

F A B R I C A

HUNTERS

SINCE THE BEGINNING OF TIME





HUNTERS SINCE THE BEGINNING OF TIME

by Carlos Casas

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:

The film follows the life of the last whale hunters of Siberia, Their ability to survive using archaic hunting techniques forced by International Commissions. The film is divided in two parts: winter and summer, I wanted to capture the hunting in all its splendor all its ritual with its inner times and cycles. Focusing on their everyday hunting procedures, the film wants to transport the spectator to a scenario where one of ancient hunting traditions still exist. I was interested in their survival and their feeding cycles. A film that captures the honesty and strength of the worlds last whale hunters. From fish to seal to whale, we see the food chain of a whale hunter, their lifestyles, we witness the remains of a millenary whale hunting tradition that is disappearing. Survival in these desolate lands depends only on their hunting rituals. I wanted the film to be a sort of action hunting film, without much dialogues a pure cinematic and visual experience.

HUNTERS SINCE THE BEGINNING OF TIME

Chukotka. Siberia. Russia 2007
87 min. DVcam Color 4:3
Russian/Chukchi with English Subtitles.

Main Characters

Edward Rypkirghin
Vladimir Piny
Anton Rypkirghin

Executive Producer

Federico Jolli

Production

Fabrica, RTSI

Editing

Felipe Guerrero

Music and Sound

Sebastian Escofet

Director, Photography and Camera

Carlos Casas



End Trilogy

Hunters since the beginning of time is the last part of a trilogy of films dedicated to the most extreme environments on the planet. I was interested in living in these lands trying to capture those lifestyles which are disappearing. 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 abandonment, 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 the 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 its 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 testify 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:

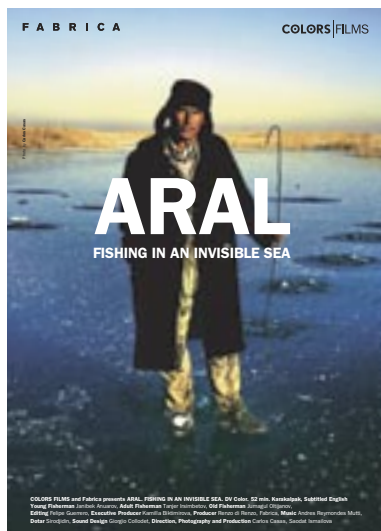
In one of the least populated regions of the world, few men lead lives in total solitude, spending months and months alone. This documentary tells the story of three of these men. Isolated from the world for different reasons. They survive in a suspended time of their own. In one of the most difficult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



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.

Selected Filmography

HUNTERS
SINCE THE BEGINNING OF TIME
87 min DV CAM 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.



Fabrica

Fabrica is Benetton's communication research and development centre, created in 1994 from Benetton's cultural heritage. With the completion of the vast architectural complex which houses it, just outside Treviso, restored and expanded by the Japanese architect Tadao Ando, Fabrica is currently enjoying a period of flourishing activity, positioning itself as a multicultural, international entity.

Fabrica's challenge is both an innovative and international one. It is a way of marrying culture and industry, using communications which no longer rely only on the usual forms of advertising, but transmit "industrial culture" and the company's "intelligence" through other means: design, music, cinema, photography, editorial, internet. Fabrica has chosen to back the hidden creativity of young artists/researchers from all over the world. Following careful selection, they are invited to develop concrete communication projects, under the direction of some of the main players in these areas.

Fabrica's projects have involved diverse partners: from non-profit organisations like FAO, UN, UNHCR and SOS Racisme to cultural institutes and museums of various countries, earning critical praise and awards that have led it to be hailed as one of the most exciting and internationally appreciated cultural centres. In this context, Fabrica Cinema was created in 1998, continuing the systematic intervention in favour of the new independent voices of the cinema of the "rest of the world" (particularly Africa, the Arab world, Asia, Latin America) which has characterised the policy of social communication of the Benetton Group, already main sponsor and partner of the Montecinemaverità Foundation in Switzerland, together with the Division of International Cooperation of the Swiss Foreign Ministry.

Fabrica/COLORS Films

COLORS Films are a new series of documentaries that follows the tradition of COLORS Magazine, and the experience of Fabrica Cinema. The basic philosophy of the series is its desire to present the stories of cultures and communities that rarely are in the media spotlight and whose stories need to be told. With the premise that diversity is positive and that all cultures have equal value, COLORS Films are a cultural production of FABRICA, Benetton's communication research center.

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www.colors magazine.com



Fabrica Cinema

Fabrica Cinema's activities include the co-production, under the supervision of Marco Müller, of a series of important films which have taken part in the major European film festivals. The latest film supported or co-produced by Fabrica are Tropical Malady by Apichatpong Weerasethakul (Thai) special prize at Cannes 2004, The reconstruction of Come back Africa by Lionel Rogosian, Venice Film Festival 2005, Angel on the right by Djamshed Usmonov Cannes 2002 - Official Selection - Un Certain Regard, London Film Festival 2003 , FIPRESCI Prize, Tokyo FILMEX 2003 – Special Jury Prize, Takht-e Siah (Blackboards), by the young Iranian director Samira Makhmalbaf, won the Special Jury Prize at Cannes 2000, followed by No Man's Land by the Bosnian director Danis Tanovic (awarded the Best Screenplay at Cannes in 2001 and in 2002 Golden Globe for Best Foreign Film and Oscar for Best Foreign Language Film), and by Secret Ballot by Babak Payami (Iran), Best Director Award at Venice 2001. Other award-winning films are Turkish director Yesim Ustaoglu's Journey to the Sun (Blue Angel Prize for best European film and Peace Prize at the 1999 Berlin Film Festival), Moloch, by Russian director Alexander Sokurov (Best Screenplay Prize at Cannes 1999) and Seventeen Years by the young Chinese director Zhang Yuan (Silver Lion for best director at the 1999 Venice Film Festival).

Fabrica Cinema Films

JOURNEY TO THE SUN
by Yesim Ustaoglu
MOLOCH
by Alexander Sokurov
SEVENTEEN YEARS
by Zhang Yuan
ADANGGAMAN
by Roger Gnoan M'Bala
BRAINSTORM
by Lais Bodanzky
BLACKBOARDS
by Samira Makhmalbaf
NO MAN'S LAND
by Danis Tanovic
FIRST DEATH EXPERIENCE
by Aida Begic
AFTERWORDS
by Jean S.Lallemand, Carlos Casas and Gianfranco Rosi
SECRET BALLOT
by Babak Payami
ANGEL ON THE RIGHT
by Djamshed Usmonov
MUD
by Dervic Zaim
TROPICAL MALADY
by Apichatpong Weerasethakul
COME BACK AFRICA (1959)
By Lionel Rogosin (South Africa)

