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HISTORY'S FUTURE

A FILM BY FIONA TAN

PROBLEMA INTERNATIONAL PRESENTS A LAMMY AWARD FILM PRODUCTION
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HISTORY'S FUTURE

EEN FILM VAN **FIONA TAN**

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VANAF 24 MAART 2016 TE ZIEN IN DE FILMTHEATERS



SYNOPSIS

Na een overval waarbij hij zijn geheugen verliest, verlaat een man die wij leren kennen als 'MP' (Missing Person, gespeeld door de Ierse acteur Mark O'Halloran) zijn thuis en begint aan een reis. Tijdens zijn omzwervingen van land tot land en een serie van vreemde, verlichtende en soms komische ontmoetingen, verwerft MP nieuw inzicht in de complexiteit van gevoelens die aanwezig zijn in het Europa van de 21ste eeuw.

DIRECTOR'S STATEMENT

Are we living at the end of an era?

History's Future asks this question, and examines its possible meanings and possible answers, via the story of an amnesiac man's odyssey through the contemporary West – a social landscape plunged into economic and philosophical crisis.

A complex and challenging cinematic venture, Fiona Tan's History's Future is a hybrid film – part fiction, part documentary and wholly exploration. It will be an attempt to examine the contemporary Western condition – with the film's own multiple, protean form reflecting the fragmentary, ever-shifting state of what sociologist Zygmunt Bauman has called our 'liquid times'.

History's Future is at once narrative and essay – combining reportage, archive material and drama to tell the story of one man searching at once for himself and for the meaning (the past, and the possible future) of the world he inhabits.

The film is built around the quest of a man known only as MP – standing for 'Missing Person'. Stripped of his memories by a traumatic and violent assault, MP refuses to accept the identity that he's been told is his. Rejecting the consolations of a wife, a home and a stable identity, he sets out on a lonely voyage into an unknown world. Attempting to find out who he is, forever in search of a lost identity that eludes him, MP discovers a complex, troubled world; he sees it as if for the first time, with the eyes of a beleaguered innocent.

But what seems a journey without hope in fact reveals possible new beginnings. The film may start with the notion that we've reached the end of an era, but through MP's quest we learn that dead ends may lead to new beginnings. For a man with no history, there can only be a present – and beyond it, possible futures.

If we are at the end of an era, what should we keep? What should we take with us and show to future generations? And if this is the end of a cinematic era, what may future films look like? This film will be Fiona Tan's personal attempt to map some key features of the early twenty-first-century Zeitgeist – the moods, fears and hopes of contemporary Europeans and Westerners. The journey of protagonist MP is a personal search, but at the same time, a search for the answer to a question that concerns us all: **What are these times we are living in?**





BIOGRAPHY FIONA TAN

Fiona Tan is an artist working primarily with film and video. She is best known for her skillfully crafted and intensely moving installations, in which explorations of identity, memory and history are key.

Fiona Tan initially became known for a body of work that relied on the use of archival films, questioning the observer and the observed and challenging the assumptions of the colonial past. Portraiture has been explored in various works combining an analysis of its art-historical and sociological context with how time influences our perception of those portrayed. Recent works concentrate on how memory is connected to images in our mind and on how inaccurate and yet creative memory can be. Throughout her work Tan shows a continuing interest in the motivations of the traveler or explorer. The question how we represent ourselves and what mechanisms determine how we interpret the representation of others, are repeatedly being investigated, revealing what is behind and also beyond the confines of the image.

Both poetic and subversive, Tan's work is characterized by great attention to detail, accomplished editing of sound, word and image and the careful use of the sculptural space and architecture in which a piece is presented. These elements combine to produce a sensory experience equal to its intellectual content. The elements of man's existence – our sensual impressions, the interplay of memory, knowledge and image, and our awareness of time and space – seem to collide and merge into one intensified experience of being. Tan is, as one writer put it, an artist of 'images that refresh the gaze.'

Early works such as *Facing Forward* (1998) have been analyzed from a post colonial perspective, while her explorations of the portrait genre address notions of the self and the complex status of the portrait as a medium of representation. *Countenance* (2002) and *The Changeling* (2006) have been discussed within the discourse on the archive and archival principles. Notions of painting seem to surface in her use of colors, the visual richness of the images and the quiet, timeless character of the viewing experience. Whilst the spatial concerns that lie at the heart of how her installations are conceived, recall the concerns of sculpture.

Tan has participated in many international exhibitions including the Documenta and the Biennales of Sao Paulo, Istanbul, Sydney and Yokohama. In 2009 Tan represented The Netherlands at the Venice Biennale. Her work is represented in numerous international public and private collections including the Tate Modern, London, the Stedelijk

Museum Amsterdam and the New Museum, New York.

Fiona Tan lives and works in Amsterdam. She is represented by Frith Street Gallery, London and Wako Works of Art, Tokyo.

FILMOGRAPHY FIONA TAN

Selected Solo Exhibitions

2015

Ghost Dwellings and Inventory, Frith Street Gallery Golden Square & Soho Square, London

Depot, Baltic Centre for Contemporary Art, Gateshead
Geography of Time, Nasjonalmuseet, Oslo

2014

Options & Futures, Rabo Kunstzone, Utrecht
Nellie, Wako Works of Art, Tokyo
Inventory, Philadelphia Museum of Art, Philadelphia (cat.)
Terminology, Metropolitan Museum for Photography, Tokyo /
National Museum of Art, Osaka (cat.)

2013

Inventory, MAXXI, Rome (cat.)
Ellipsis, 21st Century Museum of Contemporary Art, Kanazawa (cat.)
Cloud Island I, Project for the Venice Architecture Biennale 2010, Benesse Art Site, Inujima
Point of Departure, Museum für Gegenwartskunst, Siegen / Koldo Mitxelena, San Sebastian (cat.)

