

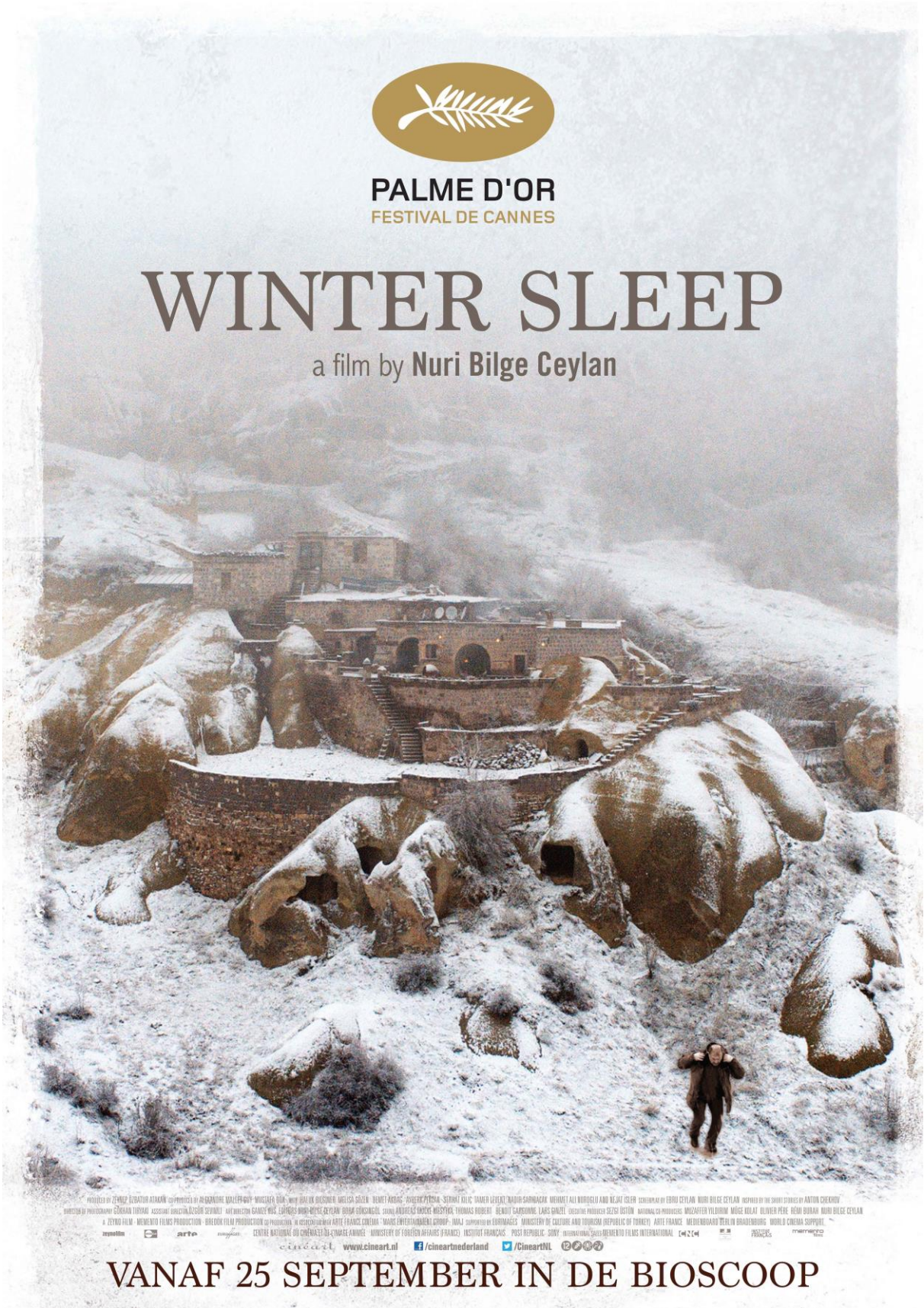
Persmap



PALME D'OR
FESTIVAL DE CANNES

WINTER SLEEP

a film by Nuri Bilge Ceylan



PRODUCED BY ZEHRA ZUBAYR ATAMAN CO-PRODUCED BY AEGEANPIRE VANLEP-400P-MUSICARE FILM-WHY İZAL UK BÜKÜNER-AMELİSA GÜLEN-BENET ARKAS-ÖZGÜR PYSERNA-SERKAT KILIC-TANER LEVİKLİ-NAHİR SARIYAKAR-MEHMET ALLI İNÖRÜKÜ AND NERJAT İÇER-SCREENPLAY BY EBRO CEYLAN-NURİ BİLGE CEYLAN-INSPIRED BY THE SHORT STORIES BY ANTON CHEKHOV
DIRECTED BY NURİ BİLGE CEYLAN-ASSISTANT DIRECTOR ALIŞÖR SEZİNCEL-KAT BİLGECEM-GAMZE KILIC-LEAPFROG PRODUCTIONS-EBRO CEYLAN-BURAK GÖKİNGÖL-SOVAL ANDREAS NAYOS-MESSYUS THOMAS RÜBERT-BENOT CARBONNE-LARS SANZEL-CREATIVE PRODUCER SEZİN İZDİM-NATIONAL CO-PRODUCERS MOZAFFER YILDIRIM-MİGE KILAY-OLIVIER PÉRE-HEMİ BURAN-NURİ BİLGE CEYLAN
A ZEYNO FILM-MEMENTO FILMS PRODUCTION-BİLEKOR FILM PRODUCTION CO-PRODUCERS IN ASSOCIATION WITH ARTE-FRANCE CINÉMA-MAKS ENTERTAINMENT GROUP-JANA Supported by EBROIMAGES-MINISTRY OF CULTURE AND TOURISM (REPUBLIC OF TURKEY)-ARTE FRANCE-MEDIABOARD BERLIN BRÄDERBURG-WORLD CINEMA SUPPORT
CENTRE NATIONAL DU CINÉMA-FILM-FRANCE ANIMÉE-MINISTRY OF FOREIGN AFFAIRS (FRANCE)-INSTITUT FRANÇAIS-POST REPUBLIC GOVY-INTERNATIONAL SALES PROMENTO FILMS INTERNATIONAL

VANAF 25 SEPTEMBER IN DE BIOSCOOP

WINTER SLEEP

Een Film van Nuri Bilge Ceylan

