

Milcho Manchevski in Cambridge

Milcho Manchevski has directed four features (*Before the Rain*, *Dust*, *Shadows*, *Mothers*) and 50 short forms (*Tennessee* for *Arrested Development*, *Thursday*, etc). He has won over 40 international awards, including the Golden Lion for Best Film in Venice. The New York Times included *Before the Rain* on its list of 1,000 best films ever made, and Rolling Stone put *Tennessee* on its list of 100 best videos ever made.



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If you have a question about this list, please contact: [Tanya Zaharchenko](#). If you have a question about a specific talk, click on that talk to find its organiser.

Screening of "Mothers" (2010) by Milcho Manchevski

Day 1 of 2: screening

Milcho Manchevski, director.

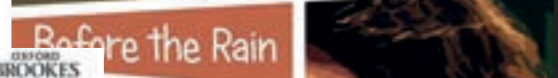
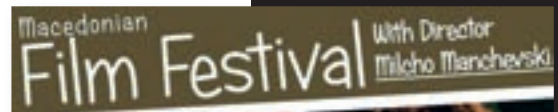
Audit Room (Old Lodge), King's College.

Saturday 30 November 2013, 16:00-18:00

Film, conflict, representation: a discussion with Milcho Manchevski

Day 2 of 2: screening + talk

Milcho Manchevski, director.



SPECIAL EVENT

MILCHO MANCHEVSKI AT OXFORD BROOKES

SUNDAY 22 FEBRUARY

2-6 pm, JHB Lecture Theatre

John Henry Brookes Building
Headington Road, Oxford

**Screening of
BEFORE THE RAIN
followed by keynote
and Q&As with award-
winning director
MILCHO MANCHEVSKI**

Raining Mothers:

The Manchevski Days
Milcho Manchevski: Oscar-nominated director, screenwriter, director
of BBC's "THE WIRE" & Professor at NYU Tisch School of the Arts

Screening of "Dust"
Tuesday / March 19th / 7PM / BERTOO

sponsored by

Screening of "Mothers"
Wednesday / March 20th / 7PM / BERTOO

sponsored by
Department of Modern Media and Culture
Malcolm S. Fisher Center for Media and Culture
Department of Music Studies

Screening of Oscar-nominated and Venice
Golden Lion-winning
"Before the Rain" followed by a public
interview and Q&A with director Milcho
Manchevski
Thursday / March 21st / 6PM / BERTOO

Filmmaker Milcho Manchevski at Yale Monday, April 7, 7pm Whitney Humanities Center, 53 Wall Street

WORKSHOP

WITH MILCHO MANCHEVSKI

25. to 26. October 2014, 10-18 Uhr



- Director/Writer: BEFORE THE RAIN (Goldener Löwe 1994); DUST, SHADOWS; MOTHERS; einige Folgen von THE WIRE u.v.m. -> www.milchomanchevski.com
- Lehrt in den USA und in Europa, Russland, ist Ehrengeladener Professor an der GITIS, Moskau

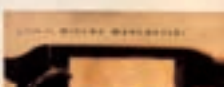
About the workshop:

- I will select a few scenes from classic screenplays (e.g. DOG DAY AFTERNOON, THE CONVERSATION, BONNIE AND CLYDE, RAGING BULL). I would develop them with the actors (usually two actors per scene) as a centerpiece of this workshop, with the other participants observing.
- During the filming, we would discuss the process and the practical and aesthetic considerations. If we can edit the sequences, we would eventually analyze the work with the participants.
- I will also screen a selection of scenes from my work – or an entire film, which we could then discuss.

Participants should speak perfect English because they will need to perform in English.