2012

Disorient, Glasgow Gallery of Modern Art
Vox Populi London, The Photographers Gallery, London
Point of Departure, CAAC, Sevilla

2011

Vox Populi, Switzerland, Centre Culturel Suisse, Paris
Rise and Fall, Sackler Galleries, Washington DC / Gallery de L'Uqam, Montréal (cat.)

Rise and Fall and New Works, Wako Works of Art, Tokyo

2010

Rise and Fall, Aargauer Kunsthau, Aarau, Switzerland / Vancouver Art Gallery (cat.)
Provenance and other works, Peter Freeman Inc., New York
Cloud Island and other new works, Frith Street Gallery, London
Coming Home, SCAF Foundation, Sydney (cat.)

2009

Fiona Tan - Disorient, Dutch Pavilion, 53rd Venice Biennale (cat.)

2008

Provenance, Rijksmuseum Amsterdam (cat.)
Countenance, Williams College Museum of Art, Williamstown, Massachusetts
Fiona Tan, Chapelle du Genêteil Centre d'Art Contemporain – Le Carré, Château-Gontier
Island, MAP Birger Jarlsgatan, Stockholm

2007

80 Tage, Pinakothek der Moderne, Munich
A Lapse of Memory, Royal Institute of British Architects, London
News from the Near Future, Wako Works of Art, Tokyo
Time and Again, Lund Konsthall, Sweden (cat.)

2006

Fiona Tan, Art Gallery of York University, Toronto (cat.)
Mirror Maker, Kunsthallen Brandts Klædefabrik, Odense / Landesgalerie, Linz / Kunstmuseum, Bergen (Norway) / (2007) Pori Art Museum, Pori (cat.)
Short Voyages, Frith Street Gallery, London

2005

Fiona Tan, Saint Sebastian, Musée d'Art Contemporain, Montréal (cat.)
Countenance, Modern Art Oxford, Oxford (cat.)
Fiona Tan, Baltic Art Center, Visby (cat.)
Saint Sebastian, Anna Schwartz Gallery (Melbourne Festival), Melbourne (cat.)

2004

Correction, Museum of Contemporary Art, Chicago / (2005) New Museum of Contemporary Art, New York /
Hammer Museum, Los Angeles (cat.)
Recent Works, IASPIS Gallery, Stockholm



2003

New and Recent Works, Frith Street Gallery, London
Fiona Tan - akte 1, Akademie der Künsten, Berlin (cat.)

2002

Fiona Tan - akte 1, Villa Arson Nice – Centre National d'Art Contemporain, Nice / (2003) De Pont
Foundation for Contemporary Art, Tilburg (cat.)

2001

Film and Video Works, Wako Works of Art, Tokyo
Matrix 144, Wadsworth Atheneum Museum of Art, Hartford, Connecticut
Rain, Galerie Elisabeth Kaufmann, Zurich

2000

Carwreck Cinema, Aussendienst, Hamburg (cat.)
Lift, Galerie Paul Andriessse, Amsterdam
Scenario, Kunstverein Hamburg (cat.)
Linnaeus' Flower Clock, Galleria Massimo de Carlo, Milan

1999

Elsewhere is a Negative Mirror, De Begane Grond, Utrecht
Roll I & II, De Pont Foundation for Contemporary Art, Tilburg

1998

J.C. van Lanschoot Prijs, SMAK Stedelijk Museum voor Aktuele Kunst, Ghent
Linnaeus' Flower Clock, Stedelijk Museum Het Domein, Sittard

Selected Group Exhibitions

2015

Video-Régimen, Museo Lázaro Galdiano, Madrid
La figure de l'étrange/et... , FRAC Provence Alpes Côte d'Azur, Marseille
FUTURE PRESENT, Schaulager, Basel

2014

Paradise Lost, CCA, Singapore
Go-Betweens, Mori Art Museum, Tokyo
Silver, Frith Street Gallery, London

2013

Suspended Histories, Museum van Loon, Amsterdam
The Tolerant Home, Amsterdam
Le Pont, Musée d'Art Contemporain, Marseille
Inseldasein, DAAD Galerie, Berlin

2012

Status - 24 Contemporary Documents, Fotomuseum Winterthur

Beyond Imagination, Stedelijk Museum Amsterdam
Arte Torna Arte, Galleria dell'Accademia, Florence
Autobiography, Espace Culturel Louis Vuitton, Paris
Unfinished Journeys, National Museum, Oslo

2011

Architectural Environments for Tomorrow, MOT Museum of Contemporary Art, Tokyo
Ten Women Who Use Film, curated by Jennifer Higgie, ubu.com
Expanded Cinema, MMOMA, Moscow
Temporary Stedelijk 2, Stedelijk Museum, Amsterdam
Moving Portraits, De La Warr Pavilion, Bexhill on Sea, East Sussex

2010

São Paulo Biennial, São Paulo (cat.)
Architecture Biennale, Venice (cat.)
Fast Forward 2, The Power of Motion, ZKM, Karlsruhe (cat.)
Glasgow International Festival of Visual Art, Glasgow
Yesterday will be better, Argauer Kunsthaus, Aarau

2009

Ich Zweifellos, Kunstmuseum Wolfsburg, Germany
Cream, International Festival of Arts and Media Yokohama, Yokohama (cat.)
Saint Sebastian, Freer & Sackler Galleries, Washington DC
Art Unlimited, Art Basel, Basel (cat.)
What a Wonderful World, Göteborg Biennial, Sweden (cat.)
Photographer Unknown, Monash Uni, Melbourne (cat.)

