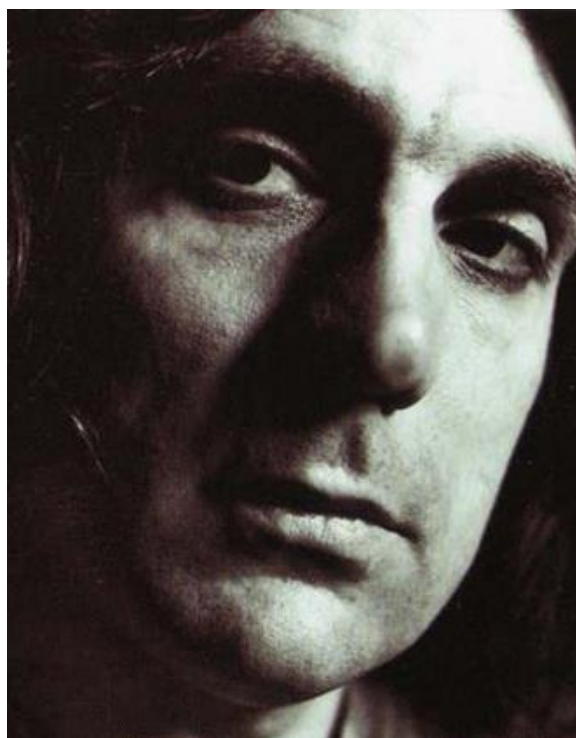


# **PORTFOLIO**



**ANTONIO MITRIKESKI**

## **SHORT BIOGRAFY OF ANTONIO MITRIKESKI**

Born in Skopje, graduated from the State School of Theatre, Film and Television in Lodz, Poland in 1987, at the department of film directing. During his studies, he made four short films: DUEL, DAY, TIME and ECHO. He is the author of two television dramas IS SOMEONE THERE, according to William Sarojan, and THE CHEAT AND THE INNKEEPER, according to his own scenario.

In selection of the State School, he took part in international film festivals in Oberhauzen, Munich, Krakow and Karlovi Veri.

He received special diplomas for the movies DAY and DUEL, as well as the award of the town of Lodz.

In 1991, he made the documentary film THE LOVE OF KOCO TOPENCAROV, for which he was awarded gold medal for debut film at the Belgrade March Festival of short films.

In 1997, he directed the long length movie ACROSS THE LAKE in Macedonian-Polish production. This film was rewarded by the audience on the festival "Manaki Brothers" in Bitola, in 1997.

In 2003, he filmed the long length movie LIKE A BAD DREAM in Macedonian-Croatian-English co-production.

The premiere of this film was in Montreal, on the 27<sup>th</sup> Montreal Film Festival. It was presented in an official competition on the festival and it was granted an acknowledgement.

In 2011 and 2012, he directed seven documentaries on the topic of The National Struggle For the Liberation of Macedonia, as follows: The National-Revolutionary Struggle of the Macedonian People (1875 To 1878); The Razlovtsi Uprising; The Kresna Uprising; The Macedonian Revolutionary Movement After the Kresna Uprising: The fight for Freedom Under National Name (1890-1893); The Ilinden Struggle for Nation, Language, Church And State (1893-1903); The Ilinden Uprising

In 2013, he directed eleven documentary films about the Macedonian history headed as: "The biggest supporters of Macedonia throughout history."

In 2014, he is cowriter, director and producer of the long length movie CHILDREN OF THE SUN which premiere was held in London. (Raindance Film Festival). This film was rewarded by the gold medal (BEST FEATURE FILM) on the Macedonian Film Festival ("MFF") in Toronto. The Sydney Film Festival, Sidney- Australia in the film festival Macedonian Cinema Days, the film Children of the Sun is winner for best director.

In 2015, he Realize four documentaries about the city of Bitola.

The films of Antonio Mitrikeski were presented on different film festivals in Europe, USA, Asia, Australia and Africa. He is a winner of several prestigious film awards. He was also a jury member (and a chairman) of many international film festivals and held training for film directing in Sydney; Belgrade Logue, Bitola Bari and other cities.

In 2006 he publishes the poetry collection “Journey”.

In 2009 he publishes the poetry collection “Traces”.

He received his Ph.D. dissertation for the topic “*Theory and Practice of the Documentary Film*”, in 2010. Three years later, in 2013, he publishes a tutorial book under the same title.

He is a founder of film production and distribution company, “*Horizon Film*”.

During 2012 and 2013 he acts as President of the management board of “*Vardar film*”, the oldest film production company in Macedonia.

He is a president of a board of film directors of the association of the film directors in Macedonia.

He received his doctorate in 2010 with his dissertation THEORY AND PRACTICE OF DOCUMENTARY FILM, and in 2013 on the same subject he published book-textbook.

He is working as Professor of Film and TV directing at the Faculty of Dramatic Arts.

## EDUCATION

2013 Publishes a tutorial book under the title “*Theory and Practice of the Documentary Film*”.

2010 Received his Ph.D. dissertation “*Theory and Practice of the Documentary Film*”.

1982-1987 Master of Arts in Directing from Lodz Film School (Poland)

1979-1982 University St. “Kiril and Metodij” Skopje, Macedonia. Bachelors in journalism, mass media communications.

1979 Graduated from “Josip Broz Tito,” High School, Skopje, Macedonia.

## PROFESSIONAL EXPERIENCE

- 2014 Director, cowriter and producer of full-length feature film:  
"CHILDREN OF THE SUN"  
(Macedonian-Serbian co-production)
- 2013 Directed eleven documentaries about the Macedonian history  
headed as: "The biggest supporters of Macedonia throughout  
history."
- 2013 Wrote screenplay for feature film "Tsar Samuil"
- 2011- 2012 Directed seven documentaries on the topic of The National  
Struggle for the Liberation of Macedonia, as follows: "The national-  
revolutionary struggle of the Macedonian people (1875 to 1878)";  
"The Razlovtzi uprising"; "The Kresna uprising"; "The Macedonian  
revolutionary movement after the Kresna uprising": The fight for  
freedom under national name (1890 - 1893)"; "The Ilinden  
struggle for nation, language, church and state (1893 -1903)"; "The  
Ilinden uprising
- 2009 Publishes the poetry collection "Traces"
- 2006 Publishes the poetry collection "A Trip"
- 2004 Wrote screenplay for feature film, "Tracks on the road"  
Became video spot for the band MIZAR
- 2002-2003 Director of full-length feature film: "Like A Bad Dream"  
(Macedonian-Croatian co-production)
- 2000-2001 Wrote screenplay for feature film, "Like a Bad Dream"
- 1998-1999 Wrote "Starless Night"  
*Became video spot for the band KISMET*
- 1995-1997 Directed full-length feature film "Across the Lake"  
(Macedonian - Polish co-production, produced by Vardar Film,  
Macedonia and Logos Film, Poland)
- 1991 Directed Documentary "The Love of Kocho Topencharov"  
(Produced by Vardar Film, Skopje)
- 1987-1989 Co-wrote screenplay, "Mud" (Tinja) with famous Macedonian author  
Petre Andreevski, "Zoe" (Zoja) and Paskal Gilevski, the novelist.