Anmeldung unter:

k.stutterheim@filmuniversitaet.de



Whitney Humanities Center, 53 Wall Street



Special
35mm
Screening of
Shadows
(2007)

Followed by
Q&A with the
filmmaker

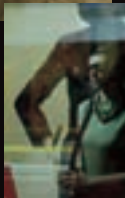


Premiered at the
2007 Toronto Intl. Film Festival

Not yet released in the US

Sponsors:
Stanley T. Woodward Fellowship, Film Studies Program

free and open to the public



A Liga dos Direitos Humanos e o Curso de Especialização Ética e Educação em Direitos Humanos da Faculdade de Educação da UFRGS, a Universidade Católica Portuguesa - Centro Regional de Braga, o Movimento Liberdade Livre, de Portugal, e o Museu dos Direitos Humanos do Mercosul convidam para:

Aula Aberta por videoconferência Os direitos humanos através da lente de cinema: uma conversa com Milcho Manchevski.

O dia 07 de maio às 14h no Auditório do Museu dos Direitos Humanos do Mercosul (Rua 7 de Setembro, 1020, Porto Alegre), com transmissão de Skopje, Macedônia, e exibição do filme Antes da Chuva, vencedor do Leão de Ouro no Festival de Veneza. Entrada franca. Informação:fone 3227.786 e-mail: ligadireitos@mercosul.org.br



Milcho Manchevski é diretor, roteirista, fotógrafo e artista nascido em Skopje, Macedônia. Escriitor e diretor dos filmes Antes da Chuva (1994), Poena (2001), Sorbonne (2007) e Mãe (2010), curta-metragem, a série para televisão The Wire, filmes experimentais e document de videoclipe. Autor das exposições de fotografias Rua, e Cinco gatas de sonho, Ecyvevu O leitinho de minha mãe, e Verdade e Ficção. Notas sobre a lição excepcional na arte. Criou o grupo de arte performática TAM. Todos os seus filmes ganharam prêmios internacionais, com exibições em centenas de festivais e distribuição em cerca de 50 países. Seu trabalho integra o currículo e é tema de conferências acadêmicas em várias universidades. Lecionou em várias universidades, cinema, música e instituições de arte. É Doutor Honoris Causa na Gerasimov Institute of Cinematography/VGIK em Moscou, Rússia. Foi agraciado com o Prêmio Madre Teresa para trabalho humanitário (2012) e Embaixador da Cultura da República da Macedônia (2007). Coordenador e Departamento de Direção no Programa de Pós-Graduação em Cinema na Tisch School of the Arts/New York University.



Síntese das premiações de sua obra filmográfica: Antes da Chuva é considerado pelo The New York Times um dos melhores filmes já realizados em todos os tempos. Leão de Ouro de melhor filme no Festival de Veneza, foi indicado ao Oscar de melhor filme, e recebeu mais de 30 outras premiações, entre as quais Independent Spirit, FIPRESCI, UNESCO, o melhor filme do ano na Argentina, Itália, Suécia, Tunísia e outros prêmios na Áustria, Bélgica, Brasil, Polónia, Porto Rico, Rússia. Dust foi o filme de abertura no Festival de Veneza e nomeado para o Ouro Reel Award. Shadows recebeu os prêmios Juventude de Ouro de melhor atriz e música, Syracuse Film Festival e medalha de ouro no Park City Film Music. Mothers foi selecionado na seção Panorama da Berlinale, premiado no Minsk International Festival, Cinema City Festival FEDORA, Critics Award de Melhor FEST Film, indicado a melhor filme no MTV Movie Awards.

JCREES
Cambridge Committee for Russian and East European Studies

Lent 2014 Events and Seminars

Tuesday 21 January 2014
5:00pm, Latimer Room, Clare College
Hamid Ismailov (BBC World's Writer in Residence)
"A Poet and Bin Laden, or Islamic Militancy in Central Afghanistan"

Tuesday 4 February 2014
5:00pm, Latimer Room, Clare College
Mette High (Edinburgh); Caroline Humphrey, Tatiana Safonova, Istvan Santha, Nikolai Sorin-Chaikov (Cambridge)
"Anthropology in the Russian Language"
A panel discussion on the challenges and opportunities of interlingual translation

Tuesday 18 February 2014
5:00pm, Latimer Room, Clare College
Gruia Badescu, Elena Tchougounova-Paulson, Tanya Zaharchenko (Cambridge)
"Dovzhenko/Manchevski: Silence, Speech, and the Gaze"
A panel discussion on two filmmakers across contexts

