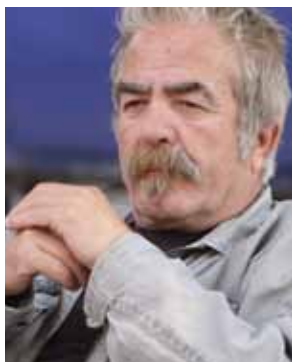


1988, 102 minutes
35 mm, color; Turkish with English subtitles

Directed by **Orhan Oğuz**
Written by **Nuray Oğuz**
Produced by **Kadri Yurdatap**
Cinematography by **Orhan Oğuz**
Music by **Cahit Berkay**
Featuring **Talat Bulut, Şerif Sezer, Bülent Oran,**
Hakan Çırakçı, Meral Çetinkaya, Nesrin Akkoç, Belgin Güven
& **Necdet Türkantoz**

HERŞEYE RAĞMEN / DESPITE EVERYTHING

Released from prison for unspecified offenses, Hasan (Talat Bulut) finds himself unable to reenter or even recognize the society into which he emerges. Even the most basic communication with other people is a challenge, and Hasan increasingly draws into himself. He finds a job as the driver of a hearse for one of Istanbul's churches—a seemingly perfect job for someone trying to disappear in plain sight—but then he meets a woman and her son, and together they rekindle some kind of spark in Hasan's life. Directed by respected cinematographer Orhan Oğuz, *Herşeye Rağmen (Despite Everything)* played to great acclaim at the Directors Fortnight in Cannes, and won top prize at the Mannheim Film Festival. It continues the prison metaphor seen in so many films made in Turkey during the years following the 1980 military coup.



ORHAN OĞUZ

Born in 1948 in Kırklareli, Turkey to a Turkish immigrant family from the former Yugoslavia, Orhan Oğuz took an early interest in painting and photography, presenting several exhibitions of his work, and had a start as an assistant in the film business when he was 16 years old. In 1978 he began working as a cinematographer, and in 1987 he made his debut as a director with *Herşeye Rağmen (Despite Everything)*, which garnered him the "Prix de Jeunesse Award" at the Cannes Film festival. Since then, he has been a prolific director and cinematographer, and shot numerous films and TV series, which have received national and international recognition. In his films, he chooses to depict the suppressed and silent lives of people from all segments of Turkish society. Oğuz is one of the founders of Eskişehir Anadolu University.

FESTIVALS AND AWARDS

- 1988** 1st Ankara International Film Festival (Turkey): Best Film
- 1988** 35th Cannes Film Festival (France): Prix de Jeunesse Award
- 1988** 37th Mannheim-Heidelberg International Film Festival (Germany): Grand Prize

FILMOGRAPHY

- 1988** Herşeye Rağmen / Despite Everything
- 1988** Üçüncü Göz / The Third Eye
- 1990** İki Başlı Dev
- 1992** Dönersen Islık Çal / Whistle If You Come Back
- 1994** Manisa Tarzanı / Tarzan of Manisa
- 1995** Yer Çekimli Aşklar
- 1996** Şovalye, Pamuk Prenses ve Hain
- 1999** Kara Kentin Çocukları / Losers of the Dark City
- 2004** Büyü
- 2006** Aura
- 2010** Hayde Bre

UÇURTMAYI VÜRMASINLAR

DON'T LET THEM SHOOT THE KITE

1989, 100 minutes

35 mm, color; Turkish with English subtitles

Directed by Tunç Başaran

Written by Tunç Başaran and Feride Çiçekođlu

Produced by Tunç Başaran and Jale Onanç

Cinematography by Erdal Kahraman

Editing by Müslim Ertuhi & Cem Gürbüzler

Music by Özkan Turgay

Featuring Nur Sürer, Ozan Bilen, Füsün Demirel, Rozet Hubeş,
Güzin Özipek, Özlem Savaş, Güzin Özyağcılar,
Yasemin Alkaya, Meral Çetinkaya & Hale Akınlı



UÇURTMAYI VURMASINLAR / DON'T LET THEM SHOOT THE KITE

When his mother is sent to prison for drug smuggling, Barış (Ozan Bilen), her young son, is sent with her, as is the custom in Turkey. Inside this all-women's penitentiary, Barış searches for companionship and guidance—and finds them both in the form of İnci (Nur Sürer), a political prisoner with whom he forms a very special bond. A beautifully observed, tender story of the growing affection between a woman and a child who is not her own, Tunç Başaran's film, with a screenplay by Feride Çiçekoğlu based on her novel, builds an effective counterpoint between the prison world, with its discipline, intrigues and threat of violence, and the private space İnci and Barış manage to create for themselves.

FESTIVALS AND AWARDS

1989 26th Antalya Golden Orange Film Festival Awards (Turkey): Best Film; Best Screenplay (Feride Çiçekoğlu); Best Director of Cinematography; Best Actress (Nur Sürer); Special Jury Award

1989 8th International Istanbul Film Festival (Turkey): Best Turkish Film



TUNÇ BAŞARAN

Born in 1938, Tunç Başaran has been involved in the creation of over fifty films as a director, writer and producer. He began his film career as a scriptwriter for director Memduh Ün. Başaran also worked for directors Lütfi Ö. Akad, Halit Refiğ, Atıf Yılmaz and Ertem Göreç before directing his own feature debut, *Hayat Kavgası (Survival)*, in 1964. His 1987 feature *Biri ve Diğerleri (One and the Others)* won Best Film in the National Competition of the 6th International Istanbul Film Festival. He repeated the same success with *Uçurtmayı Vurmasınlar (Don't Let Them Shoot the Kite)*, which also won the Best Film award in the National Competition of the 8th International Istanbul Film Festival and was submitted for an Academy Award for Best Foreign Language Film. His later films, *Piano, Piano Bacaksız (Piano, Piano Kid)*, *Sen de Gitme (Please Don't Go)* and *Kaçıklık Diploması (Insanity Diploma)* are also nationally and internationally acclaimed.

SELECTED FILMOGRAPHY

1964 Hayat Kavgası / Survival

1964 Kara Memed

1965 Horasan'ın Üç Atlısı / The Three Horsemen of Khorasan

1966 Kanunsuz Yol

1967 Kara Davut / Davut the Black

1970 Küçük Hanımın Şoförü

1971 Korkusuz Kaptan Swing /

Courageous Captain Swing

1973 Muhteşem Hırsız

1987 Biri ve Diğerleri

1989 Uçurtmayı Vurmasınlar / Don't Let Them Shoot the Kite

1992 Piano Piano Bacaksız / Piano, Piano Kid

1995 Sen de Gitme / Please Don't Go

1998 Kaçıklık Diploması / Insanity Diploma

2005 Sinema Bir Mucizedir / Büyülü Fener

2008 Vesaire Vesaire

BENİM SİNEMALARIM MY CINEMAS



1990, 105 minutes
35 mm, color; Turkish with English subtitles

Directed by Gülsün Karamustafa and Füzuzan

Written by Füzuzan

Produced by Kadri Yurdatap

Cinematography by Ertunç Şenkay

Editing by Mevlüt Koçak

Music by Selim Atakan

Featuring Hülya Avşar, Yaman Okay, Sema Aybars, Ülkü Ülker,
Dilaver Uyanık, Yaman Tarcan & Güzin Çorağan

BENİM SİNEMALARIM / MY CINEMAS

Nesibe (Hülya Avşar) lives with her parents on the outskirts of Istanbul; the family is poor, and her consistently unemployed father often takes out his frustration on the rest of the family. Nesibe knows that there has to be something more to life, and she finds it—at the movies. As she recalls her childhood and adolescence, her own memories merge with scenes from the dozens of musicals, melodramas and romances she saw to fill her days and to escape the desperation of her home life. But as she moves into adulthood, the contradiction between Nesibe's cinematic dream life and everyday reality starts to affect her in unexpected ways. Based on a novel by co-director Füzün, *Benim Sinemalarım (My Cinemas)* avoids sentimentality and movie nostalgia to show how, in its own way, the cinema can become a kind of trap.