## WORK EXPERIENCE

- 1990 Present lecturing at, Academy of Drama and Film at the "Sent. Kiril & Metodij" University in Skopje, Macedonia  
***Teaches Directing***
- 1998 Visiting Professor at the University of South California, USA
- 2012/13 President of the management board of "Vardar film", the oldest film production company in Macedonia.
- Antonio has been appointed member of a "National forum for creative industries"

## AWARDS, HONORS AND SPECIAL ACHIEVEMENTS

- 2014 -15 "Children of the sun" The world premiere was held in London. (Raindance Film Festival) The film was represented in official competition.
- Children of the sun" rewarded by the gold medal (BEST FEATURE FILM) on the Macedonian Film Festival ("MFF") in Toronto.
- The Sydney Film Festival, Sidney- Australia in the film festival Macedonian Cinema Days, the film Children of the Sun is winner for best director.
- Film has been officially selected to participate in:
- Beijing Film Panorama" China, of the 5<sup>th</sup> Beijing International Film Festival.
- Beloit International Film Festival, USA ([www.beloitfilmfest.org](http://www.beloitfilmfest.org)) - competition
- International film festival-FEST Belgrade - competition.

- 2003 "Like a Bad Dream" The world premiere of this film has been realized during the film festival in Montreal. The film was represented in official competition and win the reward of the festival.
- 2003-2004 "Like a bad dream" has participated at film festivals in Sarajevo, Tallinn, Sofia, and others.
- 1997 "Across the Lake" The world premiere of this film has been realized during the film festival in Montreal.
- 1997 "Across the Lake" participated in the category "Reflection of Our Time."
- 1997 "Across the Lake" screened at the Toronto Film Festival.
- 1997 "Across the Lake" received special prize for the human theme at the Sarajevo Film Festival.
- 1997 "Across the Lake" won prize from the audience for the best photography at the Camera Film Festival, "Manaki Brothers" in Bitola, Macedonia.
- 1997 "Across the Lake" has participated in the official competition at film festivals in Cottbus, Germany; Cairo, Egypt; and others.
- 1991 "The Love of Koco Topencarov" received the Golden Medal for a documentary at the Short Film Festival in Belgrade.
- 1982-1987 participated in many international film festivals; such as those in Oberhausen, Munich; Krakow, Karlovi Vary.
- 1982-1987 While at Lotz Film School his short films "A Day" and "The Duel" received special second prize from the city of Lodz, Poland.

In the Antonio Mitrikeski's films there is a large visibility and poetry. They are a subtitle study of the human emotion with a small dialogue.  
*Globe and mail*

"Mitrikeski is a painter in the film art".  
*Kinopsis*

## FILMOGRAPHY

From 1982 to 1987 are made short films DUEL, DAY, TIME and ECHO, and two television dramas IS SOMEONE THERE, according to William Sarojan, and THE CHEAT AND THE INNKEEPER, according to his own scenario. From period from 1982-1987 with his short films and television dramas participated in many international film festivals; such as those in Oberhausen, Munich; Krakow, Karlovi Vary and in Lodz Film School his short films "A Day" and "The Duel" received special second prize from the city of Lodz, Poland.

### POJEDINEK (THE DUEL)

Script and director: Antonio Mitrikeski

Camera: Roman Plocki and Jacek Zamoda, 35mm, color, 9 min.

Short feature film

Unconventionally conceived 19th century

Award: Special Second Prize from the city of Lodz, Poland.

### DZIEN (A DAY)

Script and director: Antonio Mitrikeski

Camera: Roman Plocki Edited by: Halina Uszelska, 35 mm, b & w, 8 min.

A documentary film.

Situated in a suburb near railroad, the film features a day of a man living in the environment.

Award: Special Prize from the city of Lodz, Poland.

### CZAS ZACZYMANY (TIME)

Script and director: Antonio Mitrikeski

Camera: Jarek Szoda, Edited by: Halina Uszelska, 35 mm, color, 10 min.

Documentary for the city of Lodz.

### E C H O

Script and director: Antonio Mitrikeski

Camera: Rafael Marciano, Edited by Halina Uszelska 35 mm, b & w, 15 min. Short feature film. Portrait of a family isolated from civilization, and the aspect of death, seen from the viewpoint of a child.

## IS SOMEBODY THERE

Television play after Wiliam Saroyan

## DZAMBAZOT I KRCKMARKATA (THE CHEATER AND THE LANDLADY)

Script and director Antonio Mitrikeski, Television film

In 1991, Antonio Mitrikeski made the documentary film THE LOVE OF KOCO TOPENCAROV

### THE LOVE OF KOCO TOPENCAROV - 1991

Script and director: Antonio Mitrikeski

Camera: Rafael Marciano, Edited by Alekso Boneski, 35 mm, color, 15 min.

A documentary film

A story of love as the only hope of a lonely man in the cruel world

1991 Award: Golden Medal at the Short Film Festival in Belgrade.

In 2011 and 2012, he directed seven documentaries on the topic of The National Struggle For the Liberation of Macedonia, as follows: The National-Revolutionary Struggle of the Macedonian People (1875 To 1878); The Razlovtsi Uprising; The Kresna Uprising; The Macedonian Revolutionary Movement After the Kresna Uprising: The fight for Freedom Under National Name (1890-1893); The Ilinden Struggle for Nation, Language, Church And State (1893-1903); The Ilinden Uprising.

In 2013, he directed eleven documentary films about the Macedonian history headed as: "The biggest supporters of Macedonia throughout history."

In 2015, he Realize four documentaries about the city of Bitola.

## FEATURES FILMS

### **PREKU EZEROTO (ACROSS THE LAKE) - 1997**

Macedonian- Polish co-production, feature film

Screenplay: Tashko Georgievski, Antonio Mitrikeski

Director: Antonio Mitrikeski

Original music: George Zamfir (France), Camera: Bartolomay May ( Poland)

Cast: Nikola Ristanovski (Macedonian) Agnieszka Wagner ( Poland), color, 35 mm, 100 min.

1997 "Across the Lake" The world premiere of this film has been realized during the film festival in Montreal.

1997 "Across the Lake" participated in the category "Reflection of Our Time."

1997 "Across the Lake" screened at the Toronto Film Festival.



1997 "Across the Lake" received special prize for the human theme at the Sarajevo Film Festival.

1997 "Across the Lake" won prize from the audience for the best photography at the Camera Film Festival, "Manaki Brothers" in Bitola, Macedonia.

1997 "Across the Lake" has participated in the official competition at film festivals in Cottbus, Germany; Cairo, Egypt; and others.

### **KAKO LOS SON (LIKE A BAD DREAM) - 2003**

Macedonian- Croatian – English co-production, feature film

Screenplay: Antonio Mitrikeski, Dejan Dukovski

Director: Antonio Mitrikeski

Original music: Anastasia, Camera: Jaroslaw Szoda ( Poland)

Cast: Robert Englund, Miki Manojlovic, Iskra Veterova, Ertan Saban. Color, 35 mm, 95 min.

2003 "Like a Bad Dream" The world premiere of this film has been realized during the film festival in Montreal . The film was represented in official competition and win the reword of the festival.

2003-2004 "Like a bad dream" has participated at film festivals in Sarajevo, Tallin, Sofija, and odhers.

### **DECA NA SONCETO (CHILDREN OF THE SUN) - 2014**

Macedonian- Serbian co-production, feature film

Screenplay: Antonio Mitrikeski

Director: Antonio Mitrikeski

Camera: Jaroslaw Szoda (Poland)

Cast: Meto Jovanovski, Vlado Jovanovski, Biljana Taneski  
90min.

In 2014 the film "Children of the sun" world premiere was held in London.

In 2014 the film was represented in official competition in Raindance Film Festival.

October 24, 2010 (Toronto) The Macedonian Film Festival ("MFF") Best Feature Film: CHILDREN OF THE SUN, directed by Antonio Mitrikeski, a tale of family and loyalty, love and loss.