2008

Be(com)ing Dutch, Van Abbe Museum, Eindhoven
Breeze, Galerie Nelson Freeman, Paris
Cinéma du réel, Centre Pompidou, Paris
Dome, Hiroshima Museum of Modern Art, Hiroshima
2008

Éclats de frontières – recent acquisitions, FRAC, Marseille
Greenwashing, Fondazione Sandretto Re Rebaudengo, Turin
Geschlossene Gesellschaft, KunstWerke Institute for Contemporary Art, Berlin
Prospect.1, New Orleans Biennial, New Orleans (cat.)

2007

Cine y Casi Cine 2007, Reina Sofia Museum, Madrid

Contour, Continuïteit, Museum Het Prinsenhof, Delft (cat.)
Culture hors-sol, BAC (Bâtiment d'art contemporain), Geneva
Deutsche Börse Photography Prize 07, Photographers' Gallery, London / Neue Börse, Frankfurt (cat.)
Global Multitude, Rotonde 1, Luxemburg (cat.)
Les Rencontres Internationales, Galerie nationale du Jeu de Paume, Paris
L'Oeil-écran ou la nouvelle image, Casino Luxembourg – Forum d'art contemporain, Luxembourg /
National Museum of Contemporary Art of Bucharest

2006

Biennale of Sydney, Zones of contact, Sydney (cat.)
Home Productions, Singapore Art Museum, Singapore
d'Ombra/The Shadow, Palazzo delle Papesse Centro Arte Contemporanea, Sienna / (2007) Museo
d'Arte Provincia di Nuoro MAN, Nuoro / Compton Verney, Warwickshire
The Projection Project, Museum voor Hedendaagse Kunst, Antwerp / (2007) Mücsarnok, Budapest
2006
Touch My Shadows, New media works from the Goetz Collection, Centre for Cont. Art, Warsaw
Work Groups and Installations, Kunstmuseum Basel, Museum für Gegenwartskunst, Basel

2005

Recent Acquisitions, 21st Century Museum of Contemporary Art, Kanazawa, Japan
The Gravity in Art, De Appel, Amsterdam
Art Today Japan, The 8th Nippon intl. contemporary Art Festival, International Forum, Tokyo (cat.)
Art Unlimited, Art Basel, Basel (cat.)
Indeterminate States – Video from the Cisneros Fontanals Art Foundation, Miami
Respect! Forms of community/Formes de cohabitation, Musée Dar Si Saïd, Marrakech (cat.)
Shadow Play, Kunsthallen Brandts Klædefabrik, Odense / Kunsthalle zu Kiel / Landesgalerie am
Oberösterreichischen Landesmuseum, Linz (cat.)
Sujeto, Museo de Arte Contemporaneo de Castilla y León, León (cat.)

2004

Time Zones, Recent film and video, Tate Modern, London (cat.)
+Witness, Museum of Contemporary Art, Sydney (cat.)

2004

Memorials of Identity – New Media from the Rubell Family Collection, The Art Gallery at Florida Gulf
Coast University, Fort Myers / Rubell Family Collection, Miami / (2005) The Corcoran Gallery of Art &
College of Art + Design, Washington / (2006) Museo de Arte de Puerto Rico Santurce, Puerto Rico /
Nasher Museum of Art at Duke University Durham / (2007) Haifa Museum of Art, Haifa (cat. 2006)
Artes Mundi, International Visual Art Prize, National Museum & Gallery of Wales, Cardiff (cat.)



2003

Istanbul Biennale, Istanbul (cat.)

Link, Stedelijk Museum Amsterdam (cat.)

Rijksakademie, Victoria Miro Gallery, London

Shine, Museum Boijmans Van Beuningen, Rotterdam (cat.)

Split, Bard College, New York

Strangers: The First ICP Triennial of Photography and Video, International Center of Photography, New York (cat.)

Home and Away, Vancouver Art Gallery, Vancouver (cat.)

Synopsis 3, National Museum of Contemporary Art, Athens (cat.)

Warum!, Martin Gropius Bau, Berlin (cat.)

2002

Documenta XI, Kassel (cat.)

Tele-Journeys, MIT List Visual Arts Center, Cambridge, Massachusetts

On the Waterfront, Stedelijk Museum Schiedam

2001

49th Venice Biennale (main exhib. Platea dell'Umanità), Venice (cat.)

Yokohama 2001 International Triennale of Contemporary Art, Yokohama (cat.)

2nd Berlin Biennale, Berlin (cat.)

Endroducing, Villa Arson, Nice (cat.)

Art Unlimited, Art Basel, Basel (cat.)

Mobile Walls – Recent Acquisitions, Museum Boijmans Van Beuningen, Rotterdam

My Generation, Atlantis Gallery/The Old Truman Brewery, London

2001

Nuove Scene dall'Olanda, Castello di Rivoli, Turin

Recent Acquisitions, Stedelijk Museum Amsterdam

2000

Art Unlimited, Art Basel, Basel

Cinema Without Walls, Museum Boijmans Van Beuningen, Rotterdam

Et l'art se met au monde, Institut d'Art Contemporain, Villeurbanne

Finsternis/Finsterre, Palazzo delle Papesse, Siena

<Hers>, Video als weibliches Terrain (Steirischer Herbst), Landesmuseum Joanneum, Graz (cat.)

Shanghai Biennale, Shanghai Art Museum (cat.)

StillMoving, The Museum of Modern Art, Kyoto (cat.)

1999

8me Biennale de l'Image en Mouvement, Centre pour l'Image Contemporaine, Geneva (cat.)

Go Away: Artists and Travel, Royal College of Art Galleries, London (cat.)

International Biennale of Photography, Centro de la Imagen, Mexico City (cat.)

Life Cycles, Galerie für Zeitgenössische Kunst, Leipzig (cat.)