FESTIVALS AND AWARDS

1991 Fajr International Film Festival (Iran): Crystal Simorgh Award (Füzün and Gülsün Karamustafa); Jury Special Prize (Hülya Avşar)

GÜLSÜN KARAMUSTAFA



Born in Ankara, Turkey in 1946, Gülsün Karamustafa graduated from the Istanbul State Fine Arts Academy and opened her premiere exhibition in 1978. From 1984 to 1990 she drew from her expertise in art to become an artistic director in the film industry. A well-known painter, she has mounted exhibitions in Geneva, Montreal, Munich, Paris, Milan and Torino, among others. Her two books, *Create Your Own Story with the Given Material* and *Trellis of My Mind*, were both published in 2007 and incorporate her artwork from the years 1990 to 2000. She continues to conduct workshops all over the world in places such as the Royal Academy in Copenhagen, the Funen Academy in Odense and the School of Applied Arts (Haute Ecole d'Arts Appliqués) in Geneva.

FILMOGRAPHY

- 1984** Bir Yudum Sevgi / A Sip of Love (Art Director)
- 1986** Asılacak Kadın (Art Director)
- 1986** Kupa Kızı / The Heart Queen (Art Director)
- 1990** Benim Sinemalarım / My Cinemas

FÜZÜZAN



Born in 1935, Füzün Yerdelen is an award-winning writer best known for her short story collection, *Sevda Dolu Bir Yaz (A Summer Full of Love)*. She loved reading as a child, but left school when her father died and worked as an actress with the Little Theatre Company. Her first short story collection, *Parasız Yatılı* won the Sait Faik Short Story Award. In 1975, she published her first novel, *47'liler*, and received the Turkish Language Association Novel Award. Although grounded in the literary arts, she has made a name for herself in the world of film as a writer, director and actress.

FILMOGRAPHY

- 1971** Sıra Sende Fıstık (Actress)
- 1981** Ah Güzel İstanbul / O Beautiful Istanbul (Writer)
- 1990** Benim Sinemalarım / My Cinemas (Writer and Director)

GİZLİ YÜZ

THE SECRET FACE

1991, 115 minutes
35 mm, color; Turkish with English subtitles

Directed by **Ömer Kavur**
Written by **Orhan Pamuk**
Produced by **Ömer Kavur and Sadık Deveci**
Cinematography by **Erdal Kahraman**
Editing by **Mevlüt Koçak**
Music by **Cahit Berkay**
Featuring **Zuhal Olcay, Fikret Kuşkan, Sevda Ferdağ,
Savaş Yurttaş & Rutkay Aziz**

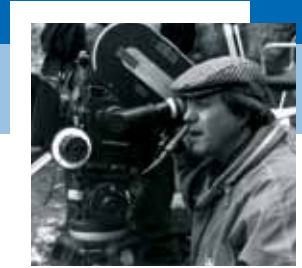


GİZLİ YÜZ / THE SECRET FACE

Adapted by Nobel Prize winner Orhan Pamuk from his novel *Kara Kitap (The Black Book)*, *Gizli Yüz (The Secret Face)* introduces us to a young photographer who spends each night haunting late-night Istanbul cafes, capturing on film the faces he meets in the shadows. The audience for his work is a mysterious woman, who scans his photographs in search of a certain face. At last she seems to find it, on a clockmaker working in a provincial town, and she sends the photographer off to find him. But soon this woman also disappears, setting the photographer off on a search that will bring him into an increasingly mysterious space made up of equal parts the physical world and the recesses of his own consciousness. A fascinating, gripping work with overtones of Kafka that subverts our expectations at every turn, *Gizli Yüz (Secret Face)* also features a haunting, minimalist score by Cahit Berkay that provides the perfect counterpoint to photographer's quest.

FESTIVALS AND AWARDS

- 1992** 11th International Istanbul Film Festival (Turkey): Best Film
1992 Fribourg International Film Festival (Switzerland): Audience Award (Ömer Kavur)
1992 4th Ankara International Film Festival (Turkey): Best Film
1991 28th Antalya Golden Orange Film Festival (Turkey): Best Film; Best Original Screenplay; Best Original Music; Best Fiction (Mevlüt Koçak)
1991 3rd Izmir Film Festival (Turkey): Best Film
1991 Bastia Mediterranean Film Festival (Corsica): CICA Award
1991 20th Montreal New Cinema Festival (Canada): Best Film



ÖMER KAVUR

Born in Ankara in 1944, Ömer Kavur was raised in Istanbul. After studying journalism and sociology at the École des Hautes Études en Sciences Sociales in Paris, he went on to study film at the Conservatoire Indépendent du Cinéma Français. He started his master's in Film History at Sorbonne, but returned to Turkey before completing his degree. Ömer Kavur received numerous awards throughout his career. Several retrospectives of his films have been held in Germany, Portugal, France, Morocco, Finland, India, Greece, Holland, and Canada. Moon and Stars Project and Anthology Film Archives co-presented a retrospective of his films in New York in 2000. *Ömer Kavur: Sculpture of Cinematic Time* then toured various film centers across the United States. The same year, Robert Haller, the Director of Collections and Special Projects at Anthology Film Archives, wrote: "Time and mystery are at the heart of all of his films. Kavur renders the world itself in precise and realistic terms, yet by the end of each feature, we are left with enigmas, secrets, unanswered questions about what is real, what is illusion, and why his characters make their choices: we are left in the presence of ultimate questions about the human condition." One of Turkey's most notable filmmakers, Ömer Kavur passed away in 2005.

FILMOGRAPHY

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|--|--|--|
| 1974 Yatık Emine | 1982 Göl / The Lake | 1995 Aşk Üzerine Söylenmemiş Herşey |
| 1979 Yusuf ile Kenan / Yusuf and Kenan | 1985 Amansız Yol | 1997 Akrebin Yolculuğu / Journey on the Hour Hand |
| 1981 Ah Güzel İstanbul / O Beautiful İstanbul | 1985 Körebe | 2000 Melekler Evi / House of Angels |
| 1981 Kırık Bir Aşk Hikayesi / A Broken Love Story | 1987 Gece Yolculuğu / The Night Journey | 2002 Karşılaşma / Encounter |
| | 1987 Anayurt Oteli / Motherland Hotel | |
| | 1990 Gizli Yüz / The Secret Face | |

TABUTTA RÖVAŞATA SOMERSAULT IN A COFFIN



1996, 76 minutes
35 mm, color; Turkish with English subtitles

Written and directed by Derviş Zaim
Produced by Ezel Akay and Derviş Zaim
Cinematography by Mustafa Kuşçu
Editing by Mustafa Preşeva
Music by Baba Zula
Featuring Ahmet Uğurlu, Ayşen Aydemir, Tuncel Kurtiz,
Ahmet Fuat Onan & Şerif Erol

TABUTTA RÖVAŞATA / SOMERSAULT IN A COFFIN

Writer/director Derviş Zaim focuses his camera on a rarely seen side of Turkish life with the alternately darkly comic and unsettling *Tabutta Rövaşata (Somersault in a Coffin)*. Mahsun (Ahmet Uğurlu), unemployed and homeless, steals cars to keep warm in winter and sponges off his friends for food. A sympathetic fisherman tries to help by paying Mahsun's tab at a local café, and arranging a job for him there. But Mahsun's attention soon drifts to Rumelihisar Castle, a tourist attraction of this very old neighborhood, and the fifty peacocks that occupy the grounds. These beautiful birds symbolize prosperity, fertility, and protection from evil, but to Mahsun they symbolize all that and much more. Shot in a deft, cinema-verité style, *Tabutta Rövaşata (Somersault in a Coffin)* is a compassionate portrait of a man who just can't get it right, and a gritty look at those left behind when an economy booms.

