



GIORNATE
DEGLI AUTORI
VENICE DAYS

REZO presents

A Baraban Films production

TWILIGHT PORTRAIT

DIRECTED BY ANGELINA NIKONOVA

SCREENING DATES

Press & Industry - Friday 2nd - 8.30 AM - Sala Volpi

Official - Sunday 4th - 4.30 PM - Sala Darsena

Public - Saturday 10th - 11 AM - Sala Volpi

Nationality : Russia

Running time 105 minutes

International Sales

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Press material downloadable on :

<http://www.rezofilms.com/world-sales/twilight-portrait>

Synopsis

A social worker, a child psychologist in the middlelife crisis, Marina, gets injured by policemen. She seeks revenge. When she finally meets the initiator of the dramatic event, she decides to use her professional skills instead of common weapons.

Crew

Directed by Angelina Nikonova
Produced by Leonid Ogaryov, Angelina Nikonova and Olga Dihovichnaya
Written by Olga Dihovichnaya and Angelina Nikonova
Director of Photography : Eben Bull
Editor : Elena Afanasyeva
Production Design : Oleg Fedikhin
Sound : Georgi Ermolenko
Sound Design : Andrea Feuser
Sound Editor : Tom Paul
Sound Mixer : Tom Paul

Cast

Marina - Olga Dihovichnaya
Andrey - Sergei Borisov
Ilusha - Roman Merinov
Valera - Sergey Golyudov
Tania - Anna Ageeva

About the director

Angelina Nikonova was born and raised in Rostov-on-Don, in the south of Russia. In 2001 she was graduated from the School of Visual Arts in New York, Film and Video major. "Twilight Portrait" was co-written with Olga Dihovichnaya. Angelina and Olga decided to produce the film together, with Angelina directing it and Olga playing the lead role. The experience of working in quite a few film positions helped Angelina to execute the production within the "close-to-nothing" budget.

Director's notes

«When I read the first draft of the script written by Olga Dihovichnaya, the main heroine was much older, in her forties. Andrey's part was written for a young bully in his early twenties. Overall the story was much harsher and darker. It was a true punch in the audience's groin. I like well-written and performed dramas, but even I felt that the story had to be lightened up a bit. It needed some air, some ambiguity. I participated in writing of the script mainly as a friend, since Olga was going to direct the film. When Olga changed her mind and offered me to direct it, I immediately realized that she was the perfect lead. And this is how Twilight Portrait started to get a new layer of passion between very different but equally strong, Man and a Woman.

I decided I wanted to shoot the film in Rostov-on-Don. Most of the Southerners speak with a very specific accent and I realized I needed it. The Woman and the Man should sound different as well. I almost casted the young lead for Andrey's part when I came across a real militiaman, Sergey Borisov... That's when all the puzzle parts fit fell into place. I finally had the "perfect couple".

Olga managed to nail in her story the true nature of the most disturbing phenomenon in contemporary society – indifference. I was amazed at the honesty of the story's atmosphere. That is why I chose certain technique in making of the film. It was important for me to accentuate the authenticity of it all. I involved mostly non-actors. We used photo cameras Cannon Mark II to shoot the story. I chose to use two cameras that always worked simultaneously from different spots. Therefore most of the dialogues bear natural reactions of the actors. I challenged the DOP and the cameraman not to use lights at all – only natural lighting. It was hardest to work that way during the night scenes that take place inside the car, but we managed. I challenged Olga not to use any make up on the set. And she was brave enough to reject hair and make-up artists' help. We sometimes re-wrote dialogues on set if I felt the words were alien to an actor – we found another way of saying the line – it was important for me that the lines fit perfectly into their mouths.»