Stimuli, Witte de With, Rotterdam

Zug (Luft), Museum Kurhaus Kleve (cat.)

1998

Unlimited.nl, De Appel Foundation, Amsterdam

Traces of Science in Art, Het Trippenhuis KNAW, Amsterdam (cat.)
Biennale de l'image Paris 98, Ecole nationale supérieure des beaux-arts, Paris (cat.)
Entre-fictions, Centre d'Art Contemporain, Rueil-Malmaison (cat.)
Power Up, Tussen ervaring en verwachting, Museum voor Moderne Kunst Arnhem (cat.)
Rineke Dijkstra, Tracey Moffatt, Fiona Tan, SMAK Stedelijk Museum voor Aktuele Kunst, Ghent
Scope, Artists Space, New York
World Wide Video Festival, Stedelijk Museum, Amsterdam (cat.)

1997

2nd Johannesburg Biennale, Johannesburg (cat.)
Cities on the Move, Wiener Secession, Vienna / (1998) CAPC Musée d'Art Contemporain de Bordeaux
/ PSI Contemporary Art, New York / (1999) Hayward Gallery, London / Louisiana Museum, Humle-
bæk / Kiasma Museum of Contemporary Art, Helsinki (cat. 1997 & 1999)

1997

The Second - Time-Based Art from the Netherlands, Stedelijk Museum, Amsterdam / Museo Del Chopo,
Mexico City / Fine Arts Museum, Taipei / (1998) ICC, Tokyo (cat.)

Prizes and Grants

2007 Deutsche Börse Photography Prize 07, London/Frankfurt (nominee)
2004 Infinity Award for Art, New York
2004 Artes Mundi Prize, Cardiff (nominee)
2003 IASPIS grant and residency, Stockholm
2001-02 DAAD scholarship and residency, Berlin
1998 J.C. van Lanschot Prize for Visual Arts, Belgium/the Netherlands
1997 Prize for the best national debut film, Netherlands Film Festival
1996 Prix de Rome, Film/Video

Selected Museum Collections

21st Century Museum of Contemporary Art, Kanazawa
Bergen Kunstmuseum, Bergen
Centre Pompidou, Paris
De Pont Museum for Contemporary Art, Tilburg
Deutsche Bank Collection, Frankfurt
Don Rubell Family Collection, Miami
Ella Fontanals-Cisneros Collection, Miami
Fondazione Sandretto Re Rebaudengo, Turin
Fonds National d'Art Contemporain, France
FRAC (Fonds Régional d'Art Contemporain) Lorraine, Metz

FRAC (Fonds Régional d'Art Contemporain) Provence-Alpes-Côte d'Azur, Marseille
FRAC (Fonds Régional d'Art Contemporain) Rhône-Alpes, Villeurbanne
Gemeentemuseum Den Haag, The Hague
Museum Guggenheim, New York
Hammer Museum, Los Angeles
LVMH Collection, Paris
Musée d'Art Moderne de la Ville de Paris
Museo de Arte Contemporáneo de Castilla y León, León
Museum Boijmans Van Beuningen, Rotterdam
Museum of Contemporary Art, Chicago
National Museum of Art, Osaka
National Museum of Modern Art, Kyoto
Neue Nationalgalerie, Berlin
New Museum, New York
Pinakothek der Moderne, Munich
Sammlung Goetz, Munich
Schaulager, Basel
Solomon R. Guggenheim Museum, New York
Stedelijk Museum, Amsterdam
Taipei Art Museum, Taipei
Tate Collection, London
Tokyo Metropolitan Museum of Photography



INTERVIEW MET FIONA TAN

Interview Nick Cunningham and Fiona Tan



Firstly, why did you want to make this film? Why this story? Please fill me in.

The idea to make this film was something that slowly took seed and grew inside me I guess over a number of years, ever since 2008. Triggered by the financial crisis (and the many crises which came after that) and thinking about its aftermath, I found myself asking the question: What are these time we are living in? Are we living at the end of an era? If we are at the end of an era, what should we keep? And if this is the end of a cinematic era, what may future films look like?

Time, history and identity are consistent themes in my film and video installations and in my photographs. In recent works I had been reflecting in particular upon memory and forgetting. I am very interested in memory's inaccuracies, in visual memories and their relation to subjective time. There is, I believe, a very close relationship between how we read or understand film and how our visual memory works.

Why part fiction, part documentary?

As an artist working for the cinema for the first time, I am driven by the need to test and push boundaries, I want to reimagine and to reinvent what film and cinema can be.

Reality is stranger than fiction. Time and again I realised this, whilst working on this project. Where is the border between fiction and documentary in any case?

It could be that some of the scenes in this film which you think are clearly fiction are in fact documentary and vice versa. And other scenes are real situations where I inserted my fictional character into that situation, like at the fleamarket in Barcelona or the busy shopping street in Dublin.

In my artistic work I see a natural progression from a documentary manner of filming towards a more fictional mode of production. I made two documentary films years ago: *May You Live in Interesting Times* and *Kingdom of Shadows*. But right from the start I have often combined different kinds of footage within the same work.

In the installation *Disorient*, which was first shown in the Dutch Pavilion at the Venice Biennale in 2009, I juxtapose fictional 'movie' and factual documentary footage. However both projections are accompanied by the same voice-over and the same immersive soundscape.

MP asks many questions throughout the course of the film, about the nature of fear, about the life we would choose if given the option etc. Are these questions that you generally wrestle with? Or did they develop as themes during the creation of the screenplay, or during the making of the film?

These questions were the starting point for the film. I think these are questions which we all wrestle with, particularly now. This film is my attempt to examine the contemporary Western condition. I aimed for a film with its own multiple, protean form reflecting the fragmentary, ever-shifting state of what the sociologist Zygmunt Bauman has called our 'liquid times'.