In 2015, The Sydney Film Festival, Sidney- Australia in the film festival Macedonian Cinema Days, the film Children of the Sun is winner for best director.

## SHORT FILMS

**“DAY”**

**“DUEL”**

**“THE LOVE OF KOCO TOPENCAROV”**

The short films have participated in several international film festivals such as in Krakow, Munich, Oberhausen, Belgrade, Karlovy Vary, London, Toronto and others.

Love of Koco Topenacharov participated on the Macedonian Film Festival in Toronto (2008) and London (2009).

In 2009, the short films are screened through the following cities in Macedonia: Skopje, Strumica, Tetovo, Probishtip.

For the films Duel and Day has received an award from the city of Lodz, Poland.

For short films A. Mitrikeski by many critics is said to be made visual, very simple, full of emotions caused by the artistic shaping of the frame.

The ideas the author draws from eternal themes trail between life and death, between love and hope, in the infinity of time and space from ordinary people with ordinary connections between themselves and the visual spectacle that they turns ordinary links into subtle threads of the eternal.

### Poetical Film Record

The reason for my entitling this short review of **Mitrikeski's short films** as “Poetical Film Records” is very simple – the author with all his sensitivity and knowledge manages to so mold the bare facts of life that all luxury of the poetic essence reveals itself to the spectator. Fierce facts of life, with a subtle lead of the action, reach us filled with different sounds. The border is a horrible fact, and so are beauty, hopelessness and life on the edge. But, the author knows how to enliven the given fact and how to elevate it in the higher spheres of human sensation, to raise it beyond the common ground. What happens in the last frame of the film “**Koco Topencarov's love**” Absolutely nothing. It is a long frame, a total one of a man and woman, as silhouettes on the shore of a huge watery surface, which somewhere there, in the distance is edged by a mountain range. A sunset which lasts... And it is in this very lasting that one can feel the whole energy of the silent speech- a protest against all borders in the world, but one can feel the ode to Love and to Hope, too ... And nothing really happens. The Venezuelan

poet Fernando Paz Castillo would say..." Beyond the night, the stars, and the silence"...

The film, uncompromisingly, is a quest of unity of the thought, the visual aspect and rhythm, and it is only the sensitivity of the author that could breathe fresh spirit and poetics into this coherence. And poetics is precisely that which the films of Mitrikeski impose upon us.

Mitrikeski digs ideas for his films from the eternal themes, from somewhere in between Life and Death, Love and Hope, in the eternity of Time and Space, There are common people with common relationship established among them, yet these "common" relationship re transformed into subtle strings of the everlasting by the visual aspect and by the stillness or movement of the camera. The vivacious camera which follows the children's play in the somnambolic Weideian forest scenery in "**Echo**" suddenly stops at the place where the child and the grandfather meet. Then, wide open eyes, a tender smile, old man s hands, and –we recognize the beautiful accord of these two human beings, in the film " Echo". The carriage in "**The Duel**", as specific herald of Love and Death, weavers its gentle net or relationships, around the girl at the lit window, and the two men. Fragments of Koco Topencarov's wrinkled face, the flooded paved road and the old house porch, are only reminiscence of the time, which though passes inevitably, is helpless too, when sometimes faced with great affections. The visualized sights, which are very simple, without any grand pretensions or moves, are packed with emotions aroused by the artistic composition of the frame, in which the camera, while still or in action, recoups the hidden trails of the space, the time and people. Even the old tram on its last journey, causes a feeling of sadness in the spectator-m there is only a mashed photograph, a lonely holder in the black – and – white picture and much water – everything is an end in itself, yet everything is eternal.

On this occasion, we must not leave out one more fact-and that is the superb artistic culture, which the author overtly possesses, and which enables him to use the color, as a relevant factor to dramaturgy, in the best manner possible ( for instance, the costume of the girl in " Duel" at the end of the film).

On reviewing the early films of Mitrikeski, as well as the documentary "Koco Topencarov's love" we find our original impression once again confirmed, and naturally our awareness of the authors capability to use the film writing with great skill, by directing his attention towards the basic elements of that particular language, such as the composition of the frame, the movement of camera and the montage, crystallizes even more.

Ilindenka Petrusseva

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A sophisticated image of the borderland, understood not only as territorial category, but also as one describing a specific human condition, is presented in the documentary by **Antonio Mitrikeski –The Love of Koco Topencarov (Ljubovta na Koco Topencarov, Macedonia, 1991)**. The title character is a Macedonian who deserts his homeland in the pursuit of his great love for a woman. They meet for the first time in Bitola, but Koco does not hesitate one bit in taking a decision about his departure when Marika leaves for Albania. As a result, he stays there for several tens of years. However, his motives for relocation turn out to be so abstract for the representatives of the Albanian authorities, that it becomes sufficient grounds for his incarceration. Having served an unjust sentence, he returns to his beloved Marika, only to get jailed soon after, in response to his request for permission to visit his home country. Only after forty years is he given a chance to visit his fatherland-the lands surrounding Lake Ohrid-on the frontier between Macedonia and Albania. This is the same lake he once traversed in the hope of making his ordinary human dreams come true.

The experience of the threshold, which is crucial for the biography of Koco Topencarov, has several dimensions and each one of them leads to a crisis of the man's identity. For his love for the woman of his dreams has an equally threshold character as the love he feels for his homeland. Those two elements of this situation prove to be something of a "drastic test", described by Witkowski as making them doomed to crisis entangled into balancing at the edge of catastrophe, desperation and irremovable or at least temporary hopelessness and doubt concerning their own positions.

In order to reflect the dissociation and defragmentation of the character's identity, the filmmaker abandons the classical narrative structure based on the cause-and-effect chain, in favor of some other formal solutions. These are fashioned to the end of endowing the film form with cohesiveness between its compositional elements and the emotive force, especially seeing as the story portrayed in the film "unfolds" not only by means of words, but also through sounds and images. This specific approach manifests itself in a threefold manner-firstly, in the figurative interdependencies between the particular visual motifs, secondly, in an intrinsic counterpoint in relations between the aural and verbal layers, and, finally, in the stylistic correspondence of its subsequent parts and the elaborated shape of the film composition-one does not exclude its poetical unclosedness.

The documentary comprises four main sequences which depict the characters at the time of their long-awaited return to Macedonia, albeit with a nondescript hue of vagueness. The alternative, symbolic representation of the narrated story is condensed down to the following ambiguous figurative images-motifs: a church dome, water flowing down the street pavement (shown by means of very slow camera tracking over the pavement, against the current of the flowing water to the opening to St John Passion, BWV 245, by J.S. Bach. "*Herr, unser Herrscher*" This motif may be read as a visual allegory of the protagonist's fate), an icon of Jesus Christ (shown by means of camera tilting), a lake (shown in a static long shot or a panning shot or by means of zooming in.), water washing over the stones on the shore of the lake (in a characteristic shot taken from above), a black cat wandering down the city's alleys. The first sequence featuring the married couple shows them

in slow motion during a sunset stroll, passing by the Church of St. John Kaneo and gazing towards Albania (apart from the use of slow motion, also characteristic in this scene are the following: blurring/sharpening of the image, a shot from a high angle, a delicate camera zoom-in, a shot showing the silhouettes of the characters from behind). The monochromatic second sequence is set on the Macedonian-Albanian border, where the arrival of Koco and Marika is keenly awaited by their relatives-serving here as a characteristic and prominent visual motif is the border barrier (shown in a static long shot taken from a frontal angle). The third sequence shows the couple on a terrace overlooking a lake (here: shot/reverse shot pattern in close-ups, detailing-eyes, nose, and camera traveling between the characters) while the fourth and the last one, captures the moment of the meeting of Topencarov with his friends from his younger days.