FESTIVALS AND AWARDS

- 1998** San Francisco International Film Festival (United States): SKYY Prize
- 1997** 9th Ankara International Film Festival (Turkey): Best Actor (Ahmet Uğurlu)
- 1997** 16th Istanbul International Film Festival (Turkey): F.I.P.R.E.S.C.I. (The International Federation of Film Critics) Award: Best Film in National Competition; Special Prize of the Jury
- 1997** 19th Montpellier Mediterranean Film Festival (France): Critics Award; Golden Antigone – Special Mention
- 1997** Thessaloniki Film Festival (Greece): Best Actor (Ahmet Uğurlu); Silver Alexander Prize
- 1997** 15th Torino International Festival of Young Cinema (Italy): Audience Award; Jury Special Prize
- 1996** 33rd Antalya Golden Orange Film Festival (Turkey): Best Actor (Ahmet Uğurlu); Best Editing; Best Film; Best Screenplay

DERVİŞ ZAIM



Born in Gazimağusa (Famagusta), Turkish Republic of Northern Cyprus in 1964, Derviş Zaim graduated from Boğaziçi University with a degree in Business Administration in 1988 and obtained his graduate degree in Cultural Studies from the University of Warwick in 1994. He started his career with an experimental video entitled *Kamerayı As (Hang the Camera)*, while attending a course in independent film production in London in 1991, subsequently creating a television documentary entitled *Rock Around the Mosque*. In 1995, Zaim's first novel, *Ares Harikalar Diyarında (Ares in Wonderland)*, won the prestigious Yunus Nadi literary prize in Turkey. His directorial and screenwriting debut came in 1996 with *Tabutta Rövaşata (Somersault in a Coffin)*. Derviş Zaim made a trilogy of films themed around traditional Turkish arts consisting of *Cenneti Beklerken (Waiting for Heaven)*, *Nokta (Dot)* and *Gölgeler ve Suretler (Shadows and Faces)*.

FILMOGRAPHY

- 1996** Tabutta Rövaşata / Somersault in a Coffin
- 2000** Filler ve Çimen / Elephants and Grass
- 2002** Çamur / Mud

- 2005** Cenneti Beklerken / Waiting for Heaven
- 2008** Nokta / Dot
- 2010** Gölgeler ve Suretler / Shadows and Faces

HAMAM

STEAM: THE TURKISH BATH

1997, 94 minutes

35 mm, color; Turkish and Italian with English subtitles

Directed by **Ferzan Özpetek**

Written by **Ferzan Özpetek** and **Stefano Tummolini**

Produced by **Paolo Buzzzi, Cengiz Ergun, Ozan Ergun,**

Marco Risi, Aldo Sambrell & Maurizio Tedesco

Cinematography by **Pasquale Mari**

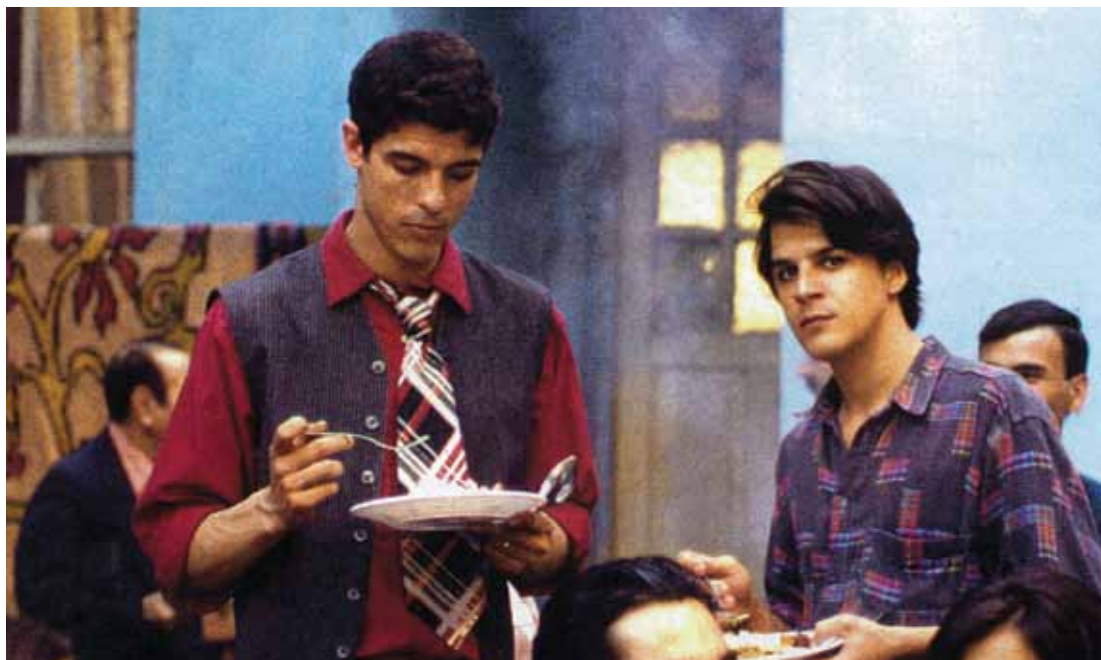
Editing by **Mauro Bonanni**

Music by **Pivio and Aldo De Scalzi**

Featuring **Alessandro Gassman, Francesca D'Aloja, Carlo**

Cecchi, Halil Ergün, Şerif Sezer, Mehmet Günsür &

Başak Köklükaya



HAMAM/STEAM: THE TURKISH BATH

The thin curtain of steam rising from the floor of a traditional Istanbul hamam (steam bath) provides an apt symbol for a film concerned with the permeable boundaries between nations, cultures and people. A Turkish director and longtime resident of Italy (frequently featured in The Film Society's annual Open Roads: New Italian Cinema series), Ferzan Özpetek burst on the international scene with *Hamam (Steam: The Turkish Bath)*. Francesco (Alessandro Gassman), a young Italian designer with a rocky marriage, discovers that an aunt whom he'd never met has left him property in Istanbul in her will. That property turns out to be a hamam, and although Francesco at first plans to sell it, the building, the city and a budding sexual attraction soon make him reconsider. Even in this, his debut feature, Özpetek shows his consummate skill directing actors: he gets an especially impressive performance from Alessandro Gassman (son of Vittorio) as Francesco, who in small, delicate ways shows us all the changes through which his character is living.