De gepensioneerde acteur Aydin runt een hotelletje in Centraal Anatolia samen met zijn jonge vrouw Nihal, met wie hij een stormachtige relatie heeft, en zijn zus Necla, die nog steeds haar recente scheiding verwerkt. 's Winters, bij het vallen van de eerste sneeuw, vormt het hotel hun schuilplek, maar evenzeer een onontkoombare plaats die hun onderlinge rancunes aanwakkert.



Winnaar Gouden Palm - Filmfestival Cannes 2014

Audience Award - Sydney Film Festival

Land: Turkije – Jaar: 2014 – Genre: Drama– Speelduur: 196 min.

Releasedatum: 25 september 2014

Distributie: Turkije

Voor meer informatie over de film:

Cinéart Nederland - Janneke De Jong

Herengracht 328 III / 1016 CE Amsterdam

Tel: +31 (0)20 5308844

Email: janneke@cinéart.nl

www.cinéart.nl

Persmap en foto's staan op: www.cinéart.nl

Persrubriek - inlog: [cinéart](http://cinéart.nl) / wachtwoord: film

Nuri Bilge Ceylan

Nuri Bilge Ceylan is geboren in Istanboel op 26 januari 1959. In 1976 start hij er in tijden van sterke educatieve, sociale en politieke onrust zijn studies chemisch ingenieur aan de Technische Universiteit.

In 1978 vervolgt hij zijn studies met een opleiding elektrisch ingenieur aan de universiteit van Bosporus. Hij geraakt zeer geïnteresseerd in het beeld en schrijft zich in bij de universitaire fotografieclub. Het is daar dat zijn interesse voor de visuele kunsten en de klassieke muziek verder wordt gevoed, dankzij de veelvuldig aanwezige bibliotheekbronnen in de faculteit. Hij start met cinemalessen en begint de projecties van de cineclub te frequenteren die zijn liefde voor de cinema, ontstaan in de donkere zalen van de Cinematheek van Istanboel, aanwakkeren.

