

Daisi

A Film by Dea Kulumbegashvili



Technical Information

Working Title: Daisi
Director: Dea Kulumbegashvili
Screenplay by: Dea Kulumbegashvili
Nationality: Georgian
Genre: Drama
Length: 100 min
Shooting location: Tsedisi, Georgia

Production Company: OFA
17 Irakli Abashidze Street,
Suit 18, Tbilisi, 0179, Georgia
Producer: Rati Oneli
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Dea Kulumbegashvili

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Director's Filmography

Dea Kulumbegashvili was born and raised in Georgia. Dea studied film directing at Columbia University School of the Arts and media studies at The New School in New York. Her debut short film *Invisible Spaces* was nominated for Palme d'Or du Court Métrage at the Cannes International Film Festival in 2014. It was also the first film from independent Georgia to be part of the official competition at the Cannes International Film Festival.

Festival de Cannes

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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.

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cinéfondation
LA RÉSIDENCE



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Synopsis

Alex (40), a photographer living and working in America, comes back to his native village in mountains of Georgia after 22 years of absence, as his father is on a death bed. Alex experiences a crisis facing his father's condition and inevitable death. Rethinking his failing career and personal frustrations with life, he still pretends he is a successful photographer oversees. Wandering in a village, Alex's routine turns into a waiting game of his father's death. Alex starts an affair with Yana (35), a Jehovah's Witness. Soon he is embroiled in a conflict between local Christians and the Jehovah's Witnesses community. Caught up in the middle of the conflict, Alex finds himself powerless as facing tensions in the world around him, so dealing with his inner dilemmas.

Statement of Intent

With this film I aim to create the study of relationship between characters' internal and exterior lives in a world where people are reserved and struggle to express their emotions while facing personal tragedies, anguishes, and other feelings. They struggle to find redemption, through love and intimacy. However, they never achieve it.

I'm interested in moments where ecstatic and intimate truth can be experienced rather than defining some kind of ethical or moral norms. Real and imaginary, truth and falseness are rather arbitrary notions. Any one particular experience doesn't contain just truth or falseness, it can be both at the same time.

In the world of Tsedisi, violence is something casual, not a spectacle that entertains and strikes the audience. Banality of the act of violence and how it is incorporated in the mundane reality of local life makes it even more palpable for me. I do not intend to turn acts of violence into spectacle, but rather present them in an unsentimental and matter-of-fact manner – sometimes clumsy, awkward and without a place for heroes.

On the other hand, I am interested in conveying the poetic beauty of the local life. Here, every day life is harsh, but reality is elevated to transcendental moments.

Synopsis

Alex, (40), un photographe qui vit et travaille aux États-Unis revient dans son village natal de Géorgie, Tsedisi après 22 ans d'absence, pour rendre visite à son père mourant. Alex éprouve un profond malaise face à l'état de son père et à sa mort inéluctable. Repensant à sa carrière ratée et à ses propres frustrations, il prétend toutefois être un photographe à succès. Traînant dans le village, son quotidien se transforme en un jeu d'attente de la mort de son père. Alex démarre une relation avec Yana (35), un témoin de Jéhovah. Rapidement, il se trouve impliqué dans un conflit entre les chrétiens locaux et la communauté des témoins de Jéhovah. Pris au milieu du conflit, Alex se sent impuissant face aux tensions qui l'entourent, le laissant avec ses propres dilemmes.

Note d'intention

Avec ce film j'étudie la relation entre les vies intérieures et extérieures des personnages dans un monde où les gens sont réservés et luttent pour exprimer leurs émotions tout en faisant face à leurs tragédies personnelles, angoisses, et autres sentiments. Ils peinent à retrouver la rédemption à travers l'amour et l'intimité, sans jamais y parvenir.

Je suis intéressée par ces moments où la vérité extatique et intime peut être vécue plutôt que par une définition de normes éthiques ou morales. Réel et imaginaire, vérité et fausseté sont des notions plutôt arbitraires. Toute expérience particulière ne contient pas seulement de la vérité ou de la fausseté, elle peut être les deux à la fois.

Dans le monde de Tsedisi, la violence est une chose courante, et non pas un spectacle qui divertit et frappe l'auditoire. La banalité de l'acte de violence et la façon dont il s'incorpore dans la réalité de la vie locale le rend encore plus palpable pour moi. Je ne veux pas tourner les actes de violence en spectacle, mais plutôt les présenter de manière neutre et non sentimentale, parfois maladroite, ne laissant pas de place pour les héros.

D'autre part, je souhaite transmettre la beauté poétique de la vie locale. Ici, la vie quotidienne est dure, mais la réalité atteint des moments surnaturels.