Tuesday 4 March 2014
5:00pm, Thirkill Room, Clare College
Peter Fedynsky (Translator / Journalist)
"Translating Shevchenko's Kobzar"

Free and open to the public / Coffee and tea available from 4-4:45pm

Tuesday 18 February 2014
5:00pm, Latimer Room, Clare College

Gruia Badescu, Elena Tchougounova-Paulson, Tanya Zaharchenko (Cambridge)

"Dovzhenko/Manchevski: Silence, Speech, and the Gaze"
A panel discussion on two filmmakers across contexts



Тајланд



MeTy **реалното**
и **ФИКТИВНОТО**
и по други мег

со Милчо Манчевски
Филолошки факултет „Блаже Конески“, ПТ
8. октомври (понеделник) 2012, 18.00 часот
Модератори: Елена Очневска и Румена Бужаровска

Intervju: MILČO MANČEVSKI

LEPOTA SE KRIJE U RAZLIKAMA

Ljudi su svuda isti. Predrasude nas navode da govorimo o razlikama.

Ponekad su to naivne predrasude, ponekad su licemerne, a često su one koren rasizma. Naravno, postoje razlike, i lepota se često krije u tim razlikama, u kulturnim specifičnostima nekog prostora. Tužno je što zbog globalizacije te razlike veoma brzo nestaju, ali mislim da je suština ipak ista – tuge i radosti su slične svuda na svetu, i ljubav i nada i zluрадost su slične i u Sibiru i u Njujorku i u Maliju. Naravno, različita društva u različitim periodima različito se nose sa impulsima i instinktima pojedinca i to je veoma interesantno, ali ne verujem u urođene razlike.

Za AKUZATIV govori Milčo Mančevski, poznati reditelj poreklom iz Makedonije, autor kulturnih filmova "Pre kiše" (dobitnik Zlatnog lava za najbolji film na festivalu u Veneciji), "Prašina", "Senke"...

AKUZATIV: Počnimo uspomenama na zemlju koje više nema. Kada se osvrnete na Jugoslaviju, na život u njoj, kakva su Vaša sećanja, i u negativnom i u pozitivnom smislu?

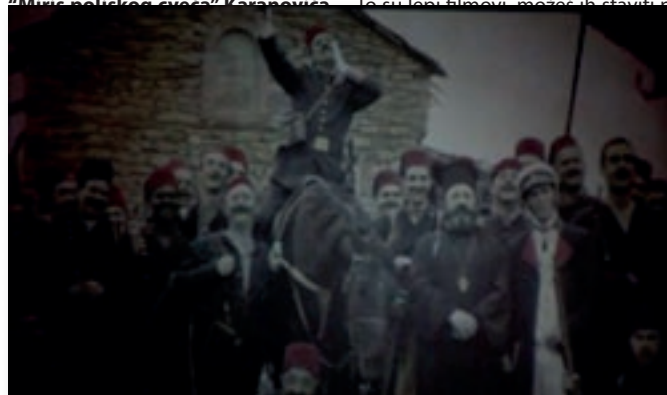
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Toda

Solondza, "U carstvu čula" Osime, "Dekalog" Kišlovskog. "Dekalog" je Sikstinska kapela filmske umetnosti. U ranim radovima Fasbindera možeš videti autorski rukopis koji je u isto vreme i krut i elegantan, prividnu trapavost rukopisa koji je sušta suprotnost bravuroznosti Fasbindera desetak godina kasnije. Čak i kad gledaš njegove dosadne filmove uvek ti je drago jer si proveo dva sata sa veoma interesantnim sagovornikom.

Od jugoslovenskih autora – Makavejev, Saša Petrović, Živojin Pavlović, "Breza" Ante Ba
"Miris poljskog cvetova" Karanović. To su lani filmovi, možeš ih staviti na ekran u svako



– može da inspi

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je i duša, pozna
to gde, verovao
(motivno) veruje
ljenosti.

mantom Morte

isu do kraja osv



Swatting flies in Cambridge

ГОЛЛИВУД

текст: Алексей Ежоров; фото: Андрей Рудыков

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просто та

Михаю — чуткий и тонкий режиссер. Но никакого расслабления не допускает — держит в тонусе себя и остальных. Его принцип — «сердце и дисциплина».