Na zijn afstuderen in 1985 reist hij naar Londen en Kathmandu, waar hij de tijd neemt zich te bezinnen over zijn toekomst. Hij keert terug naar Turkije om er gedurende 18 maanden zijn militaire plicht te vervullen. Het is tijdens die periode dat hij beslist zijn leven aan de cinema te wijden.

Na zijn militaire service start hij zijn cinemastudies aan de universiteit van Mimar Sinan, zodat hij als professionele fotograaf zijn brood zal kunnen verdienen. Na 2 jaar keert hij zijn universitaire opleiding de rug toe en gaat de praktische toer op. Zijn eerste wapenfeit is een rol in de kortfilm van zijn vriend Mehmet Eryilmaz, waar hij ook zijn bijdrage aan het technische proces levert. Eind 1993 draait hij zijn eigen eerste kortfilm, KOZA. De film wordt als eerste Turkse kortfilm vertoond tijdens het filmfestival van Cannes in mei 1995.

Nadien volgen er 3 langspeelfilms die kunnen beschouwd worden als «sequels» van KOZA. Zij werden tevens gelabeld als de «provinciale trilogie». Het betreffen KASABA (1997), CLOUDS OF MAY (1999) et UZAK (2003). Ceylan cast telkens vrienden en familieleden in de rollen, en zelf neemt hij meerdere technische posten voor zijn rekening : de cinematografie, het geluidsdesign, de productie, de montage, script...

UZAK wint de Grand Prix in Cannes in 2003, wat Ceylan op de internationale cinemakaart zet. Nadien legt de film nog een indrukwekkend festivalparcours af en wordt hij maar liefst 47 keer gelauwerd, waaronder 23 maal op internationaal niveau. Dit maakt de film de meest onderscheiden productie uit de Turkse filmgeschiedenis. İKLIMLER, zijn volgende film, wordt eveneens geselecteerd op Cannes in 2006 en wint er de FIPRESCI Prijs van de Internationale Pers.

In 2008 wordt THREE MONKEYS geselecteerd voor de Officiële Competitie tijdens de 61ste editie van Cannes. Ceylan ontvangt hier de Prijs voor Beste Regie voor. In 2009 maakt hij zelf deel uit van de jury. In 2011 wint zijn film ONCE UPON A TIME IN ANATOLIA andermaal de Grand Prix. Het daarop volgende jaar ontvangt Nuri Bilge Ceylan in Cannes de «Carrosse d'Or», een onderscheiding binnen het kader van de Quinzaine des réalisateurs uitgereikt door de Société des Réalisateurs de Films aan een van hun collega's. Dit jaar wordt ook zijn recentste film WINTER SLEEP geselecteerd voor de Officiële Competitie en wint er de Gouden Palm.

Interview with Nuri Bilge Ceylan

by Michel Ciment and Philippe Rouyer

Michel Ciment and Philippe Rouyer:

How did the idea of making a film in the troglodyte cliffs of Cappadocia come about?

Nuri Bilge Ceylan: I was inspired by three short stories by Chekhov. I've had this project in mind for 15 years. I won't say which narratives I chose, to avoid steering the reading of the film, but for anyone who knows the writer's work well, it wouldn't be hard to find the source material. We changed the story a lot, adding some things. To begin with, we didn't want to film in Cappadocia, because I thought the location was too beautiful for this film. But we couldn't find a hotel anywhere else that was cut off from the world, where I could place my characters away from mainstream life. What's more, I wanted there to be a few tourists in this establishment, which is credible in Cappadocia, where people come even in winter. When we finally found the place where we wanted to locate our story, in consequence it was changed. In a way, the setting had an influence on this change.

People have also mentioned *The Cherry Orchard* as a source of inspiration.

I never thought about it. There's no direct connection, but since all of Chekhov's work deals with the same themes, one could of course also evoke *The Cherry Orchard*.

The name of the hotel, *Othello*, the posters of *Caligula* by Camus, and of *Antony and Cleopatra* by Shakespeare in Aydin's office might also give some clues?

Not really, but since the main character is a former actor, it's not surprising that there are some theater posters in his place of work. What's more, they are posters which belong to him and plays in which he appeared. Haluk Bilginer is a well-known actor in Turkey, so it's logical for the character he plays who runs a hotel to have given it the name of Shakespeare's hero.