FESTIVALS AND AWARDS

- 1999** GLAAD Media Awards (United States): Outstanding Film
1998 Ankara International Film Festival (Turkey): Best Supporting Actress (Şerif Sezer); Most Promising Actor (Mehmet Günsür); Most Promising Actress (Başak Köklükaya)
1998 Istanbul International Film Festival (Turkey): Best Director
1997 Antalya Golden Orange Film Festival (Turkey): Best Director; Best Film; Best Soundtrack
1997 Molodist International Film Festival (Ukraine): Best Film



FERZAN ÖZPETEK

Born in Istanbul in 1959, Özpetek made Italy his home when he moved to Rome in 1976 to study Film History at Sapienza University of Rome. He began his film career as an assistant director to Maurizio Ponzi. Özpetek made his directorial debut in 1997 with *Hamam (Steam: The Turkish Bath)*, which was presented at Quinzaine des Réalisateurs at Cannes in 1996, and became an international success. Özpetek's films are often rooted in the tradition of the sophisticated melodramas of the Fifties, pivoting around seemingly ordinary and content people whose lives become unmoored—often by a sudden death—leading to the discovery of previously unacknowledged passions and possibilities. The filmmaker's signature tracking camera stunningly unites disparate time periods (as in *Facing Windows* and *Harem*) and distant locales (Italy and Turkey), and creates a visual connection between Özpetek's central characters and the extended families they discover, whether in close friendships (*Saturn in Opposition*), in communal living (*His Secret Life*), or in caring for those in need (*Sacred Heart*, *Facing Windows*). In 2007, the President of the Italian Republic, Giorgio Napolitano, presented Özpetek with the De Sica award for his contribution to Italian cinema. In 2008 the Museum of Modern Art, in collaboration with Moon and Stars Project, dedicated a retrospective on him, screening all of his movies released until that date.

FILMOGRAPHY

- | | | |
|--|---|---|
| 1997 Il Bagno Turco (Hamam) / Hamam / Steam: The Turkish Bath | 2002 La Finestra di Fronte / Karşı Pencere / Facing Windows | 2008 Un Giorno Perfetto / Mükemmel Bir Gün/A Perfect Day |
| 1999 Harem Suaré | 2005 Cuore Sacro/KutsalYürek / Sacred Heart | 2010 Mine Vaganti / Serseri Mayınlar / Loose Cannons |
| 2001 Le Fate Ignoranti / Cahil Periler / The Ignorant Fairies | 2007 Saturno Contro / Bir Ömür Yetmez / Saturn in Opposition | 2012 Magnifica Presenza |

GÜNEŞ

YOLCULUK

JOURNEY TO

THE SUN



1998, 104 minutes

35 mm, color

Turkish and Kurdish with English subtitles

Written and directed by Yeşim Ustaoglu

Produced by Yeşim Ustaoglu, Ezel Akay, Behruz Haşemyan, Phil van der Linden and Pit Riethmüller

Cinematography by Jacek Petrycki

Editing by Nicolas Gaster

Music by Vlatko Stefanovski

Featuring Nazmi Kirik, Mizgin Kapazan, Nevruz Baz, Lucia Marano, Ara Güler, Ercüment Balakoğlu, İsmail Yıldız, Bercest Akgün, Hasan Yıldız & Funda Ege

GÜNEŞE YOLCULUK/JOURNEY TO THE SUN

Mehmet (Nevruz Baz), a recent arrival to the teeming city, is fortunate. He has a shared room, a possible girlfriend and a neat job as a diviner for Istanbul's municipal water system. He meets Berzan (Nazmi Kırık), a street music vendor familiar with the metropolis, and his moral education begins. Berzan is a Kurd, harassed by the authorities, and Mehmet's friendship with him combined with his own 'dark skin' puts Mehmet at extreme risk. Yeşim Ustaoğlu, an architect turned filmmaker, takes her characters on a journey east out of Istanbul into a ravishing and war-ravaged landscape close to the Iraqi border. Hotly debated when first released in Turkey, *Güneşe Yolculuk (Journey to the Sun)* may be a story of sanctioned persecution but it is also the chronicle of a remarkable friendship as well as a pilgrimage into the unknown.

FESTIVALS AND AWARDS

- 1999 Ankara International Film Festival (Turkey): Best Director; Best Film; Best Screenplay; Most Promising Actress (Funda Ege)
- 1999 Istanbul International Film Festival (Turkey): Best Turkish Director; Best Turkish Film; F.I.P.R.E.S.C.I. Prize; People's Choice
- 1999 Berlin International Film Festival (Germany): Blue Angel; Peace Film Award
- 1999 Brothers Manaki International Film Festival (Macedonia): Golden Camera 300 (Jacek Petrycki)
- 1999 Festróia – Tróia International Film Festival (Portugal): Jury Special Prize; OCIC Award
- 1999 Jerusalem Film Festival (Israel): In Spirit of Freedom Award (Honorable Mention)
- 1999 São Paulo International Film Festival (Brazil): International Jury Award (Honorable Mention)
- 1999 Valladolid International Film Festival (Spain): Jury Special Prize

YEŞİM USTAOĞLU



Yeşim Ustaoğlu was born in 1960 near Kars, Turkey. After studying architecture at Karadeniz Technical University, she completed her master's degree at Yıldız University in İstanbul. Her short film, *Otel (Hotel)*, was awarded the Grand Prize in the 14th Montpellier Festival of Mediterranean Short Films in 1992. Ustaoğlu made her first full-length film *İz (The Trace)* in 1994. The film received the Best Film award in the National Competition of the 15th International İstanbul Film Festival and was screened at numerous international venues, including Moscow and Gotenburg. Her 1998 film, *Güneşe Yolculuk (Journey to the Sun)* won the Blue Angel Award for the Best European Film in the Berlin Film Festival in 1999. The moving story of a courageous friendship undaunted by political cruelty swept the İstanbul International Film Festival by winning best film, best director, the FIPRESCI prize, and the Audience Award. Her follow-up *Bulutları Beklerken (Waiting for the Clouds)* was awarded the Sundance/NHK International Filmmakers Award and the DAAD scholarship. Her 2008 feature *Pandora'nın Kutusu (Pandora's Box)*, recounting a middle-class Turkish family unable to take care of their old Alzheimer-struck mother, won the best film and best actress awards at Spain's San Sebastian Film Festival and the best actress award at the Amiens International Film Festival in France.