Никаких пустых эмоций и трат времени — все только по делу. И даже на десятом дубле он знает, как помочь актеру собраться и выйти

милославский.ком

Единственный стереотип о голливудских режиссерах, который подтвердил Манчестерск, — эти люди знают, как работать. Но дело, конечно, не только в профессионализме постановщика. Когда вокруг собирается настоящая команда, которая тебя поддерживает, то ты и работаешь на подъем, и фильм получается легкий и веселый.

Во ВГИКа студенты массово записались студентами с ограниченным количеством вступительных испытаний. Область, в которой были сконцентрированы такие учебные эксперименты, – работа в условиях современного динамичного менеджмента. Все процессы в мире сейчас протекают с огромной скоростью, и именно на этом поле было бы показателно. Ну и конечно, работа практикантами в работе в рамках определенного рекламного случая. Я не говорю, что какие-то вещи надо делать только так, как это делает Мэри Маквинч, но учить студентов взаимодействовать между собой. Каждый из них был погружен в свою специфическую работу, и все же за часами работы освещения, постановки кадра или оформления сцен нельзя терять из виду продукт в целом. Я старался быть достаточно жестким преподавателем, поскольку считаю, что требовательность – лучший способ достичь положительных результатов.

Рабата с режиссером Манюшкой кардинально отличается от обычного учебного процесса — чувствуется огромная разница между нашим студийским и американским методом и кинорежиссурой. Кроме того, у моего американского коллеги на режиссуре. Например, когда я пытаюсь заострить внимание на «разрывном» месте, часть головы или другие малые детали — в калле, он говорит: «Ты там в 1960-х году?»

Мне и в самом деле не всегда близко его творчество — манюшкины или стилистическая мистика, но то, что выводит, что-то есть.

Манюшка дает как преподавание, просто бесценно.

Специальная группа эпизода «Родословие» работает на редкость в деталях для учебного проекта десятиклассного контингента.

9:59 7 maj 2013 Russka rech na makedonski

Режиссеру приходится твердой рукой руководить процессом. Здесь нужно не только вдохновение, но и недожинные организаторские (и деловитские) навыки. Если перефразировать знаменитое высказывание Раневской: снять плохой фильм — все равно, что плюнуть в вечность. Как обогащать вечность шедеврами Милчо обещает открыть уже в процессе обучения.





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MACEDONIA • People 505

until the Ohrid Framework Agreement was signed, granting more minority rights for languages and national symbols, along with quota-based public-sector hiring.

Implementing the Framework Agreement proved difficult, though, especially concerning power decentralisation and municipal restructuring. The agreement stipulated more rights for local minorities comprising 20% of the population; the artfully created new municipal boundaries awarded Albanians more than other ethnic groups, critics claimed. This 'solution' might eventually lead to a birthrate (not multiracial) Macedonia.

Towards Europe

Macedonia is enacting EU-membership reforms and has restructured its army to NATO standards, participating in peace-keeping missions abroad. However, Greece blocked Macedonia's NATO invitation in April 2006, citing the unresolved name issue – a stance that frustrated Macedonians and many foreign leaders. Greece pledged to block Macedonia's future NATO – and EU – memberships, and nationalism surged in both countries. Western countries pressured both sides to resolve their differences.

Through all of this turbulence,

(the so-called Torbati and Gostin, in western Macedonia). Turks are Muslim, as are most Albanians; however, Catholic Albanians exist (Mother Theresa, who grew up here as Agnes Gonxha Bojaxhiu, is the most famous example). A Jewish community of about 200 people descends from Sephardic Jews who fled Spain after 1492. Sadly, approximately 90% of the Jewish population – over 7200 people – were deported to the Treblinka concentration camp during the WWII Bulgarian occupation. The community holds a Holocaust commemoration ceremony every 11 March.