Feelings of insecurity are wide spread and invasive. Living in The Netherlands I have become increasingly aware of this, given the rightwing sentiments and political situation here and elsewhere. MP's long and tortured monologue on fear is a scene I wrote quite early on in the script-writing process. Over the course of various revisions it was tightened and sharpened, but it is still what it was from the beginning.

MP goes on an odyssey, both geographical and psychological, and the result is a satisfyingly complex and unnerving portrait of him, his turmoil and the confused workings of his brain. Can you tell me how you

achieved this? How much was written? How much developed during the shoot? How much did Mark O'Halloran bring to the role?

I have become increasingly interested in the notion of the narrative self. Psychologists and sociologists work with this concept — that you are, in fact, the story you tell yourself. The image you have of yourself is based upon that inner narrative. And narrative, of course, lies at the very heart of cinema as we currently think about it.

I researched into brain damage and the emotional impact of amnesia quite extensively before writing the script. There are some amazing case histories documented. It is a subject I have always found fascinating, and it's very challenging to try to imagine what that must be like. A person's sense of time, scale, place, self can be completely altered. That must be incredibly upsetting and disconcerting. Suddenly everything which was taken for granted is uncertain. The Dutch have an expression for this: 'op losse schroeven' (with loose screws, would be the direct translation). Parallels with the current sociopolitical reality came of their own accord.

Many years ago I had read A.R. Luria's books including *The Man with a Shattered World* and I reread that and several other books whilst I was developing MP's character. I also read Paul Brok's wonderful book *Into the Silent Land*. As a neuropsychologist his philosophical musings into the nature of identity are for me very inspiring.

Concurrently with that the geographical story developed. I work travel for my art and for my exhibitions extensively across Europe and elsewhere and so I was confronted with a multiple of social, economic, political crises which in every country in Europe manifest themselves in a different way.

Every scene was written beforehand in the script. I took a lot of care writing the script and during the shoot I did not feel it was necessary to change it substantially. Of course things change, locations sometimes had to change and when directing I feel it's important to be open to unexpected opportunities and surprises. And I love working with actors and what they bring to the project. Most of the dialogues are word for word as was written in the script. I coincidentally came across my first script outline a couple of days ago and it's all there — the encounters, the locations, the ghost ship, the waterfalls, the Hobby Indians in Germany etc., etc. The order of scenes changed during the script revisions and in the editing suite, but not so much the contents. Editing the film was an extremely important part of making this film and I am very very glad to have been able to work so intensely with Nathalie (Alonso Casale) in the way we did. I basically moved into her house for at least three months. Similarly sound design for this film has a big hand in the story-telling and how this film is perceived. For that I collaborated intensely once again with Hugo (Dijkstal), who has made the sound design for all my work.

Working with Mark (O'Halloran) was great. He is a fine human being with a great sense of humour

and a very dedicated and sensitive actor. It felt very fitting that he, as it turned out, is also a script-writer. He approached and treated my script with due respect and attention to detail. I sent him books to read in preparation for the role (luckily for me he is an avid reader) and we discussed and chatted long distance. A friend of his suffered brain damage some years back and he visited and talked with him in preparation for the role. Before starting the shoot we rehearsed in my studio every day intensely. We discussed the different stages of MP's condition and how to show that on the screen.

Before the shoot I felt very nervous as I have not much experience directing actors in front of the camera, but it was a joy to work with all the actors on this film. A real pleasure and an immense honour. I first came in contact with professional actors when I started recording voice-overs for some of my films and installations. I have had the privilege of working with Hannah Schygulla, Fiona Shaw, Heathcote Williams and Johan Leysen amongst others in the past. And I have enormous respect for the work that actors do and for their generosity and professionalism. I enjoy collaborating with them very much. I guess this forms another reason why I have ended up making a feature for the first time.

Why must MP's descent into 'rolling catastrophe' be set in motion by his injury/memory loss? Could the story have been told without him having suffered an initial trauma? Are we not all, in part, potential victims of the 21st Century and its complexities?

Memory loss means also identity loss and it was important to me that protagonist of this film is like a blank slate. He doesn't even have a name. At the beginning of the film you see some aspects of his former life, so you realise he is just like you or me. His extreme retrograde amnesia is a way of starting again, even though unvoluntarily. It allows me to look at the world I live in afresh, with new eyes and to take the viewer along with me.

It is, in part, set in Amsterdam, Paris, Barcelona, Dublin, Newcastle, Detroit, Athens and Berlin (please tell me if this is a correct assumption). How did this plethora of locations impact on the film's budget, and the sense of continuity throughout the production?

Indeed the production of this film was crazy, a mission impossible. Working with a very, very tight budget, what we achieved in the end is a kind of a miracle. Fictional scenes were filmed in The Netherlands (including Amsterdam but also several other locations), France (Paris, including the

Banlieue), Ireland (Dublin), Germany (Leipzig and Halle) and Spain (Barcelona). We had only 23 days of shooting and a small crew, so things were very tight and there was no room for mistakes or messing around.

Non-fictional scenes I have been filming and collecting during the past three years. Often I would

film on research trips with my own or a friend's camera and also filmed a lot myself whilst we moving to a new location. Documentary scenes for the film were filmed in USA (Detroit), England (London, Newcastle), Japan (Fukushima, Miyagi), Ireland (Cork, Dublin), Greece (Athens, Pireas), Portugal (Lisbon), France (Paris, Calais), Spain (Barcelona), Germany (Berlin, Leipzig and Dresden) and Italy (Venice).