The last scene features a panoramic view of the Orthodox church with the sun setting over it, a close-up of Koco's face and tearing-up eyes shown in a long take, followed by a few loose shots of the couple standing by a tombstone with a cross on the shore of the lake (the near-oneiric mood of the final scene is emphasized by a fragment of one of J.S. Bach's instrumental pieces and the slow motion). The verbal layer of the first three episodes is constituted by fragments of Koco's confessions and retrospections, together with those of his wife and son, revealing the identity crisis of the protagonist, torn between the subjective world of memories and longings and the surrounding reality. However, the realm of verbal communication in the fourth sequence is composed of dialogues with his compatriots. The fragmentary character of the memories is emphasized by the unusual relationship between the sound and image. This is generated as a result of framing the face of the passive interlocutor, and not the active one, with the message conveyed as an off – screen commentary (giving off an impression of an inner monologue, rather than a part of a conversation. "In the sequence on the terrace, the camera shows the man's face in close-ups and even tighter shots "when the woman is speaking and vice versa, as if it were the reverse of common shot/reverse shot pattern. The character's relation is additionally marked by the camera travelling between them) in the last sequence, the filmmaker chooses to use decelerated motion while framing the characters in long shots. However, what the viewer will find particularly striking in this treatment is the fact that the frames are being constantly accompanied by the men's voice-over dialogues (Also characteristic is the movement of the subjects in the frame shown in slow motion) Such a relation between the image and sound seems to symbolize the distance created by the relentless passing of time, with which the characters (who met again after many years of separation) are all-too-well-acquainted. Moreover, a retrospective temporal orientation is reflected in the long, almost meditative pace of subsequent images, enhanced by frequent fade-ins and outs, slow motions and sound bridges.

This perspective is also accentuated with a recurrent motif consisting - of black-and-white photos showing the emotions playing upon the faces (as mostly close - ups) of Koco and his "welcoming committee", accompanied by their off-screen voices. These pictures are then dynamically presented in the form of shifting still frames (occasionally zoomed-in and tilted) which are separated with short fade-

outs. Acting as an essential expression of Koch Topencarov's drama is the recurrent exposure of his face, which becomes a canvas of various feelings and emotions.

His identity, shaped by the multi-faceted experience of the threshold, is seen as a structure spanning the poles of politics and love-located somewhere between the freedom of choice and its irreversible consequences, "at the crossroads" of hope and despair, not unlike Bakhtin's interactive co-presence of opposites. Forming the main plane on which the expression of that identity occurs emotionally saturated images joined together by means of a nearly dream-like montage which enhances the unique dimension of Koco's story. The verbal utterances set against the rich visual content are merely an attempt to determine the ambivalence with which his life has been stigmatized and they provide an excuse to evoke mean influx associations stored in the long-term memory of the main character-but also maybe that of the viewer's themselves. Such a stylistic manner serves not only to create a deep and heart-touching portrait of the man, but rather to depict his life-spanning dilemmas that simply defy words.

The dramatic potential of the threshold gets fully revealed when it becomes a rupture within the identity of an individual, who since that very moment, is sentenced, in a manner of speaking, to engage in an endless dialogue with oneself, as in the documentary "**The love of Koco Topencarov**". (*Shattered Mirror-the Problem of identity in post-Yugoslav Documentary. Magdalena Tutka*)

## **About "The Love of Koco Topinacarov", a documentary film by Antonio Mitrikeski**

The poetical in the documentary

In lack of a better continuity of feature films, the Macedonian cinematography has developed its own tradition for short, documentary and animated films, and has achieved results which, in accordance with the expectations from a small and undeveloped cinematography, are concentrated on just a few author names. Nevertheless, the Macedonian cinematography has had an equal participation in the Yugoslavian documentary and short film. In the seventies and little less in the eighties, the productions made by Vardar Film were winning awards on the Belgrade, Mart festival and on the festivals in Berlin and Oberhausen. Looking in retrospective, there was a solid production of non-feature films in Macedonia, whose importance was even bigger because that production was filling up the space in the Macedonian cinematography.

Currently the Macedonian cinematography is going through a period of shortage for new directors of documentary and short films. And in this climate appeared, Antonio Mitrikeski. He finished film school in Lodz, Poland. There he was able to do a couple of films of different genre. But the film "The Love of Koco Topinacarov"

is his first complete work in which the idea, the screenplay and the directing are his own.

“The Love of Koco Topinacarov” as the title says, is a love story. And Mitrikeski with his style emphasizes that he is talking about a big love, about love on first sight, which has given the protagonist a great power, however, a power not big enough to be able to demolish certain barriers. This is a story about love that has won over the life’s incidents, but which has at the end still paid the price to the cruel reality of life.

Topencharov is Macedonian from Ohrid, who one night, forty years ago in Bitola, meets Marika and immediately falls in love with her. Marika leaves for Albania. They write to each other. After some time the borders close. She writes to him: “Koco, I’m not a bird to fly above the lake and come to you.” And Koco decides. One restless night he secretly takes a boat and after a six hours fight with the storm he arrives across the lake, in Albania. There, the Albanian authorities don’t trust him that he had come to Albania because of love. He ends up in prison. After many years spent in jail, he unites with Marika. They have children. But Koco is nostalgic for his old country. When he asks for a permission to go back to his old country, he ends up in prison again, where he stays for seven years. His wish to return home comes through when he grows old, after he had gone through a long personal drama.

That is the basic plot for this story, the story that is fascinating with its details, its drama and energy.

Every artist wants that kind of a story. The theme of love and politics are the most used themes in the film production. But what makes this documentary different is the formal “twisting” that is done by the director. He confidently refuses to show the structure of the story in its basic form. In his “poetics”, the material is only a starting point in the kinetic process of thinking which is realized through an emphasized subjective expression.

Let’s start from the basic Jacobson’s structural thesis, which were first time published in the essay “Two aspects of the language and two types of aphasiac impairment” (Roman Jakobson and Morris Hale, “The basis of the language” 1956), about the metonymical nature of the film compared to the metaphorical nature of the theater. The metonymy is based on the proximity and the combination of the elements and their grouping into a message. Because of that, truthfulness can be explained as a function of the metonymical meaning of the film. Our movement through the time and the space is linear, and our sensual experience is a string of following and connected events. The frame and the scene like the basic units of the film are in the same way combined and put together. The novel, especially the realistic one, can be easily turned into a film. The editing enables the film to achieve metaphorical structure. In the editing the pictures are connected on a basis of proximity. The metaphor is paradigmatic, it connects on a basis of similarities, which means a certain distortion of the proximity. The poetry

and the lyricism are exclusively metaphorical. But the metaphorical editing can't exist as a main principal. The directing style in the "Love of Koco Topencharov" is "playing" with exactly this by-polarity, where the author is trying to present his own metaphorical approach to a strictly metonymical structure. The documentary film according to the accepted norms is expected to tell a story about real events and it is here to show the truth. But the thematic richness of this type of films creates different styles. In distancing from the strictly photographic film, we are going beyond its initial definition. The contemporary documentary film contains more personalized structure, style and message. In Antonio Mitrikeski's film that "twisting" from the classical definition of the documentary film is in the direction of recognizing the lyrical dimensions of a real biography, which initiates a departure from the traditional documentary in a search for stronger dramatic quality in the story.

