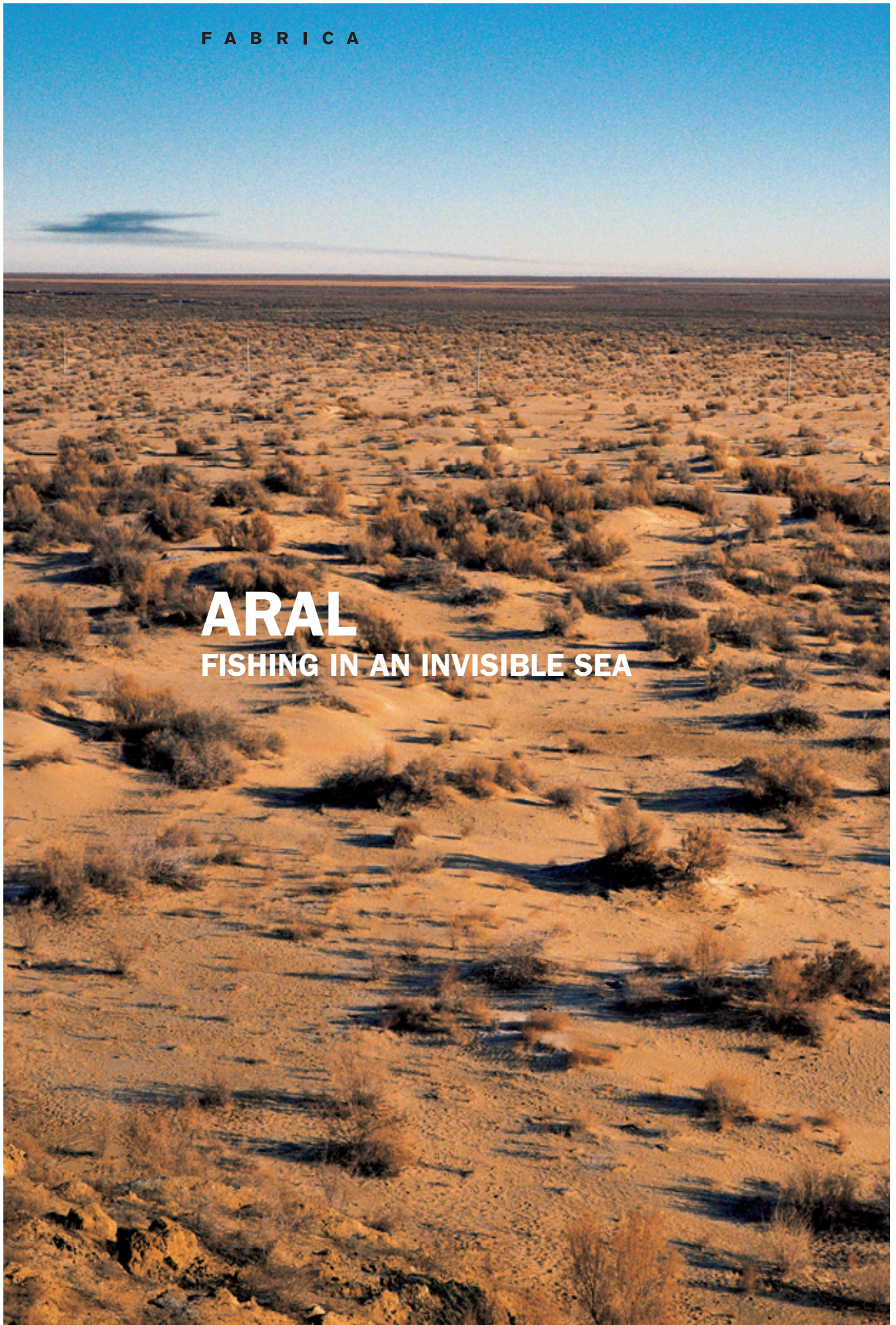