Whilst it was demanding and tiring to be travelling across Europe in this way. But it was also great for the film, because it meant that we, my cast, crew and I, were physically and emotionally going through what MP goes through in some ways. We would wake up not remembering in which city we were in. We suffered sleepless nights in the heat of southern Europe and anxiety in the noisy, threatening atmosphere of Barcelona's red night district. We had to put up with horrible hotels and unmade beds at the edge of Paris and lost luggage at Charles du Gaulle airport. The crew and cast was quite international with all the Babylonian language confusion which accompanies that. My French has improved, my command of the Lithuanian language is still very poor.

One other question: whose is the face on the postcard portrait that MP replicates?

The postcard is of a painting by the French painter Gericault from ca. 1822. This painting hangs in the Museum voor schone kunsten in Gent; I have been to see it twice. I find this painting very moving and surprisingly contemporary. It was an image included in my script outline and this postcard has been hanging on the wall in my studio for some time. (John Berger once wrote a beautiful essay about this painting by the way.) It has been called 'Portrait of a Kleptomaniac'. Of course MP is something of a kleptomaniac although we would not regard that as an illness these days.

Gericault was commissioned to paint ten portraits of patients from the mental asylum the Hôpital Salpêtrière in Paris by one of the founders of psychiatry Étienne-Jean Georget. These were to be depictions of ten madnesses which Georget had diagnosed and was writing a book about. Only five of the paintings remain. The madnesses are strange ones to our ears – gambling addiction, kleptomania, megalomania, paedophilia, to name a few. Shortly after meeting Mark for the first time he sent me a picture of himself posed like this painting; a self-portrait he had taken of himself with his mobile phone. I just knew then that we had to include this scene in the film as well.



FILMOGRAPHY FAMILY AFFAIR FILMS

Family Affair Films is an Amsterdam based production company founded by Floor Onrust. We produce urgent and contemporary television drama, short and feature films of high artistic quality with a strong author driven vision. We develop projects with new talent, video artists and we continue our relation with established filmmakers.

IN PRODUCTION

- 2015 UNDER THE PYRAMID, Swedish co-production, film by Axel Petersen, in coproduction with Idyll (SE), in postproduction
- 2015 SHE/HER, short dance film by Cecilia Moiso and Sonja Wyss, in co-production with NTR. In postproduction
- 2015 BOX THE RAIN, experimental film by Muzi Quawson, in coproduction with Annet Gelink Gallery. In production
- 2015 ZEVENBERGEN, television film for children, written by Martine Nijhoff, directed by Ivan Lopez Nunez, in co-production with VPRO, in pre-production
- 2016 PORTAL, permanent video installation by Hertog & Nadler, commissioned by municipality Zwolle
- 2016 SEA SIDE WALKING, television film, written by Cecilie Levy, directed by Mirjam de With, in co-production with NTR. In production
- 2016 CITIZENS OF NATURE, documentary written and directed by Lonnie van Brummelen and Siebren de Haan In production

FEATURES

- 2015 HISTORY'S FUTURE feature film written by Fiona Tan and Jonathan Romney, directed by Fiona Tan, in coproduction with Rohfilm (DE) and Vico Films (IRE)
Premiere September 2015
- 2014 LIFE ACCORDING TO NINO, feature film written by Urszula Antoniak, directed by Simone van Dusseldorp, in co-production with NTR, Waterland Films (NL) and Savage Film (BE).
* Winner Best Children Film Cinekid 2014
Nominated ECFA award, BUFF Sweden 2015
- 2014 LABYRINTHUS, Belgian feature film, written by Pierre de Clerq, directed by Douglas Boswell, produced by Savage Film (BE)
* Winner Best Youth Film Sao Paulo
Selected for Toronto International Film Festival 2014
- 2013 THE BLUE WAVE, Turkish feature film, written and directed by Zeynep Dadak and Merve Kayan, produced by Bulut Film, in co-production with Riva Film (DE) Two Thirty Five (GR), Supported by Eurimages and Hubert Bals Fund
Selected for San Francisco International Film Festival 2014
Selected for Berlinale Generation Competition 2014
* Winner of 3 Golden Oranges (best debut, script & edit) National Film Festival Antalya 2013
- 2011 CODE BLUE, feature film written and directed by Urszula Antoniak, in co-production with IDTV Film, Zentropa, VPRO. Sold to 18 European territories
Selected for Cannes' Quinzaine des Realisateurs 2011
Selected for Karlovy Vary International Film Festival 2011
* Winner Best Camera and Best Sound Award, Netherlands Film Festival 2011
* Winner Best Actress Award, European Film Festival Seville 2011
* Winner Best Actress Award, BIAFF 2011
- 2009 NOTHING PERSONAL, feature film, written and directed by Urszula Antoniak, in co-production with Rinkel Film & TV/ Fastnet Films/VPRO
*Winner of 6 awards International Film festival Locarno, a.o. Silver Leopard for best Actress, Silver Leopard for debut film and the FIPRESCI award

Sold to 26 territories, including USA

*Winner of 4 Golden Calves, Netherlands Film Festival 2009 (best film, best director, best camera and best sound design)

*Winner Silver Giraldillo Official Section, European Film festival, Seville

*Winner best actress Marrakech international film festival 2009

*Winner public award 31st Nordic Film festival

TELEVISION

- 2014 AREZO, television film written and directed by Wiam Al-Zabari, in co-production with NTR/VARA/VPRO.
- 2014 BASILE H. television film written by Rob Arends and Lisa de Rooy, directed by Janneke van Heesch, in co-production with NTR/VARA/VPRO.
- 2014 DE KEET (The Shack), 10 episodes drama series, script Eveline Verwoerd, directed by Mirjam de With, in coproduction with Omrop Frylan
Selected for Noordelijk International Film Festival 2013 (episode 1&2)
- 2012 BALLAST, television film, written by Anke Boerstra, directed by Mirjam de With, in co production with NTR, VPRO and VARA
- 2012 BOY, television film, written by Cecilie Levy, directed by Tami Ravid, in co production with NTR, VPRO en VARA
Sold to ARTE
Selected for Human Rights Film Festival Barcelona, New York City and Paris 2014
Selected for Cinemesia 2014
Selected for The Barcelona International gay & lesbian film festival 2013
Selected for KASHISH – Mumbai International Queer Film Festival, India 2013
Selected for competition 18th Busan International Film Festival, South Korea 2013
Selected for Roze Filmdagen, international gay film festival 2013
Selected for competition, Netherlands Film Festival 2012