The story in Antonio's film starts from the end - from the moment when Koco, after many long years of waiting, returns to his motherland. In a long scene, we see the emotional expression on the face of this, now old man. The reappearance of this scene through the film fills up the crucial spaces in the mosaic of the representation of the idea. The story is not told by the sequentially presented events. The remembering of Koco, Marika, their friends and their son don't have a purpose to show the biographical elements in a clear and explicit form, but they exist like a motivated memories of what had happened. They are re-ordering, re-opening the human soul. That re-opening is skillfully presented in just a few moments. The first moment is the sequence where in a slow motion, Koco and Marika are walking by the church of Caneo, and they are looking toward Albania. It's sunset. The second sequence is at the border with Albania, where the arrival of Koco and Marika is being followed. Their relatives are waiting for them. The technic of this scene is black and white with separately recorded sound. The third sequence is happening on a balcony with a view of the lake, where Koco and Marika are talking about the past. And the last sequence that rounds up the whole, is showing Koco's meeting with his friend from his youth. The basic sequence of the events presented in this film has a descriptive purpose, to tell a part of a history. The remaining part of the film is reflective, which is achieved by the editing, which intercepts the main sequences with short scenes that have associative purpose: a lake, a church, a door of an old house, a street, a black cat. In those scenes we can find the symbolical dimension of the film, and they present the basic emotions in the film. But the same scenes are also expressing components that have remained in the subconscious of the main characters and that have come out to the surface during the recalling of the past. The effective editing succeeds to accept the two presentation and their ambiguity. In this way, the metaphor becomes a leading principal in the structuring of the story. In this kind of a structure, the logical connections between the events and the characters is not required or expected.

All this shows that in the work of Mitrikeski, there is a tendency to provoke the borders and the limits of the documentary film, by introducing elements of a feature



film. The capability for observation and meditation, the emphasizing of the subjective elements and the particular style of this film are exceptional. The question is how much this kind of orientation and skillfulness of the author is going to evolve in the direction of the feature films. But that would ultimately be the form in which he could express himself the best especially that we are talking about an esoterically conscious and creative author, who has what to say. Mitrikeski's pure and visual reasoning presents a way for investigating the possibilities of the film.

A Picture with Poetic Aura- (Documentary film, Macedonian TV 2005)

Strange blend of punctuality, pragmatism and clarity of thought and idea with the tools and what we read from the documents - and that is poet behind the cameras, director that with pain depicts beautiful pictures, like Macedonia. An artist that creates visual poetry like aura of a painting, Director's poeticism portrayed through mystique realism. In any case, we are talking about an author with an exquisite visual expression, for aestheticism that provokes and set things into motion, disturbs the indifference.

Antonio Mitrikeski is one of those film authors that follow the order of things. He is in his early forties and he has made four student films. Two of those films won awards and up to this day, these films are screened as student exercises on the State School for Film, Television and Theatre in Lodj, Poland, where Antonio graduated on the department for film direction. Two television films, followed by the award winning documentary film "Ljubovta na Kocho Topencharov" ("The Love of Kocho Topencharov") - Gold medal on the March Festival in Belgrade, which was at that time one of the highest ranking festivals in the world, for the. The well-educated, thoroughly focused artist goes further with this story, opening his poetic soul with the feature film structure "Over the Lake", in 1997. He says that the visual effect is of the utmost importance to him. Maybe this is legacy by his father, the sculptor acad. Boro Mitrikeski, from that world created by and revolving around art itself. The magic of expressing oneself through moving pictures is in Antonio's life as long as he can remember. Probably the art street in Saraj has its own prospect of influence, with their atelier and the ateliers of the other artists, with all now historically valued exceptional artistic energies that shine from there.

Antonio Mitrikeski, now a professor of film direction at the Drama Faculty in Skopje conveys his story of being consistent, being true to oneself. Nothing is accidental.

*How did I end up in Lodj. POLAND? There was no film academy in Macedonia then; but a film crew from Poland arrived here to work on the Macedonian feature film -"Jad" ("Woe") by Kiril Cenevski. The actress Malgozdata Poplotska came, the art director was from Poland too, and off course, large number of crew members. I contacted them and found out about the Poland film school and after finishing high school I tried my luck to see if I am going to pass the entry exam. I knew that the entry exams were hard, and that among other things they require good amounts of knowledge of the general culture issues. Therefore, I started preparing*

*myself with film history, painting... I remember that the entry exam lasted five or six days, it was very toilsome. The exam had practical and theoretical elements. We made script analysis, film analysis, took some photographs, made small films. Seven of us had made the cut. I was very surprised, extremely overjoyed, a moment in my life which I will never forget, because from that moment on there is no going back. I started my calling of a movie director.*

*We went at the homes of the professors, we sat together, drank together, not any professors, we had Vajda. I worked with him in my third year of studies and I have to admit that it was a huge experience. We worked with him on some texts, and we paid great deal of our attention to the work with the actors, how can a director get the most out of the actor.*

*"This is absurd. You're drunk. You're kidding all the time, 'right?'"*

*"You find this ridiculous?"*

*"I find it painful"....*

*The lectures of Polanski were also interesting. He came, although he lived in Paris. He got his degree in the School of Lodj. He came on several occasions, and I know that these lectures were full of other students, doctors, psychoanalysts that were analyzing him. He is a man that in some way makes imprint with his individuality and with what he says. I remember he asked me "What is more important - what you film or how you film it?" and all of us students of first, second year said that it is important how things are filmed. ... He said "Guys, it is most important for you to know WHAT you are filming, never pay too much attention on HOW you will make that. The audience looks the narrative line; they have to be entangled by that narrative line". Naturally, one has to balance the form and the content.*

*Zanussi is utterly different type of a director. He makes, so to say, "Intellectual movies" with an entirely different approach, but we have learned so much from him too. In addition, Kieslowski has graduated there; I will not name them all. Those are all famous directors that have left their mark in the so-called author's movie, European movie.*

*I will also like to add that the documentary film was very important. The method of making the film should be very realistic, documentary. Take the movies of Kieslowski, for example. You will see that he is very realistic. It does not matter that in some way it is very stylized visually. Kieslowski has started making feature films late. Until his mid-thirties, he was making only documentary films. I would like to underline this because they requested from us to make only documentary films, and they were very important in the first two years of studies. So I made those few documentaries "Day in Poland", "Time" and so on that really teach you how to observe, how to search, how to be patient, in a certain way, how to contact with*

*the people that you are working with, how to get the best out of them, how to make the camera unnoticeable, natural part of things. All this helped me a lot for the documentary "The Love of Kocho Topencharov", one of my favorite films.*

Having in mind that the poeticism is one of the main features of the film making process of Antonio, in one of the comparative analysis of his period as a student with "The Love of Kocho Topencharov" one may draw the following conclusion: he gets the ideas for his films from the eternal themes - **life and death, love and hope, the infinity of time and space**. Vajda-like landscape stills before the union of an innocent love. There is high painting cultural input in every frame. With simple moves, he unveils strong energetic emotions. This success continues with "Over the Lake", on over 40 international festivals on all the continents. From Montreal, Toronto, Singapore, Cairo, Sarajevo, Thessalonica, Stockholm, he speaks of the Macedonian love story in the time of communism. In 2001, a war conflict broke out in Macedonia. Two years afterwards, he releases "Like a Bad Dream", a film that has poetic input pertinent to his manner of work.