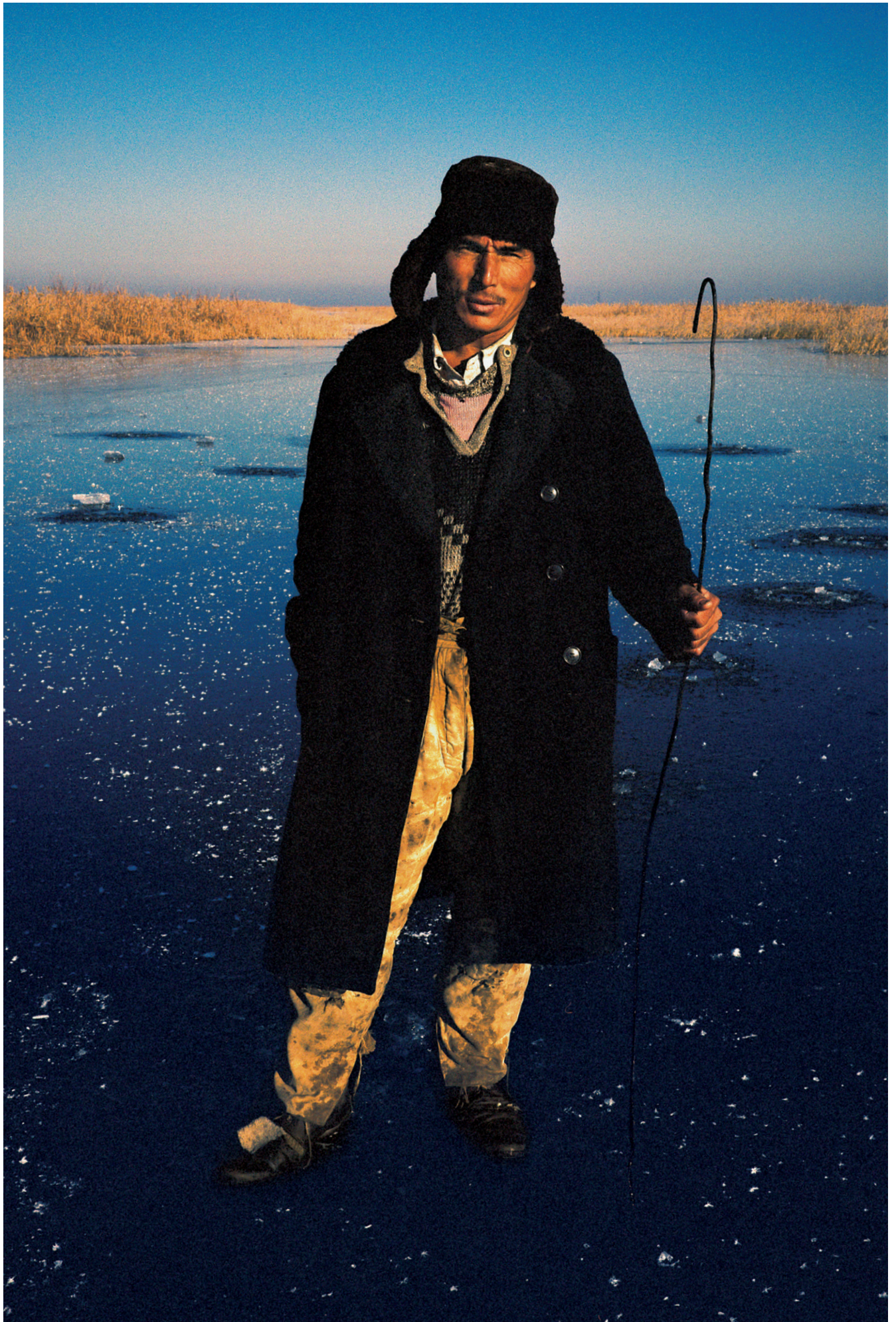