SHORTS & EXPERIMENTAL FILMS

- 2015 SON DU SERPENT, short dance film by Feri de Geus and Tami Ravid, in co-production with NTR.
- 2014 AWAY, experimental short film by Parisa Aminolahi
- 2013 HARVEST short dance film from choreographer Aitana Cordero Vico and artist duo Hertog & Nadler, in coproduction with broadcaster NTR
*Awarded Best Video at Oslo Screen Festival 2014
*Awarded Best Cinematography at Wiz-Art Festival 2014
Selected for Interfilm Berlin 2013
Selected for Impakt Film 2013
Selected for Schnit, Zwitserland 2013
Selected for Internationaal Dancefilm Festival, Brussel 2013
Selected for Cinedans 2013
- 2013 HET MEISJE AAN DE OVERKANT (The Girl Across The Street), short film written by Maarten van Voornveld & Chiel vd Wolf, directed by Steven Wouterlood
*Jury Award at Cluj Short Film Festival, Romania, 2014
Selected for International Short Film Festival Muestra, Mexico 2013
Nominated for VERS award 2013
Selected for debut competition, National Film Festival Utrecht 2013

- 2012 SWEET LOVE, short children's film, written by Martijn Hillenius, director Albert-Jan van Rees, in co-production with VPRO.
 *Winner 1st prize children jury Chicago International Film Festival 2013
 *Winner best short foreign film, Burbank Film Festival, USA 2013
 Selected for 9th Annual Children's Film Festival Seattle 2014
 Selected for Nuova Mirada Film Festival, Buenos Aires 2013
 Selected for Schlingel International Film Festival for Children and Young Audience 2013
 Selected for International Film Festival for Children and Youth, Argentina 2013
 Selected for CAT International Children Festival Moscow 2014
- 2012 NATION FOR TWO, short film/video installation by artist duo Chaja Hertog & Nir Nadler. Supported by Netherlands Film Fund and Amsterdam Cultural Fund.
 * Honourable Mention International Jury Curta Cinema Rio de Janeiro 2013
 *Winner Jury Under 35 Prize Invideo Milan 2013
 Selected for over 15 international film festivals among which:
 Selected for Guanajuato international Film Festival, Mexico 2013
 Selected for the 19th Athens International Film Festival, Greece 2013
 Selected for international competition Mediawave Film festival, Hungary 2013
 Selected for European Short Film Festival at MIT, USA 2013
 Selected for Video Art Festival "Now & After, Russia 2013
 Selected for International Film Festival Rotterdam 2013
- 2011 MINA MOES, short children's film, scenario Hakima Elouarti, director Mirjam de With, in co-production with VPRO
 Selected for over 30 international film festivals
 * Winner Best Live Action Short Film, Singapore International Film Festival 2013
 * Winner beste korte film Jeugdfilmfestival, België 2013
 * Winner KUKI Short Film Competition for Children and Youth, Interberlin 2012
 * Winner beste korte film Doha-Giffoni Experience, Qatar 2012
 * Winner beste korte film 6+ Giffoni Film Festival 2012
 * Winner beste film Internationaal Kort Film Festival, Oberhausen 2012
 * Winner Cinekid kinderkast 2012
 Nominated for Prix Jeunesse 2012
 Nominated for "Rockie", BANFF 2012 Rockies Program Competition 2012
- 2011 HYPNAGOGIA – THE BORDERLAND STATE, short dance film by Muhanad Rasheed and Frank Scheffer, in co-production with NTR
 Selected for competition, Netherlands Film Festival 2012
 Selected for Cinedans 2011
- 2011 EVOLUTION OF SORTS, short dance film by Esther Rots, Dan Geesin and Melissa Ellberger, in co-production with NTR
 Selected for competition International Short Film Festival Go Short 2013
 Selected for Cinedans 2011
- 2010 HEEN EN WEER DAG (Back and forth Day), short film, directed by Mirjam de With, written by Martine Nijhoff and Stefan Boonen, in co-production with NTR
 Selected for debut competition Netherlands Film Festival 2010
 Selected for Frisse Bries, Noordelijk Film Festival
 Selected for International Short Film Festival Leuven, Belgium
 Selected for International Children's Film Festival BUFF, Malmö, Sweden 2011