FILMOGRAPHY

- 1994 İz / The Trace
- 1998 Güneşe Yolculuk / Journey to the Sun
- 2003 Bulutları Beklerken / Waiting for the Clouds

- 2008 Pandora'nın Kutusu / Pandora's Box
- 2011 Araf / Somewhere in Between

VIZONTELE



2001, 110 minutes
35 mm, color; Turkish with English subtitles

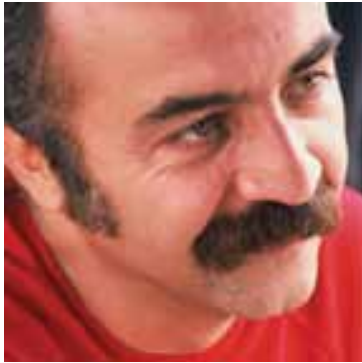
Directed by **Yılmaz Erdoğan** and **Ömer Faruk Sorak**
Written by **Yılmaz Erdoğan**
Produced by **Necati Akpınar**
Cinematography by **Ömer Faruk Sorak**
Editing by **Mustafa Preşeva**
Music by **Kardeş Türküler & Boğazici Üniversitesi Gösteri Sanatları Topluluğu**
Featuring **Yılmaz Erdoğan, Demet Akbağ, Altan Erkekli, Cezmi Baskın, Cem Yılmaz, Şebnem Sönmez, Bican Günalan & Erdal Tosun**

VIZONTELE

Based on the childhood memories of co-director and star Yılmaz Erdoğan (recently seen in *Bir Zamanlar Anadolu'da/Once Upon a time in Anatolia* as the Inspector), *Vizontele* chronicles the price of change in a small village in southeastern Turkey. The village mayor seeks to exert strict control over his electorate; his principal opponent is Latif (Cezmi Baskın), an opportunist who runs open air film screenings. But the villagers are growing tired of Latif's re-cycled movies, and the mayor decides to break Latif's monopoly by introducing the village's first TV set—which is when the battle (and the fun) really begins. With a large cast consisting of many well-known comic performers, *Vizontele* is an example of a more popular kind of cinema that nevertheless carried a strong social message. The film was a great success with audiences in Turkey that even spawned a number of sequels.

FESTIVALS AND AWARDS

- 2001** 38th Antalya Golden Orange Film Festival (Turkey): Best Actor (Altan Erkekli); Best Actress (Demet Akbağ); Best Music (Kardeş Türküler)
- 2001** Cologne Mediterranean Film Festival (Germany): Audience Award



FILMOGRAPHY

- 2001** Vizontele
2003 Vizontele Tuuba
2005 Organize İşler /
Magic Carpet Ride
2009 Neşeli Hayat

YILMAZ ERDOĞAN

Born in Hakkâri in 1967 to Kurdish parents, Yılmaz Erdoğan spent his early childhood in Ankara and later moved with his family to Istanbul. In 1987, he dropped out of Istanbul Technical University, where he had been studying Civil Engineering, and joined Turkish playwright Ferhan Şensoy's *Nöbetçi Tiyatro (On Duty Theater)* staff and later became chief writer at the long-running television program *Olacak O Kadar* by Levent Kırca, Turkey's well-known sketch comedian. In 1988, he founded his own theater company, *Güldüşündürü*, and mounted a successful production of *Kanuni Sultan Süleyman ve Rambo (Suleiman the Magnificent and Rambo)*, which he wrote and directed himself. In 1994, he founded Beşiktaş Cultural Center, and gained further popularity alongside actress Demet Akbağ in the ground breaking television series *Bir Demet Tiyatro*. Erdoğan broke box office records in Turkey in 2000 with *Vizontele*, whose success he replicated with a sequel in 2004, *Vizontele Tuuba*. Most recently, he was cast in a major role in Nuri Bilge Ceylan's *Bir Zamanlar Anadolu'da (Once Upon a Time in Anatolia)*, which won the Grand Jury Prize at the 2011 Cannes Film Festival.



FILMOGRAPHY

- 2001** Vizontele
2003 G.O.R.A.
2006 Sınav
2008 Derin Su
2009 Yahşi Batı / The
Ottoman Cowboys
2010 Aşk Tesadüfleri Sever /
Love Likes
Coincidences
2012 Bağbozumu

ÖMER FARUK SORAK

Born in Ankara in 1964, Ömer Faruk Sorak graduated from Ankara University's Journalism School. He began his career as an assistant cameraman working for the Turkish National Radio and Television Corporation (TRT), on documentaries and TV dramas such as *Kurtuluş (Salvation)* and *Yayla Türküsü (Song of the Plateau)*. He resigned from TRT in 1995 and started working as a freelance director, founding his own production company, Böcek Yapım, in 1997. Sorak achieved commercial success with *Vizontele*, which he co-directed along with Yılmaz Erdoğan. His latest comedies *G.O.R.A.* and *Yahşi Batı (The Ottoman Cowboys)* also became high commercial successes at the box office.

2001, 90 minutes
35 mm, color; Turkish with English subtitles

Written, directed and produced by Zeki Demirkubuz
Cinematography by Zeki Demirkubuz
Editing by Zeki Demirkubuz
Featuring Taner Bırsel, Başak Köklükaya, İskender Altın,
Miraç Eronat, Gülgün Kutlu & Abdullah Demirkubuz

İTİRAF

CONFESSION



İTİRAF/CONFESSION

Screened at the 2002 Cannes Film Festival, *İtiraf (Confession)* brings a chilling, Dostoevskian feel to its searing look at the disintegration of a marriage. Harun (Taner Birsel) and Nilgün (Başak Köklükaya) have been married for seven years. Their relationship seems uneventful enough, with little outward strife. Then Harun suspects his wife of having an affair, and he begins to draw apart from her. Yet he fears that confronting her might actually bring the affair into the open—or end the marriage. With excellent performances from his two leads, director Zeki Demirkubuz makes *İtiraf (Confession)* into a deeply moving study of people living with unhappiness and the toll it takes on their daily lives. There are neither heroes nor villains here, just victims.

FESTIVALS AND AWARDS

- 2003 Sofia International Film Festival (Bulgaria)
- 2003 Edinburgh International Film Festival (Scotland)
- 2003 Vienna International Film Festival (Austria): Special Mention by the Jury
- 2002 Cannes Film Festival (France): Un Certain Regard
- 2002 Flanders Film Festival (Belgium)
- 2001 21st Istanbul International Film Festival (Turkey): Best Director; Best Actor (Taner Birsel); FIPRESCI Prize
- 2001 Ankara International Film Festival (Turkey): Best Director; Jury Special Award
- 2001 Turkish Film Critics Association (SİYAD) Awards (Turkey): Best Screenplay; Best Actor (Taner Birsel)



ZEKİ DEMİRKUBUZ

Born in Isparta in 1964, Demirkubuz graduated from Istanbul University's Department of Communications. Following the military coup of 1980, he was jailed at 17 for his political beliefs, and often credits his experiences in prison as having inspired his initial interest in filmmaking. He began his film career as an assistant to director Zeki Ökten. He followed his first film, *C-Blok (Block C)*, with *Barış Ekspresi (Peace Express)* — a documentary— but his more recent works have been based mainly on original screenplays conceived of and written by Demirkubuz himself. Demirkubuz first received recognition from international film critics and audiences with his film *Masumiyet (Innocence)*, which was screened at numerous festivals in Turkey and Europe. This was followed by the successful receptions first of *Yazgı (Fate)*, and then of *İtiraf (Confession)*, both of which were screened at Un Certain Regard at Cannes, and which comprise the first two features in Demirkubuz's trilogy, which was concluded with *Bekleme Odası (The Waiting Room)* in 2003. *Kader (Destiny)*, the prequel to *Masumiyet (Innocence)*, has been followed by his feature, *Kıskanmak (Envy)*. In 2003, Moon and Stars Project and ArteEast, in collaboration with the Istanbul-based Altyazı Film Magazine organized "The Zeki Demirkubuz Retrospective" at the Film Society of Lincoln Center that included filmmaker's seven fiction features.