F A B R I C A

ARAL

FISHING IN AN INVISIBLE SEA





ARAL FISHING IN AN INVISIBLE SEA

by Carlos Casas and Saodat Ismailova

Synopsis:

A documentary film about the three remaining generations of fishermen in the Aral Sea, And their awaiting and everyday struggle to survive in one of the scarcest places on the planet. Life after one of man made biggest disasters.

Director's Statement:

We wanted to portray the dying process of a sea through the three last affected generations, from the old fisherman, retired who lived the sea, to the adult generation who still survives through fishing in the remain lakes, till the desert generation that survives from nothing, trying to keep the traditions and hope of a return of a more hopeful future. It is a film about the process of death and strength and root ness of people connected to their land. Aral doesn't speak about politics or ecology it speaks only about the human survival strength. Aral still lives as an invisible presence and memory of what is considered as one of man made biggest disasters of our planet.

ARAL.FISHING IN AN INVISIBLE SEA

karakalpakistan, Uzbekistan. 2004
52 min. DVcam Color 4:3
Russian/Karakalpak with English Subtitles.

Main Characters

Young Fisherman:
Janibek Anuarov
Adult Fisherman:
Tanjir Irsimbetov
Old Fisherman:
Jumagul Oltijanov

Direction, Photography and Production

Carlos Casas
Saodat Ismailova

Editing

Felipe Guerrero

Executive Producer

Kamilla Biktimirova

Music

Andres Reymondes Mutti

Dotar

Sirodjidin

Producer

Fabrica

Sound Design

Giorgio Collodet



End Trilogy

ARAL.FISHING IN AN INVISIBLE SEA is the second part of a trilogy of films dedicated the most extreme environments on the planet, I was interested in living in these lands trying to capture those lives styles which are dissapearing, I was interested in the collective imaginary of these places and their mythic idea of the end of the world. I was interested in landscapes, places that carried in a certain way a feeling of the "End", through abandon ness, remoteness, harshness of the land and of course living conditions, places that could represent in a way a post apocalyptic future scenario and at the same time a certain archaic civilisation feeling.

I was interested in the people living in this peripheries of civilization and how they survive their everyday life, why they were here and how they were managing to survive. I was interested in living among them, following their rhythms and trying to understand their ways, their reasons.

I firmly believe that in those places I found Human spirit in it's most purest and sincere stage, away from a certain civilisation drive. I hope these people and their lives will spur a light onto those occidental and civilized viewers.

The film trilogy is dedicated entirely to the people who shared some of their treasure moments with me. I hope these films will testimony their existence.

Patagonia, Aral Sea, Siberia

SOLITUDE AT THE END OF THE WORLD

Tierra del Fuego, Patagonia.
Argentina 2005
52 min DVCAM Color

ARAL

FISHING IN AN INVISIBLE SEA
Moynak. Karakalpakstan.
Uzbekistan. 2004
52 min DVCAM Color

HUNTERS

SINCE THE BEGINNING OF TIME

Chukotka, Siberia.
Russian Federation. 2008
87 min DVCAM 2008



Patagonia: **SOLITUDE AT THE END OF THE WORLD**

Synopsis:

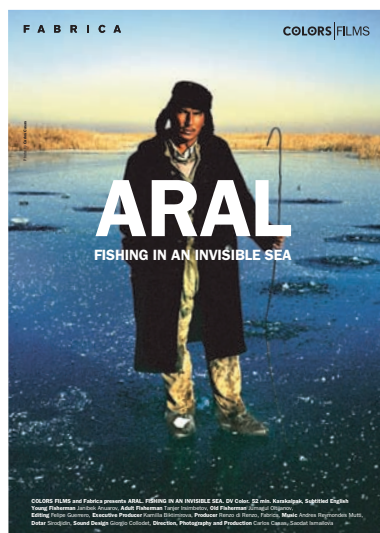
In one of the least populated regions of the world, few men lead lives in total solitude, spending months and months alone. This documentary tells the story of three of these men. Isolated from the world for different reasons. They survive in a suspended time of their own. In one of the most difficult environments of the world.

Director's Statement:

We were looking for extreme solitude cases, trying to understand what drives men to loneliness, to isolation. We try to understand their stories their reasons, their inner strength, their suffering, we lived with them, in silence, with respect to try to catch up with their rhythms their customs, and then trying to capture their stories, with beauty, dignity and dedication. We were interested in the atmospheric feeling of isolation the relation to it's Patagonian landscape. Trying to capture time in this extreme situations. The documentary became an amazing anthropological and physical experience for both the subject and the authors.

Festivals:

- Rotterdam Film Festival IFFR 2007
- Festival de cine Independiente de Buenos Aires. BAFICI 2006
- Special prize from the Jury**
- Jeonju International Film Festival 2006, Korea. Competition Digital Spectrum.
- Festival Internacional de Cine Contemporaneo. Mexico FICCO 2006
- Torino Film Festival 2005



Aral Sea: **ARAL FISHING IN AN INVISIBLE SEA**

Synopsis:

A documentary film about the three remaining generations of fishermen in the Aral Sea, And their awaiting and everyday struggle to survive in one of the scarcest places on the planet. Life after one of man made biggest disasters.

Director's Statement:

We wanted to portray the dying process of a sea through the three last affected generations, from the old fisherman, retired who lived the sea, to the adult generation who still survives through fishing in the remain lakes, till the desert generation that survives from nothing, trying to keep the traditions and hope of a return of a more hopeful future. It is a film about the process of death and strength and root ness of people connected to their land. Aral doesn't speak about politics or ecology it speaks only about the human survival strength. Aral still lives as an invisible presence and memory of what is considered as one of man made biggest disasters of our planet.