- 2010 MOWGLI & FIDEL, short film, directed by Janneke van Heesch, written by Desiree Duwel, in co-production with NTR
- 2009 KONING AAP (The Monkey King), short children's film, written by Tjyying Liu, directed by Floris-Jan van Luyn, in co-production with Boeddhistische Omroep Stichting
- 2009 DISORIENT, audiovisual installation, written and directed by Fiona Tan
Dutch selection for Venice Art Biennale 2009
- 2007 EEN TRUI VOOR KIP SAAR (a Wardrobe for Chicken Saar), short children's film, written by Burny Bos, directed by Diederik van Rooijen, in co-production with the Dutch Film festival
- 2006 DUMMY, short film, written and directed by Diederik van Rooijen, in co-production with NPS, tv rights sold to a.o. Spain and Canada
Dutch entry for Academy Awards for Best Short Live Action Film
Selected for Karlovy Vary International Film Festival
Selected for Interfilm Berlin
Screened during festivals in Fajr, Iran; Kolata, India and Calgary, Canada
- 2005 MASS, short film, written and directed by Diederik van Rooijen
tv rights sold to a.o SBS Australia
- 2005 DE BODE (The Messenger), short children's film, written and directed by Diederik van Rooijen
* Award for Best Live Action Short Film, Media Bridge Festival 2006, Chicago
Selected for International Children's film festival Chicago 2006
Selected for London Film festival 2006
tv rights sold to San Francisco, USA
- 2002 A FUNERAL FOR MR. SMITHEE, short film, written and directed by Diederik van Rooijen
*Nominated for NPS award best short film 2002, Tv rights sold to WDR, Germany

IN DEVELOPMENT

BLOODY MARY, feature film, written and to be directed by Guido van Driel

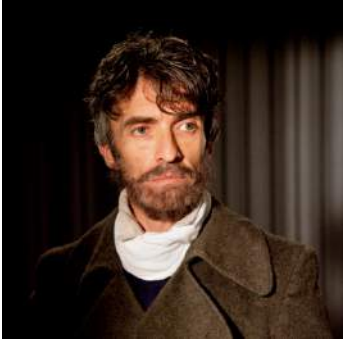
THE HAGUE HILTON, feature film, written by Anjet Daanje, to be directed by Boris Paval Conen, supported development fund by The Netherlands Filmfund

WHAT TIME IS IT, feature film written by Helena van der Meulen, to be directed by Sonja Wyss

DRY RUN, feature film by Urszula Antoniak, in coproduction Fastnet Films (IRE) and Opus Film (PL), supported development fund by The Netherlands Filmfund

For more information please visit our website www.familyaffairfilms.nl

CAST



Mark O'Halloran is an actor and writer, known for *Adam & Paul* (2004), *The Guard* (2011) and *Calvary* (2014). Mark won the European Shooting Stars Award at the Berlin Film Festival in 2005 and wrote the award-winning scripts of *Garage*, *Prosperity* and *Trade*. He is active for cinema and theatre.



Christos Passalis is a Greek actor, known for *Dog-tooth* (2009), *Mavro livadi* (2009) and *I Am Not Here Now* (2013).



Denis Lavant is a French actor and writer, known for *Holy Motors* (2012) for which he won Best Actor at Chicago International Film Festival. Lavant has played the lead role in all but one of Carax's films. Lavant is also known for his roles in Claire Denis' *Beau Travail* (1999), and Harmony Korine's *Mister Lonely* (2007).



Manjinder Virk is an English actress, director and writer. She has appeared in the television series *Holby City* (1999), *Doctors* (2000), *The Bill* (2004), *The Ghost Squad* (2005), *Runaway* (2009), *Skins* (2010), *Monroe* (2011), and *Hunted* (2012).



Anne Consigny is a French film actress who has been active since 1981. She received a César Awards nomination for Best Actress for her role in the film *Je ne suis pas là pour être aimé* (2005). She is also known for her role as Claude in the 2007 drama *The Diving Bell and the Butterfly* and as Elizabeth in the 2008 film *A Christmas Tale*, for which she was nominated the César Award for Best Supporting Actress.



Rifka Lodeizen played the leading character in *Can Through Go Skin* directed by Esther Rots in 2009.. The film premiered at the Berlinale in 2009 and during the Dutch Film Festival Rifka won the Colden Calf for Best Actress. Besides film Rifka also played in several television productions. For her role in *Betrayal* in 2012 Rifka received the Colden Calf for Best Actress in a TV drama.



Brian Gleeson is an Irish actor. In 2011 Gleeson received an Irish Film and Television Awards nomination for best supporting role on television for Love/Hate. Gleeson started acting in 2006. He appeared in the 2012 Academy Award nominated film Snow White and the Huntsman. He also appeared in Hollywood film The Eagle film. He appeared with his father Brendan Gleeson and brother Domhnall Gleeson in the Enda Walsh play The Walworth Farce.



Johanna ter Steege won the European Film Award for Best Supporting Actress for her movie debut in The Vanishing (1988). Among her other films are Robert Altman's Vincent & Theo (1990), István Szabó's Meeting Venus (1991) and Sweet Emma, Dear Böbe (1992), Bernard Rose's Immortal Beloved (1994), and Bruce Beresford's Paradise Road (1997). In 1993, she was a member of the jury at the 43rd Berlin International Film Festival and was awarded with the Berlinale Camera

CAST

MP
Lottery Ticket Seller
Caroline
Greek Drinking Partner
Phoebe
MP's wife
Taxi Driver
Therapist

Mark O'Halloran
Denis Lavant
Anne Consigny
Christos Passalis
Manjinder Virk
Rifka Lodeizen
Brian Gleeson
Johanna ter Steege

CREW

Director
Scenario
Based on an original idea by
Producer
Co-producers

Line Producer
Director of Photography
Editor
Sound Design
Composers
Sound on Set

Art Direction
Costume Design
Hair & Make-up
Casting

Fiona Tan
Fiona Tan and Jonathan Romney
Fiona Tan
Floor Onrust
Benny Drechsel, Karsten Stöter, Rohfilm
Cormac Fox, Vico Films
Fiona Tan, Antithesis Film
Olivia Sophie van Leeuwen
Vladas Naudzius
Nathalie Alonso Casale
Hugo Dijkstal
Ray Harman and Leo Anemaet
Miroslav Babic
Jörg Theil
Patty Groot Bluemink
Kathy Strachan
Dorothea Wiedermann
Fiona Tan and Olivia Sophie van Leeuwen