*I think there are two ways to getting a debut movie: there are directors that get there through the short films, or documentaries, and directors who at first work on adverts and commercials and thus got to their first feature film. It was clear to me that I have to pave my way through documentary films and thus get to make a feature, and I have to admit, I was not sure at that time - will I ever film a feature.*

*Our production is small and I think that the themes that we work on must say something about the time their creation and leave a mark on the period of their making. I endeavor for all my movies to leave a milestone in the time of their making. The problem in "The Love of Kocho Topencharov" is not just love - it is the borders too. We still have that same problem. I was lucky the Tashko Georgievski wrote the script entitled "The Yellow Rose". Later on I changed "The Yellow Rose", it was a good symbol of Love, but I took it out of the script, because I wanted to make a simpler story, one that would be more clear, with a straight linear structure, one that would have inner poetry. I used the music of Zamfir as an inner model of a conflict, in a way.*

*The lake was a symbol for me, in a way - the soul of Constantine, and of the complete Macedonian nation. In addition, I used the lake as a kind of metaphor, something additional that has driven me to work on that movie. That is why I consider it very important for a director to be able to analyze the mentality of his own people and to show it. We have our own distinctions as Macedonians. Every film, every author-director must strive toward this and every great director too. That is the psychology of it. The American author-directors have this too, Jim Jarmush, Oliver Stone to name but a few.*

*The Italian neo-realism has had the biggest influence on me. I had studied all these masters, all from that period while I was in Poland, I hold them very dear and I still go back to them from time to time. Visconti, a real master; they say that he has an*

*approach like an opera director. Fellini, he has this circus approach... All those directors have analysis of the mentality of the people.*

*There is Realism in that psychology, that validity, the mentality, analysis of our Balkan type of a person... in the way of talking... We cannot make movies as they make them in Los Angeles, because the average time that a person from Los Angeles spends in car is four, five hours. The Macedonian has a different way of thinking and accepting things. I think that he does not talk a lot. This is where the truth, the sincerity lies here, through analysis our mentality and how a director will choose to show it. This is just one side of it. The other side, concerning sincerity, the documentary approach is the manner one chooses. It depends whether while delving into a theme, getting into the documents one will choose a documentary manner, so to speak... it does not necessarily have to have unprofessional actors... the camera may be a bit hidden, more delicate. On the other hand one may choose an expression which is not so much documentary.*

Antonio's world is a picture. That is how he discovers and recreates reality. He does not talk much about it but the reviews say - *Mitrikeski has a certain power with which he can transform the silence and hush into energy. The movies have scenes in which seemingly nothing happens. Through symbols, music and silence he depicts the dramatic structure of the painful themes. It is a risky but highly authentic author story.*

The experts say the "Over the Lake" is poetics of the stoicism. Love gets drama companion - the Evil. Rhetoric restraints, silent hero, reduced violence, unspoken but not concealed eroticism. The atmosphere and the magical music have the leading role, Georg Zamfil the world-class virtuoso on the pan-pipes was in charge. The selection was a sort of co-point of the movie. The author states: I am working on a brave movie, a movie that will touch the soul. Constantine is a representative of a whole nation. The world media responded to this true story. **Arts and Film** writes - *successful poetic combination of intimacy and silence.* **Balkan Cinema** wrote - *a story about Romeo and Juliet, but fresh and unique. Beautiful pictures compiled as a counter-point of the cruel reality.* **Variety** - *A work with an individual spirit.* **Toronto star arts** - *erudition which through love depicts the destructive energy of nationalism. A movie with a poetic aura, with a rare poetic beauty -* **Thessaloniki film festival.**

In the second feature film "Like a bad dream" Mitrikeski speaks of love. It is based on two acts from a play by Dejan Dukovski "MME koj prv pocna" (?). There are also psychoanalysts that are concerned with the dream traumas speaking of the creepy visions of the global world. A movie that either overtakes you, or passes you by, but in no case it will not leave you indifferent. Everywhere you'll see "A difficult movie, difficult movie". But the director insists on it - what else can it be when it rises from the most recent Balkan wars. Let the dream spread here, and everywhere. This is the world today, the whole Balkans are like this, the critics say. *I chose two stories from that play because I wanted to capture the time that we live in. The movie was made in 2001, in the time of the trouble in Macedonia, when*

*there was a war in the western part of Macedonia, those were the stories that show that time. But I was not interested in the war itself, but in the internal psychological turmoil of the heroes in that period. So here we have a man that comes back from those wars, confused because he does not know who he was fighting for. It was not so important for us to state whether he fought for the Serbs or the Croats... after several changes, after getting into paramilitary formations, he, Shejtan played by Miki Manojlovik comes back home and cannot make contact, cannot communicate with his wife. He cannot express himself, cannot say a single kind word or caress her, he tries, but cannot succeed.*

*Ivan's character is for me a character that is also very engaged, not just Shejtan. Lot of young people go to study abroad, lot of young people want to escape abroad. However, no matter all that happens to him, no matter all the trouble that he has gotten himself into, he manages to come back to his love, to Verce, to his home.*

Ethnic tension. Civil war. Fratricide. Thrill and passion. The worse it is - the better. One cannot get out of his own skin, no one can. The world is absurd. The politics is madness. Something is rotten these years in the hope of Europe. The Balkans are a prison. If I could, I would start from the very beginning. It will be better. Common people, all my life I liked only common people.

*I had to film what was coming out from me. Yes, it is true, this is a heavy movie, a depressive movie, but I think that this kind of a movie should remain as a reminder for a period, for our Balkan. It is very important for a director to know how to cast out. I would like to say something that I learned as a child while watching my father make a portrait out of stone, or clay, or from wood, he constantly tries to get to the eyes by casting out, to the psychology. You know, that is very important for a director. The work of a director consists of casting out, clearing, taking things out. Why had I cast out the Yellow Rose from the script and called it "Over the Lake"? Exactly because of that clearing out, so we can get to the extract, to the geneses.*

Vislava Shimborska

*Psalm*

*Oh how un-hermetic are the borders of the human countries  
How the many clouds float over then unpunished  
How much desert sand has spill out from country to country  
How many stone pebbles roll in far off lands...*

**(Documentary film, Macedonian TV 2005)**

### **Antonio Mitrikeski about The Love of Koco Topencarov:**

*"In making the film I was aware that the protagonists wear masks because of their own insecurity or complexes. The dilemma was whether to break mask patiently waiting or to take the mask as a trait of the character and he can show in the mask.*

*The answer to that I did myself, analyzing psychological characteristics of the characters. In the hero Koco Topenacharov no mask shooting. I fished with the camera his face, facial expression, hands, body posture, here I was looking for the beauty of the image of Kocho. Through it were expressed his own survival, his thoughts, restlessness, spontaneity, sensitivity. I fished the silence. I sought to capture the purity of his wife Marika. Also during the making of this film have I despite great patience, love and vivid imagination to hear the hero who hardly spoke. Spoke ... silence .... listening in depth. "*