Festivals:

- Torino Film Festival 2004
- Winner Best Documentary**
- Documenta Madrid 2005,
- Special Mention from Jury**
- Filmmaker Film Festival Milano 2004
- Rotterdam Film Festival IFFR 2005
- Visions du Reel Nyon 2005
- One World Prague 2005,
- Fotografia Festival Rome 2005.
- Leipzig Film Festival 2005.
- Fabrica Cinema Festival
- Centre Pompidou 2006 Paris.



Siberia: **HUNTERS SINCE THE BEGINNING OF TIME**

Synopsis:

Along the coast of the Bering Sea a community of whale hunters are struggling to survive keeping alive a millenary tradition. Surviving one of the most extreme environments of the planet.

Director's Statement:

I wanted to capture the millenary tradition of Chukchi whale hunters, their ability to survive using archaic hunting techniques forced by international Commissions. I wanted also to capture the hunting in all its splendor all its ritual with its inner times and cycles. I was interested in their survival and their feeding cycles I wanted to make a film on the food chain of a whale hunter, from the wintertime to the summer, from the fish to the seal to the whale. I wanted the film to be a sort of action film, without much dialogues a pure cinematic and visual experience. A film that captures the honesty and strength of the worlds last whale hunters.

Festivals:

- Festival Internacional de Cine Contemporaneo. Mexico FICCO 2006
- Winner Best Documentary**



Carlos Casas, Barcelona 1974

Carlos Casas filmmaker and visual artist. his work is a cross between documentary film, cinema, and contemporary visual arts. His last two films have been awarded in festivals around the world from Torino, Madrid, to Buenos Aires, and some of his video works have been presented in collective and personal exhibitions.

In 2001 he started a trilogy of work dedicated to the most extreme environments on the planet, Patagonia, Aral sea, and Siberia. He is currently working on a film about a cemetery of elephants on the borders between India and Nepal.

Saodat Ismailova, Tashkent 1981

Graduated from Tashkent State Art Institute video and cinema direction department in 2002. Her first video "Believe or nor believe" won award for the direction in the festival of young directors "Tasvir" in Tashkent. "The last guest" short video film was awarded at "The young cinema of Central Asia "Jana Kuzkaraz" Festival in Almaata, Kazakhstan. From 2002 she spent one year as a student in video department in Fabrica, research and communication centre of United Colors of Benetton, where she has realised short video film "Zulfiya" which has been selected in several festivals, Alpe Adria, Trieste; Arcipelago, Rome, Human Rights Festival, Bologna. In 2004 he finished the documentary "Aral. Fishing in an invisible sea" which won the best documentary award in Torino Film festival 2004, and was selected for the Rotterdam film festival 2005.

Selected Filmography

HUNTERS
SINCE THE BEGINNING OF TIME
87 min DVCAM 2008

SOLITUDE
AT THE END OF THE WORLD
52 min DV 2005

ARAL
FISHING IN AN INVISIBLE SEA
52 min DV 2004

ROCINHA
DAYLIGHT OF A FAVELA
53 min. DV 2003



Director's Biography

Carlos Casas, Studied Fine Arts, Cinema and Design. In 1998 he was awarded an Artist-in-residence in Fabrica, research and communication center of Benetton, In 2000 his short Film "Afterwords", produced by Marco Müller and Fabrica Cinema was selected for Venice Film Festival, Rotterdam Film Festival and Reencontres du Cinema in Paris 2001. In 2001 he started a series of documentaries for Colors Magazine, he traveled to Patagonia to do a fieldwork that later in 2002 became a 24min documentary "Patagonia", in 2003 he developed a 52 min documentary, "Rocinha. Daylight of a favela" Shot on location in one of the biggest favelas in Rio de Janeiro. In 2004 he finished "Aral. Fishing in an invisible sea" about the life of the three remaining generation of Fishermen in the Aral sea, which won the best documentary award in Torino Film festival 2004, and was selected for the Rotterdam film festival 2005. Visions du reel Nyon 2005, One world Prague 2005, and Documenta Madrid 2005 where it received the special mention from the jury. In may 2005 he finished a 52 min version of the Patagonia research "Solitude at the end of the world" which received the special prize from the Jury in the Buenos Aires International Film festival 2006. The Siberia project is the last chapter of a trilogy of films dedicated to the most extreme environments in the world. (Patagonia, Aral, Siberia) He is currently working on a film about a cemetery of elephants on the borders between India and Nepal.

Director's Note

To work with the material of my own experience of the world, concretely and ethically on the verge of contemporary anthropology and modern visual arts. To create documentaries, installations and video works that present new ways of approaching other realities through new forms of narrative, in between fiction and reality, Focusing on deep human themes, blurring the stereotypes of contemporary cinematic experience, as well as trying to capture the poetry of our everyday life.