FILMOGRAPHY

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|--|-----------------------------------|-----------------------|
| 1993 C-Blok / Block C | 1998 Üçüncü Sayfa | 2006 Kader / Destiny |
| 1996 Barış Ekspresi / Peace Express
(documentary) | 2001 Yazgı / Fate | 2009 Kıskanmak / Envy |
| 1997 Masumiyet / Innocence | 2001 İtiraf / Confession | 2011 Yeraltı |
| | 2003 Bekleme Odası / Waiting Room | |

İSTANBUL HATIRASI - KÖPRÜYÜ GEÇMEK

CROSSING THE BRIDGE - THE SOUND OF ISTANBUL



2005, 92 minutes
35 mm, color;
Turkish, English and German with English subtitles

Written and directed by Fatih Akın
Produced by Fatih Akın, Klaus Maeck, Andreas Thiel,
Sandra Harzer-Kux & Christian Kux
Cinematography by Hervé Dieu
Editing by Andrew Bird
Music by Alexander Hacke, Baba Zula,
Orient Expressions, Duman, Replikas, Erkin Koray,
Ceza, Istanbul Style Breakers, Mercan Dede,
Selim Sesler, Brenna MacCrimmon, Siyasiyabend, Aynur,
Orhan Gencebay, Müzeyyen Senar & Sezen Aksu

İSTANBUL HATIRASI – KÖPRÜYÜ GEÇMEK/CROSSING THE BRIDGE – THE SOUND OF ISTANBUL

Crossroads between Europe and Asia, eastern and western cultures, as well as the former seat of a major empire—it's little surprise that Turkey's greatest city has developed an astonishingly rich and varied musical scene. Award-winning director Fatih Akin takes us on a breathtaking tour of the sights and especially the sounds of Istanbul: you get to meet and hear Turkish rappers, Roma jazz musicians and traditional Kurdish singers, not to mention neo-psychedelic bands such as Baba Zula and various street musicians. The documentary follows Alexander Hacke, a member of the German avant-garde band Einstürzende Neubaten, as he wanders the city streets collecting sights and sounds, recording the various artists and musical performers he encounters. And then there's the remarkable Müzeyyen Senar, a great diva of sultry popular music who introduces herself by saying that "My voice and I are 86 years old." Whatever your taste in music, *İstanbul Hatırası – Köprüyü Geçmek (Crossing the Bridge – The Sound of Istanbul)* is a sheer delight, and a fabulous introduction to one of the capitals of the 21st century.

FESTIVALS AND AWARDS

2005 Cannes International Film Festival (France): Official Selection Out of Competition

FATİH AKIN



Fatih Akin was born to Turkish parents in 1973 in Hamburg, Germany. He began studying Visual Communications at the Hamburg Academy of Fine Arts in 1994. In 1995, he wrote and directed his first short feature, *Sensin! (You're the One!)*, which received the Audience Award at the International Short Film Festival in Hamburg. His first full-length feature film, *Kısa ve Acımasız (Short Sharp Shock)* won the Bronze Leopard at the Locarno International Film Festival, as well as the Bavarian Film Award for Best Young Director in 1998. One of his more recent features, *Duvara Karşı (Head-On)*, won top honors at the Berlin International Film Festival, which marked the first time in eighteen years that a German entry took home the Golden Bear for Best Film. In 2005, his documentary *İstanbul Hatırası – Köprüyü Geçmek (Crossing the Bridge – The Sound of Istanbul)* was presented at the Cannes Film Festival Out of Competition. In 2007, *Yaşamın Kıyısında (The Edge of Heaven)* won Akin the award for best screenplay at the Cannes Film Festival and garnered him critical acclaim in Germany. Different in spirit from his previous films, his 2009 comedy *Soul Kitchen* was a story of food and rock & roll, which scored The Special Jury Prize at the Venice Film Festival. In 2010, he was awarded "Chevalier des Arts et des Lettres" by the French Minister of Culture. The lives and struggles of German Turks are a recurring theme of Fatih Akin's movies.

FILMOGRAPHY

1998 Kısa ve Acımasız / Short Sharp Shock
2000 Temmuz'da / In July
2002 Solino
2003 Duvara Karşı / Head-On
2004 Visions of Europe

2005 İstanbul Hatırası – Köprüyü Geçmek / Crossing the Bridge – The Sound of Istanbul
2007 Yaşamın Kıyısında / The Edge of Heaven
2008 New York, I Love You
2009 Soul Kitchen / Aşka Ruhunu Kat

İKLİMLER CLIMATES

2006, 101 minutes;
Digibeta, color; Turkish with English subtitles

Written and directed by **Nuri Bilge Ceylan**
Produced by **Nuri Bilge Ceylan, Laurent Champoussin, Cemal Noyan, Gülay Rosset, Fabienne Vonier & Zeynep Özbatur**
Cinematography by **Gökhan Tiryaki**
Editing by **Nuri Bilge Ceylan and Ayhan Ergürsel**
Featuring **Ebru Ceylan, Nuri Bilge Ceylan, Nazan Kırılmış, Mehmet Eryılmaz, Arif Aşçı, Can Özbatur, Ufuk Bayraktar, Fatma Ceylan, Mehmet Emin Ceylan & Nazan Kesal**



İKLİMLER/CLIMATES

New York Film Festival favorite Nuri Bilge Ceylan—his *Bir Zamanlar Anadolu'da* (*Once Upon a Time in Anatolia*) was one of the great hits of the 2011 NYFF—had already impressed festival audiences with this mournfully droll Turkish analyst of male melancholy. *İklimler* (*Climates*), hailed by the New York Foundation for the Arts as “the only masterpiece of the [2006 Cannes] festival,” tells the story of a tumultuous relationship between İsa (Nuri Bilge Ceylan) and Bahar (Ebru Ceylan) whose insecurities and frustrations become the basis for the nuanced psychological portrait of this film. Ceylan moves metaphorically and meteorologically from the warmth of western Turkey to the snowy cold of its eastern border in this visually stunning tale of a couple's break-up and the aftermath. The director himself plays the lead role of İsa, who selfishly splits with his girlfriend (played by Ebru Ceylan, the director's wife) and then travels across Turkey as he comes to terms with his need for her. *İklimler* (*Climates*) also marks a step forward in the quickly evolving world of digital filmmaking, as Ceylan employs the unique textures and possibilities of the digital image to create subtle emotional effects.

FESTIVALS AND AWARDS

- 2007 Istanbul International Film Festival (Turkey): Best Turkish Film; People's Choice
- 2007 Skip City International D-Cinema Festival (Japan): Best Picture
- 2006 Antalya Golden Orange Film Festival (Turkey): Best Director; Best Editing; Best Laboratory; Best Sound; Best Supporting Actress (Nazan Kırılımsı)
- 2006 Cannes Film Festival (France): F.I.P.R.E.S.C.I. Prize
- 2006 Oslo Films from the South Festival (Norway): F.I.P.R.E.S.C.I. Prize
- 2006 The World Film Festival (Thailand): Best Cinematography
- 2006 Bastia Mediterranean Film Festival (Corsica): Special Jury Prize
- 2006 Black Night Film Festival (Estonia): Best Director; FICC Don Quijote (Special Mention)



FILMOGRAPHY

- 1997 Kasaba / The Small Town
- 1999 Mayıs Sıkıntısı / Clouds of May
- 2002 Uzak / Distant
- 2006 İklimler / Climates
- 2008 Üç Maymun / Three Monkeys
- 2011 Bir Zamanlar Anadolu'da / Once Upon a Time in Anatolia