You worked on the screenplay with your wife, Ebru. How do you work together?

We have been writing together ever since *Climates*. First, we concentrate on the construction of the narrative, then we write the dialog. In fact, we each work alone, then we talk about it. When it comes to making a decision about this or that line of dialog, there are lots of arguments, sometimes quite violent, but this helps us decide between several options. The time spent writing is quite short, but the time spent arguing is ... longer! Since I'm the director, I want to have the final word, but Ebru always finds a way to convince me that it's not the right dialog. These discussions continue even after the film has been released. If a journalist criticizes an aspect of the film which she didn't agree with, she tells me she was right after all. So I then have to find another article which espouses my point of view!

What qualities does Ebru bring to your joint writing?

She's particularly good at crafting the plotline. When we worked on *Once Upon a Time in Anatolia*, it was she who came up with most of the solutions to the problems. I think she's also even more merciless than me when it comes to judging our work. She's a very realistic person. Sometimes I feel like Aydin, my protagonist, when he's faced with his sister Necla, who's a very intransigent person. Faced with her onslaughts, I sometimes want to tell her to let me land on my feet. I think Ebru's realism helps the film: she is anchored in the present and in reality.

Did the fact that your film has more dialog than usual change anything in the writing?

In fact, we had some doubts whilst writing the screenplay and we wondered whether the audience would accept this very literary dialog, which does not pose a problem in the theater.

***Winter Sleep* bears some similarities with *Climates*, which painted the portrait of a couple, and which came after two films that might be called noir thrillers, *Three Monkeys* and *Once Upon a Time in Anatolia*. But compared to *Climates*, it's a much broader work, like a great novel. From the start, did you plan to direct a 196-minute film, a sort of epic?**

When we'd finished writing the script, we already realized what was going to happen, because it had 163 pages, compared to 96 for *Once Upon a Time in Anatolia*! But that wasn't very important to me. I think I need the same freedom as a novelist who, when writing, doesn't wonder how many pages his or her novel should have. These are merely commercial concerns which constrain directors to making films with a runtime of 90 or 100 minutes. I never gave a thought to this kind of consideration, and we embarked on the adventure.

Did all the characters exist in the synopsis, or did some of them emerge along the way?

We started with the man and the woman, then came the sister, then those around them, and lastly the imam, his brother, and the child. That's why the first scene we wrote wasn't that of the child breaking the windshield with a stone. Our first sequence had the husband confronting his wife Nihal. Then we thought we had to establish a link between this couple and the small town they've moved to, and so we created the family. In fact, I remembered something which happened to me in childhood. We were with my father in a small town and he had brought back a car from the United States which was, I think, the only one there, and a kid threw a stone at the window. My uncle got out of the car, went to fetch the kid, and brought him back like in the film.

There is one sequence which is out of step with the overall tone of the film, in which Nihal comes to offer some money to Ismail, the child's alcoholic father, who then burns the bundle of banknotes like in a famous chapter of Dostoyevsky's *The Idiot*. The scene is inserted in the middle of a long drinking sequence.

To me, the character of Ismail is not very realistic. I see him as more utopian. We wanted him to be like that, living in another world, and we thought that this sequence was necessary to teach Nihal a lesson. I really like that scene steeped in utopianism, to better bring out the realism of the whole. In Dostoyevsky, you also find this kind of counterpoint.

How do you see the female characters in relation to Aydin? They seem more solid to us, entertaining fewer illusions than him, living less on false appearances.

When I wrote those strong female roles, I drew inspiration from my childhood, because I lived with my aunt and her two daughters who were in that mold. The men were not often at home. They would come and go, and these women would give them a piece of their mind. That inspired me a lot.

Fitzgerald said that all life is a process of breaking down. In the drinking scene, one has the feeling that Aydin is falling apart after a long process which sees his mask falling.

That's true, but I'd add that Aydin really had to be destroyed so that he could start over and do something. I think in life, this is often how it happens: one has to go all the way with a process of destruction to be able to continue one's existence in a different way. That's why we came up with this scene in which they drown themselves in booze. Aydin must then find a little pride to have the strength to return home and finally write his *History of Turkish Theater*. At the end, there's the possibility of making things up with Nihal, but we can't be certain he really utters those words. Yet at the same time, with those words he puts the burden on his wife's shoulders.