## FEATURES FILMS

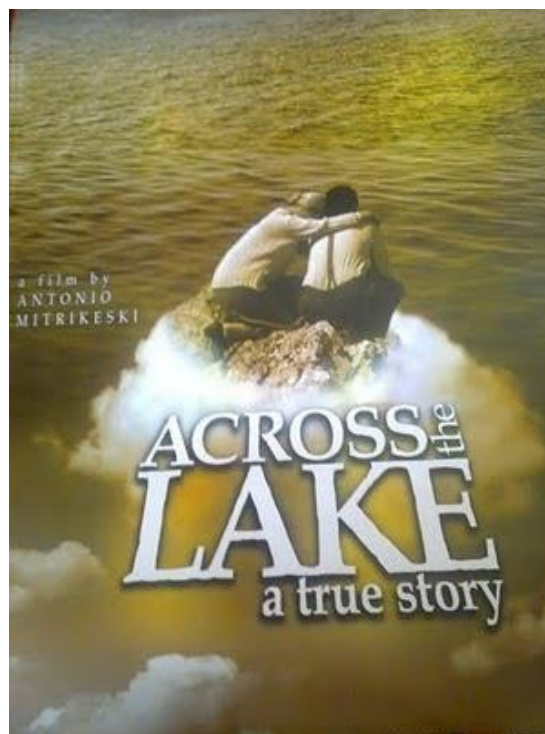
**“ACROSS THE LAKE”**

**“LIKE A BAD DREAM”**

**“CHILDREN OF THE SUN”**

### ACROSS THE LAKE

The film ACROSS THE LAKE is a true story about two people who fall in love with each other and want to be together. He is in Macedonia and she is in Albania. The only thing that separates them is the lake. The borders close. Albania isolates itself from the rest of the world. Konstantin illegally crosses the lake only to collect Elena and take her back. But, treated as a spy, he spends years in Albanian camps. Nobody could believe that a person would go to Albania only because of love. He finds himself in a maze made of human isolation, closed in a foreign country. With the death of Enver Hodza Albania the borders open again. After forty years of torture, Konstantin, together with Elena and his daughter, returns to his place of birth.



**ACROSS THE LAKE  
(PREKU EZEROTO)  
(Macedonian –Polish)**

A haunting mélange of love and paranoia that begins in Stalin-ist Albania in 1950, “Across the Lake “ is a moving tribute to the individual spirit.

Its evocation of the country’s corrupt, prison-like atmosphere and depiction of one man’s quiet resistance to police state tactics and inept bureaucracy put it several cuts above most other East Euro pics looking back on the Communist period.

This first feature by Macedonian born, Polish – schooled helmer Antonio Mitrikeski Shoving strong promise.

Pic. Is superbly lensed and edited, and the lead actors, especially Ristanovski as Konstantin, are fine.

When not overdone, Mitrikeski’s expressionistic effects-as in his portrayal of the Albanian functionaries – add to the dark mood.

**VARIETY  
JAN. 19-25  
BY Howard Feinstein**

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## **The Poetry of Stoicism**

Every generation, consciously or not, puts in front of itself a task to evaluate against its own spirituality and sensibility the cultural past of their ancestors. The new generation, even when it is evaluating the stories of its own contemporary life, is in fact evaluating the moral implications of the ideas, the hopes and the traumas of the times when their fathers and grandfathers were fighting for a right to a survival of the esthetic, ethical and the spiritual values for which they believed were powerful enough to be able to settle the cultural conflicts of that time.

In the Antonio Mitrikeski’s film, Across the Lake, the caution in the usage of the conventional language and the traditional narration is brought to a degree that is hard to sustain from calling it a stylistic constant. And indeed, the obvious striving of the author of Across the Lake to reduce the emotional tensions, to which, if you give them total freedom can easily flood the whole spiritual landscape, can only be defined as his stylistic direction. He is cautious, careful and selective. His suspicion in the perceptive power of the senses of the audience to sense the changes in the world of pictures in which our silent hero had stepped in, forces the author, taken by his skepticism, to demystify the mythical forms of the cathartic suffering, and as a consequence, to make banal the rhetoric of the pathos in the events that are overwhelming and confusing for the audience. Should we, in the



case of Antonio's Mitrikeski's film, *Across the lake*, conclude that the poetry of silence is the author's stylistic determination?

Let's remind ourselves that the film is taking us back to the years when Europe was shaken by the laws of the cold war, the fear of the expansion of communism, and the hostile division of the world. In this atmosphere of uncertainty, a great love is born, in front of which rises the heavy barrier of prohibition, suspicion and cruelties, symbolized in the institution of the country borders. The man from Ohrid, Kostadin, gathers a biblical power, like the old knights, and he crosses the lake so he can meet his big love Elena, whose family lives in Albania. But his love doesn't bring him pleasure and happiness, instead he is spotted by the authorities in Albania and he is convicted of spying. The terrible shadow of hostility will follow Konstantin even after he has served his sentence. But against all, Kosta will find his beloved woman and will stay with her until a ripe old age. But even after his family returns in Ohrid, the bitterness of his days of suffering and hostility, will never fade away completely.

The subject of love, in the film *Across the lake*, dominates as a main leading force, as a purpose for existing and as a redeemer of all sufferings. The shadow of suspicion will never fall on the lasting power of the love and the strength of faithfulness. But from the beginning of the film, the subject of love will dramatically be accompanied by the subject of the evil, the punishment and the repression. The stoically faithful and innocent Kostadin, will be mercilessly forced to admit that he is a UDB spy sent to Albania. His love will be contaminated and diminished. The executors of the repression will cover its purity with the principles of the inquisition: to force a false admission which will satisfy the animalistic hunger for revengeful torture.

But Mitrikeski, against our expectations, doesn't oppose the maxim of the evil and the repression to the maxim of divine love. He would rather decide, as we already predicted, to mallow down the gigantic roar of the collision of the two nucleuses filled up with mythical power, the nucleus of love and the nucleus of evil. That preparedness, rhetorical restraint and silence is seen, at first, in the reductions of the scenes of violence with which, as we know, the standard film production in the last years overwhelms us. Beside the few scenes of hard questionings and tortures in the prison, which are non-ambiguously informing us about the treatment of the main character in the prison, the film doesn't contain scenes that will put the audience in a dark mood. From the other side, the love scenes are not solved according to the clichés in which the senses in every circumstance, must with great exhibition announce their triumph. Mitrikeski is searching the proof of the strength of Kostantin's and Elena's love in the beauty of the emotions. From the beginning of the film when the two young people meet in a church he is letting them feel the magic of their surrounding as a part of the world that is slowly bringing them together. The mystical glowing of the candles, the eternal watch of the saints from the walls of the church, the silent downpour of the sunlight in which their faces start to look like the faces of the frescoes...becomes for the young people, which had just looked at each other, a new destiny.

The restraint of using words, which in the most of the contemporary productions are trying to hide the emotional emptiness and the shortage of emotions, seems like is adding on to another tendency: to keep silent about (but not to hide them) the erotic impulses of the love of Elena and Kostadin.

They undoubtedly are strengthening the great love and are enriching with a stronger resistance the roots of that love. We can't call the scene of the first wedding night, when the half-naked bodies of the young newlyweds are uniting in a biblical unity, an erotic scene. It doesn't express the ecstatic moment when after a long postponing of the freedom of the erotic passions, they finally destroy all the barriers and blindly wander through the abyss in which life and death give each other a hand in sign of atonement.

The particularity of the lyricism and the longevity of the emotions of the two young people, pushed to social isolation, is even more convincingly experienced in the hide and seek scene when Elena, with closed eyes like she had for a moment adopted the legend of Euridica, approaches the hill that reveals the view of the lake. Next to Kostadin and Elena stands their daughter who had gathered flowers and who can't sense the pain of her parents who, spellbound, are looking in the lake. The eternal mother, the giver of life, is forced by human stupidity, spite and malice, to punish her children and to exult in the suffering of the unprotected human beings.