NURİ BİLGE CEYLAN

Born in Istanbul in 1959, Nuri Bilge Ceylan was raised in the small town of Yenice in the Marmara region of Turkey. After initially studying engineering, he changed track and studied filmmaking at Mimar Sinan University in Istanbul. An accomplished photographer, he was first noticed for his 1995 short film *Koza* (*The Cocoon*), which was a Cannes Film Festival selection, later he shot his first full-length film, *Kasaba* (*The Small Town*), in 1997. *Kasaba* (*The Small Town*) won the “Special Prize of the Jury” at the Nantes Film Festival, the “Caligari Award” at the Berlin Film Festival, and the “Best Film” and “Best Cinematography” Awards at Cologne Film Festival. Ceylan's second feature film, *Mayıs Sıkıntısı* (*Clouds of May*) won 18 international awards including “Best Film” at Premiere Plans Film Festival, and selected to the International Competition Section of the 19th International Istanbul Film Festival. Ceylan's *Uzak* (*Distant*) won the “Grand Prix” and “Best Actor” Awards at Cannes Film Festival in 2003. Next to follow in 2008 was *Üç Maymun* (*Three Monkeys*) which won the “Best Director” prize at Cannes Film Festival and became the first Turkish film from Turkey to make the Oscar shortlist for the Academy Award for Best Foreign Language Film at the 81st Academy Awards. In 2009, the director returned to Cannes, this time as a member of the main competition jury. In 2011, his film *Bir Zamanlar Anadolu'da* (*Once Upon a Time in Anatolia*) won the Grand Prix again at Cannes Film Festival.

TATIL KİTABI

SUMMER BOOK



2008, 92 minutes
35 mm, color; Turkish with English subtitles

Written and directed by **Seyfi Teoman**
Produced by **Yamaç Okur** and **Nadir Öperli**
Cinematography by **Arnau Valls Colomer**
Editing by **Çiçek Kahraman**
Featuring **Taner Birsal, Tayfun Günay, Harun Özuağ, Ayten Tökün, Osman İnan, Rıza Akın, Onurcan Alavi, Zafer İnan, Ekrem Şenel, Mahir Özel & Burcu Şanlı**

TATIL KİTABI / SUMMER BOOK

In a quiet, beautiful town on the Mediterranean coast, children play in the ruins of an old fort, and life goes on at its own pace. But beneath the surface, at least for the family of 10-year old Ali (Tayfun Günay), tensions are brewing. His older brother is looking for a way out of military academy; his divorced uncle seems to grow more eccentric by the day. Meanwhile, Ali's mother grows suspicious of her husband's increasingly frequent business trips. And for Ali, something has to be done about the bullies forever picking on him. These narrative currents suddenly all come together when Ali's father suffers a cerebral hemorrhage, and each member of the family has to redefine his or her role within it. With *Tatil Kitabı (Summer Book)*, first-time director Seyfi Teoman makes an impressive debut, carefully balancing each character and storyline to come up with a revealing portrait of a pivotal summer in a family's life.



SEYFİ TEOMAN

Born in Kayseri, Turkey in 1977, Seyfi Teoman studied Economics at Boğaziçi University in Istanbul before studying Film Direction at the Polish National Film School in Lodz under the supervision of director Mariusz Grzegorzek. Since graduating in 2004, Teoman has directed two feature-length films, *Tatil Kitabı (Summer Book)*, and *Bizim Büyük Çaresizliğimiz (Our Grand Despair)*, both of which have been shown at numerous international festivals, including the Berlin International Film Festival.

His second film, inspired from Barış Bıçakçı's novel by the same name, *Bizim Büyük Çaresizliğimiz (Our Grand Despair)* in which he serves up a bittersweet comedy set in Ankara is distinctly different from his family drama *Tatil Kitabı (Summer Book)* taking place in Istanbul. Teoman is currently working on his third feature, provisionally titled as *Evliya (Saints)*.

FILMOGRAPHY

2008 *Tatil Kitabı / Summer Book*

2011 *Bizim Büyük Çaresizliğimiz / Our Grand Despair*

FESTIVALS AND AWARDS

- 2008** Art Film Festival (Slovakia): Blue Angel
- 2008** European Film Awards (Europe): European Discovery of the Year
- 2008** Istanbul International Film Festival (Turkey): Best Turkish Film; F.I.P.R.E.S.C.I. Prize
- 2008** Montréal World Film Festival (Quebec): Bronze Zenith
- 2008** Palić Film Festival (Serbia): Tolerance Award - Special Mention
- 2008** Taormina International Film Festival (Italy): Special Jury Prize

KOSMOS

KOZWOZ

2009, 122 minutes
HDCAM, color; Turkish with English subtitles

Written and directed by **Reha Erdem**
Produced by **Ömer Atay, Cemal Noyan and the Kalinovi Brothers**
Cinematography by **Florent Herry**
Editing by **Reha Erdem**
Sound design by **Reha Erdem**
Featuring **Sermet Yeşil, Türkü Turan, Hakan Altuntaş, Sabahat Doğanıılmaz, Korel Kubilay & Akın Anlı**



KOSMOS

A mysterious stranger comes running out of a barren, snow-covered landscape; hearing screams, he heads to the river bank and saves a young boy who's fallen in the swift currents. Although assumed to be dead, the boy is somehow revived by the stranger; later, the stranger, who calls himself Kosmos (Sermet Yeşil), is led by the boy's grateful father and sister to a nearby town, where the locals greet him as a hero. With his wild appearance, penchant for enigmatic pronouncements, and supposedly miraculous powers, Kosmos is thought to be some kind of seer or holy man—but if he is, he's not like any other anyone has ever seen or heard about. One of the brightest talents working in Turkey today, Reha Erdem here has created his most complex and challenging film, a dense tapestry of stories and images that moves from the material to the mystical and back again.

FESTIVALS AND AWARDS

- 2010 Berlin International Film Festival (Germany): Panorama Special Section – International Premiere
- 2010 Nürnberg Turkish-German Film Festival (Germany)
- 2010 Munich Turkish Movie Days (Germany)
- 2010 Istanbul International Film Festival (Turkey)
- 2010 Golden Apricot Yerevan International Film Festival (Armenia): Best Feature Film
- 2010 Melbourne International Film Festival (Australia)
- 2010 Era New Horizons International Film Festival (Poland)
- 2010 Sarajevo Film Festival (Bosnia and Herzegovina)
- 2009 46th Antalya Golden Orange Film Festival (Turkey): Best Film; Best Director; Best Cinematography; Special Jury Award for Sound Design



REHA ERDEM

Born in Istanbul in 1960, Reha Erdem studied history at Boğaziçi University, and went on to study film in Paris, receiving his M.A. in Plastic Arts from the Department of Cinema at University of Paris VIII. After returning to Turkey, he shot his first feature-length film *Ay (Oh Moon)* in 1989 as a French-Turkish co-production and has written all of his films except for *Korkuyorum Anne (Mommy, I'm Scared)*, for which he was a co-writer. Reha Erdem's second feature, *Kaç Para Kaç (A Run for Money)* was Turkey's submission to the 73rd Academy Awards for Best Foreign Language Film. He has also produced several short films and staged Jean Genet's play "*Hizmetçiler.*" His short film, *Deniz Türküsü* was inspired by the poem of famous Turkish poet Yahya Kemal Beyatlı. Since 1990, he has directed over a hundred TV commercials. In 1993, he founded Atlantik Film Production Company with Ömer Atay.