At what point did you decide on the music, in particular the sonata N° 20 by Schubert that can also be heard in Robert Bresson's *Au Hasard Balthazar*?

We tried several pieces of music and I wanted to use this piece because Schubert uses the same theme but with slight changes, infinitesimal variations. It's a very well-known piece, and in doing some research I discovered that Bresson had already used it, but I didn't think that mattered.

From the donkey in Balthazar to the horse in *Winter Sleep*?

In Turkish, Cappadocia means “the land of the fine horses”. There are many magnificent wild horses in that region, so I would have found it impossible to not include them in my story. They have no contact with man, and as soon as they are caught, they start to fight for their freedom. I thought this suited the film.

In the two big central scenes, between Aydin and his sister, then between Aydin and his wife, filmed in shot/counter-shot, one finds the same intensity as in Bergman’s films. He seems to be more of an influence here than Chekhov.

It’s true, in the history of cinema, he is the master when it comes to conflicts between couples and the settling of scores, and he is one of my favorite directors. I didn’t want to seek a different form for those two sequences: I went for the simplest style possible to bring out this confrontation between the two characters. Any other approach would have undermined the emotion of these duels. I filmed with a single camera, but I did a lot of takes.

How did you work with your actors?

I can’t say that I left them a great deal of liberty. I wanted them to deliver the dialog as we had written it. But once the take was done, I let them improvise to see if they could give anything else. I noticed that although they added some details to make their performance more natural, they didn’t drift far away from the text. We spent a lot of time filming rehearsals on set so that I could get what I was after. Then I looked to see if we could do any better.

This was the first time you have worked with the main actors.

Haluk Bilginer (Aydin) lived for a long time in England, where he was director of a theater, then he returned to Turkey where he created a company. He’s very well known. When I began writing the script, I thought of him right away, because I needed a stage actor, since his lines were very literary. Melisa Sözen (Nihal) has a face and a voice that I really love, and she mainly appears in TV series. Demet Akbag (Necla) is the one who is most famous in Turkey. She’s a star and she mainly acts in comedies. I thought of her because I wanted an actress who talks quickly, one who has quick responses. Serhat Kilic, who plays the imam Hamdi, stood out for me because he was very good in some series in which the actors, in general, are not of a very good standard. I have for a long time wanted to cast Nejat Isler, who plays his brother Ismail, because he has a magnetic charisma. For the child, we carried out a casting in the region, going to the local schools, and very early on, I noticed this boy, Emirhan Doruktutan, who had a very insolent look and who asked us some quite tough questions. He was perfect for the role.

* Interviewed in Cannes, 20 May 2014.

Extract from an interview to appear in Positif n° 641/642 - July/Aug 2014



CAST

Aydın	Haluk Bilginer
Nihal	Melisa Sözen
Necla	Demet Akbağ
Hidayet	Ayberk Pekcan
Hamdi	Serhat Kılıç
İsmail	Nejat İşler
Suavi	Tamer Levent
Levent	Nadir Sarıbacak
Timur	Mehmet Ali Nuroğlu
İlyas	Emirhan Doruktutan

CREW

Regisseur	Nuri Bilge Ceylan
Scenario	Ebru Ceylan / Nuri Bilge Ceylan
Producent	Zeynep Özbatur Atakan
Uitvoerend producent	Sezgi Üstün
Co-producenten	Alexandre Mallet-Guy/Mustafa Dok
Nationale co-producenten	Muzaffer Yıldırım / Müge Kolat Olivier Père / Rémi Burah Nuri Bilge Ceylan
1ste Regie-assistent	Özgür Sevimli
DOP	Gökhan Tiryaki
Mise en scene	Gamze Kuş
Haar & make-up	Monika Münnich / Anke Thot
Geluid	Andreas Mücke
Montage	Nuri Bilge Ceylan / Bora Gökşingöl
Geluidsmontage	Thomas Robert
Dialogmontage	Benoit Gargonne
Mixing	Lars Ginzl
Bruitage	Daniel Gries
Etalonnage	Adam Inglis
Distributie	Cineart
Sales	Memento Films International