The Macedonian Orthodox Church was created in 1967 and, despite not being recognised by neighbouring Orthodox countries, is active in church building and restoration work. Although Macedonians don't attend church services often, you'll see them stop by church to light a candle, kiss icons and pray.

ARTS

Cinema

Macedonia's leading film-maker, Milčo Mančevski, highlighted interethnic relations in the Oscar-nominated *Before the Rain* (1994). Mančevski's next film, *Dust* (2001), was an Ilinden Uprising-era cowboy classic that riled the Greeks (see p503). In 2007,

Mančevski released *Semki* (Shadows), a racy story with supernatural overtones, the female speaking an 'Aegean' dialect intones the film's recurring line – 'give back what is not yours'. The infuriated, Mančevski insisted it was not a nationalistic reference.

ICE

Folk instruments include the le-bag bagpipe, played solo, or by a large drum, the *tapan*, and with different sticks for different kinds (flat) and/or *konjane* (two pairs of strings) are often used in the Turkish-inherited *cekle* (choro), also accompanied by the *gajda* music form, involving the *konjane* (hammer-shaped) and *konjane* (hammer-shaped) (see p503). Macedonian music employs

signature: a traditional folk dancing in a simple Balkan circle dance, *Yallama* are (difficult dance) of by the *tapan* and *cekle* and

ARTS Cinema

Macedonia's leading film-maker, Milčo Mančevski, highlighted interethnic relations in the Oscar-nominated *Before the Rain* (1994). Mančevski's next film, *Dust* (2001), was an Ilinden Uprising-era cowboy classic that riled the Greeks (see p503). In 2007, Mančevski released *Semki* (Shadows), a racy urban love story with supernatural overtones. In it, an elderly female speaking an 'Aegean' Macedonian dialect intones the film's recurring line – 'give back what is not yours'. The Greeks were infuriated; Mančevski insisted it was not a nationalistic reference.

La Macedonia e il razzismo dell'Occidente

di MILCHO MANCEVSKI*

Negli articoli sulla Macedonia si pone per lo più l'accento sul "delicato equilibrio etnico" del paese, di cui si paventerebbe lo sconvolgimento in seguito all'arrivo dal Kosovo di almeno 250.000 profughi. Un giudizio che non coglie nel segno. Non si tratta di un problema di equilibrio etnico ma di qualcosa di molto più semplice: la Macedonia è un paese povero che si sente tradito. Nel marzo scorso, prima che iniziasse l'esodo di massa, si riteneva che non sarebbe stato necessario accogliere in Macedonia più di ventimila profughi. Il Partito Democratico degli Albanesi, una delle tre formazioni politiche che compongono il governo macedone, aveva convinto gli altri partiti della coalizione a riconoscere ai profughi lo status di "ospiti". Così hanno potuto entrare come turisti, con formalità di ingresso semplificate e senza controlli sanitari, e sono stati alloggiati presso famiglie che si erano offerte volontariamente di accoglierli. Un trattamento che era sembrato più umano. Mi ero recato al valico di confine di Blace con il mio produttore, Domenico Procacci, il 28 marzo, quando secondo le valutazioni l'aumento dei profughi era di 20:1 circa. Quando vi ritornai sei giorni dopo, si era ormai ammassata nella zona a cavallo del confine una folla di 30.000-50.000 profughi, alcuni ancora in Kosovo, altri nella terra di nessuno e altri in salvo in Macedonia. I trattori erano rimasti impantanati nel fango e gli addetti locali venuti ad assistere i kosovari distribuivano pane e acqua. I malati venivano portati via su barelle improvvisate con coperte piegate in due. Circolava la voce che la notte precedente una dozzina di persone fossero morte nel campo. I poliziotti erano confusi e insolitamente benevoli, forse perché colti alla sprovvista di fronte a quella grande tragedia umana. Mentre il numero totale dei rifugiati in Macedonia si avviava rapidamente a superare i 200.000 - il decuplo del previsto - appariva chiaro che il governo non aveva la minima idea di come far

Even a good thing isn't as
good as nothing.

Zen saying