FILMOGRAPHY

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|------|--------------------------------|------|-------------------------------------|------|------------------------------|
| 1989 | A Ay / Oh Moon | 2004 | Korkuyorum Anne / Mommy, I'm Scared | 2008 | Hayat Var / My Only Sunshine |
| 1999 | Kaç Para Kaç / A Run for Money | 2006 | Beş Vakit / Times and Winds | 2009 | Kosmos |

CAN

CAN



2011, 106 minutes
35 mm, color; Turkish with English subtitles

Written and directed by **Raşit Çelikezer**
Produced by **Raşit Çelikezer, Burak Akidil** and
Umman Küçükyılmaz
Cinematography by **Ali Özel**
Editing by **Ahmet Can Çakırca**
Music by **Tamer Çıray**
Featuring **Selen Uçer, Serdar Orçin, Berkan Demirbağ**
& **Erkan Avcı**

CAN

Winner of an award for Artistic Achievement at the most recent Sundance Film Festival, *Can* begins as a contemporary couple, Ayşe (Selen Uçer) and Cemal (Serdar Orçin), struggle to find a way to conceive a child together. When modern medicine comes up short, they resort to illegal means, but the stress eventually causes the couple's relationship to unravel. Meanwhile, a single mother is raising her little boy, Can, in something less than ideal fashion. Writer-director Raşit Çelikezer's remarkable film can be seen as a tribute to "Yeşilçam," the popular Turkish melodramas of the Fifties and Sixties, wrapped in a provocative modernist narrative. *Can* is full of wild and weird coincidences and sudden shifts of action, while its two principal story lines first run parallel, then cross and double back, mixing time frames and often showing effects before causes. An altogether fascinating work that combines the best of both the old and new Turkish cinemas, *Can* introduces another fine director to Turkey's impressive roster of film artists.



RAŞİT ÇELİKEZER

Born in Izmir in 1969, Raşit Çelikezer holds a degree in Cinema and Television from Dokuz Eylül University. He created numerous programs for television, including one of Turkey's most popular TV Series *Çocuklar Duymasın*, and several highly successful short films before his foray into feature filmmaking in 2008 with *Gökten Üç Elma Düştü (3 Apples Fell from the Sky)*. Most recently, he has been presented with the Special Jury Award at the 12th Sundance Film Festival, and the Behlül Dal Jury Special Prize at the Antalya Golden Orange Film Festival for his film *Can*.

FESTIVALS AND AWARDS

- 2012** 12th Sundance Film Festival (United States): World Cinema Dramatic Special Jury Prize for Artistic Vision
- 2011** 48th International Antalya Golden Orange Film Festival (Turkey): Behlül Dal Jury Special Prize

FILMOGRAPHY

- 2008** *Gökten Üç Elma Düştü / 3 Apples Fell From the Sky*
- 2011** *Can*

GELECEK

UZUN SÜRER

FUTURE LASTS

FOREVER



2011, 108 minutes

DCP, color;

Turkish, Kurdish and Armenian with English subtitles

Written and directed by Özcan Alper

Produced by Ersin Çelik and Soner Alper

Cinematography by Feza Çaldıran

Editing by Özcan Alper, Umut Sakallıoğlu & Ayhan Ergürsel

Music by Mustafa Biber

Featuring Gaye Gürsel, Durukan Ordu, Sarkis Seropyan, Osman Karakoç, Güllü Özalp Ulusoy, Erdal Kırık, Asiye Dinçsoy & Selman Ünlüsoy

GELECEK UZUN SÜRER / FUTURE LASTS FOREVER

Sumru (Gaye Gürsel), an ethnomusicologist, leaves her university in Istanbul and sets off for Diyarbakır in southeast Turkey, where she plans to record the elegies of those (mainly women) who have lost loved ones in the ongoing Turkish-Kurdish conflict. Yet the journey has another purpose, even if Sumru can't admit it to herself: to find the man she herself loved and "lost." Along the way she meets Ahmet (Durukan Ordu), also wounded by the war, a street vendor who sells bootleg DVDs. Each comes to recognize the ongoing grief in the other, and as they probe their respective wounds they provide an outline of the great wound that continues to bleed the nation. Özcan Alper, whose *Sonbahar (Autumn)* made such a strong impression at the 2009 edition of New Directors/New Films, returns with this emotional, revealing road movie that tracks the emotional costs of the many years of an undeclared war.

FESTIVALS AND AWARDS

2011 16th International Film Festival Kerala (India): F.I.P.R.E.S.C.I. Best Film

2011 2nd Malatya International Film Festival (Turkey): Best Film; Best Director; Best Music

2011 18th Adana Golden Boll International Film Festival (Turkey): Best Film in National Competition; Yılmaz Güney Best Film Award; S.İ.Y.A.D. Best Film Award; Best Cinematography; Best Actor (Durukan Ordu); Best Music



ÖZCAN ALPER

Born in Artvin, Turkey in 1975, Özcan Alper studied Physics at the University of Istanbul before beginning to work as an assistant director and production manager in film and television in 1999. He made his first short fiction, *Grandmother*, in 2001. His feature debut, *Sonbahar (Autumn)*, came in 2008 and was screened at over sixty festivals in Turkey and abroad, receiving numerous awards. Together with his 2011 release, *Gelecek Uzun Sürer (Future Lasts Forever)*, Alper's films make a foray into the issue of ethnic minorities in Turkey, as well as highlight the natural beauty of mountainous eastern Anatolia. Alper is the Artistic Director of Caucasus Film Days in Artvin and writes for the cinema magazine *Yeni Film*.

FILMOGRAPHY

2007 Sonbahar / Autumn

2010 Kars Öyküleri / Tales from Kars

2011 Gelecek Uzun Sürer / vFuture Lasts Forever

ABOUT THE PRESENTERS

Film Society of Lincoln Center

Under the leadership of Rose Kuo, Executive Director, and Richard Peña, Program Director, the Film Society of Lincoln Center offers the best in international, classic and cutting-edge independent cinema. The Film Society presents two film festivals that attract global attention: the New York Film Festival, currently planning its 50th edition, and New Directors/New Films which, since its founding in 1972, has been produced in collaboration with MoMA. The Film Society also publishes the award-winning Film Comment Magazine, and for over three decades has given an annual award—now named “The Chaplin Award”—to a major figure in world cinema. Past recipients of this award include Charlie Chaplin, Alfred Hitchcock, Martin Scorsese, Meryl Streep, Tom Hanks and Catherine Deneuve. The Film Society presents a year-round calendar of programming, panels, lectures, educational programs and specialty film releases at its Walter Reade Theater and the new state-of-the-art Elinor Bunin Munroe Film Center.

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Moon and Stars Project of The American Turkish Society

Arts and culture outfit of The American Turkish Society since 2011, Moon and Stars Project is dedicated to promoting greater cultural interaction between the United States and Turkey, and highlighting the changing face of Turkey’s arts and culture scene. Founded in 1949, The American Turkish Society is America’s oldest not-for-profit organization seeking to enhance economic, diplomatic, educational and cultural ties between Turkey and the United States.

For more information, visit www.maspny.org; www.americanturkishsociety.org.

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THE SPACE BETWEEN: A PANORAMA OF CINEMA IN TURKEY

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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by a generous grant from Ramerica Foundation.



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