However, Antonio Mitrikeski, is again distancing from the rhetorical effects of the poetic of the big sorrow. About the varying modulation of his directing, from the scenes like the scene of the unhappy family by the bleeding kingdom of the water, we can conclude with certainty the following:

He is driven with some strength of the poetry of silence. That particularity of his temperament, doesn't disqualify him, neither esthetically nor morally. In contrary. Hasn't it been said before that we are more human by the one that we leave unsaid than by the one that we tell? Our hopes that the next Antonio Mitrikeski's film (*Across the lake* is his feature film debut) will reach the esthetic goals of the perfection of the silence, that obsession of the modern art, may seem to us exaggerated.

Nevertheless, the skill with which Mitrikeski is controlling the raw outpouring of emotions such as love, loneliness and separation, can encourage those hopes at least to the same degree as the dissenters of the artist in emotional "emptiness" of his asceticism which cause the skeptics to doubt the usefulness of "that kind of art."

Georgi Vasilevski, KINOPIS 19 ( 10 ). c. 101-105, 1998

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**Georg Zamfir, composer, the author of the music for Antonio Mitrikeski's film, Across the Lake**

I'm writing movie for a brave film.

I accepted to write the music for the film because the subject of the film and the story are excellent. The film is full with emotions and events that inspired me; says Zamfir, who is currently in Skopje, recording music for the film Georg Zamfir, the virtuoso on a Panov Flute, is one of the most famous musicians in the world. He was born in Romania, and is a graduate from the Music Conservatory in Bucharest. He attained world fame in the last twenty years, and since then he's been living in Paris. In 1976, his "Summer of Love" was one of the most successful European singles which sold more than million copies. Zamfir also works for film music. His most famous film music work is his cooperative work with the composer Enio Moricone on the music for the Sergio Leone's film, "Once upon a time in America."

This days he's been working in Skopje, where he's been recording the music for Antonio Mitrikeski's film, Across the Lake, which is a tragic love story happening around the year of 1948.

I What made you decide to accept the offer to write the music for the film Across the Lake?

When the director made the film, he realized that I'm the only one that can make the music that the film needs. The subject of the film and the story are excellent. The film is full with emotions and events that inspired me. It's a first time after 1989, one film to talk about the destiny and the fall of the Communist regime in the east bloc. It's a first time after the fall of the Berlin wall to have a chance to see such a courageous film, who is examining from a psychological aspect the fate of the people, who leaved in that regime.

I What is the emotion that touched you the most in the film and that inspired you to transform it in your music?

The film, which is full of emotions and emotional scenes, inspired me in whole for the music. The life most of the people of the Communist world, was not destroyed by a single event. It was destroyed from the beginning to the end. Imagine, life of a person who is sentenced to spend the rest of his life in prison is not more destroyed that the life of the people who have a conditional freedom. Even more, the one that were convicted to a life in prison had an advantage: their life was destroyed faster, with less suffering. The one that are free are still living with the consequences of that kind of life.

That system destroyed the soul of the people, and in a long term, turned them into animals without culture, God, church and religion.

I Did you do any research about the Macedonian music before you started to work on the music for the film?

No. What I saw in the movie was enough for me to learn about the Macedonian culture and soul.

The fact that Mitrikeski chose me to write the music, talks about the connection between me and the Macedonian people. He didn't choose an Englishman or a Chinese, but a Romanian, because of the connection between the two groups of people.

I Why did you choose the Panov Flute for you instrument?

The answer is clear: I didn't choose it, it choose me. There are many musicians that are using that instrument without knowing how to express themselves through it. Because, from the moment the instrument chooses you, you are carrying that instrument in you, and that is what differentiate you from the rest of the people. I discovered that I was chosen when I was 14 years old. At that time I was attending the school for musical instruments in Bucharest and I met the real virtuoso on this instrument. He understood my dedication and he did everything for me to play.

## **Across the Lake-Participated in international film festivals:**

- Film Fest Montreal, 29 , August, 1997
- Film Fest Toronto, 3, sept, 1997
- Film Fest Sarajevo, 9, sept 1997
- On eighteen Film festival film camera “Manaki Brothers” Bitola, 29, sept, 1997
- Film Fest Thessaloniki, 26, 27 November 1997
- It opened film festival in Lodz , Poland, 20 November, 1997
- Film Fest, Gdina , Poland 1997
- Film fest , Cairo, November, 14,1997
- Film fest, Kodbus, 12 November, 1997
- Film cycles, Zagreb, 1997
- Premiere of the film in Skopje on 24 December, 1997
- Film Fest Singapore, 17, April, 1998
- Premiere of the film in Belgrade on 15 April, 1998
- Film Fest Minneapolis, (Minnesota), 02 Maj, 1998
- Film Fest Popcorn - Sweden, 29 Maj, 1998

*And the others .....*

## LIKE A BAD DREAM

*LIKE A BAD DREAM*

*If I could, I would start all over again. If I could...*

*Directed by ANTONIO MITRIKESKI*



"I don't believe in God, or in any Form of religion. I don't believe in forever, or love as a mystical state. Angels don't exist, but there are evil spirits and there is you. And it hurts knowing you're so far away..."

LIKE A BAD DREAM is a tortuous rendezvous of two dramatically diverse stories. The unpredictable hand of fate is bound to unite them. Bezania and Sheitan are the protagonists of the first story.

The sanguinary conflict that has redesigned the confines of former Yugoslavia summons soldier Sheitan to the front. Seven long years will pass before Bezania sees her man, and lover, once again, their lives reunited in those very same places that had once been the joyful scenario of an innocent love. But

time changes everything and the man knocking on Bezamia's door has replaced the blue of eyes with two dark holes, void of any life and passion.

Sheitan's return marks the beginning of a new existence within the reunited family, as the horrors of the nearby war are to shift into the couple's life with their relentless pace.

Shaitan, as cited by the poet, is one of the Devil's many names.

Meanwhile, somewhere in a western European city, a young Macedonian student discovers the corrupted soul of the old Continent, learning the fatal lessons that will eventually lead him to adulthood.

LIKE A BAD DREAM is a crossway of lost soul and restless anguish.

With a moral that sounds like an epitaph: "I cannot turn back the clock, and change the past. Nevertheless, I want it back..."

CAST: Robert Englund, Miki Manojlovic, Iskra Veterova, Alma Prica, Ertan Shaban

Screenplay: Antonio Mitrikeski, Dejan Dukovski. Editors: Andija Zafranovich F.H. Mario Alize Lubina. Director of Photography Jaroslaw Szoda psc. Costumes Patrizia Quaranta Producers: Igor A. Nola Vladimir Anastasov  
Antonio Mitrikeski in Association with Loris Curci and Gama Studio

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## **The face and the back of the human nature**

By Suncica Unevka

"As a Bad Dream" beside all the traumas that takes into consideration, it is establishing its story on a really high emotional level. With it, on the same beginning, it is perfectly clear that it is about internal monologue, it is about indirect bringing of the story and establishing a distance from which the viewer is watching the movie. Namely, the viewer cannot become part of the story or to identify with, but he can recognize the emotion, to feel the absurdity, lost hopes and the weakness of a man to return himself in the normal life after the terrible pains he had pass through, to become part of the everyday life, to live the regular life.

Antonio Mitrikeski is dividing the movie "As a Bad Dream" on two parts, not only as a story and iconography, but also as a dialogue, an emotion and the development of the story. While the first part is totally focused on the internal, monologue, its own confession and memories of Shejtan, when he returns after nine years of war, the second part has a more direct activity and different circumstances that unexpectedly will demolish the dreams of young Ivan. Namely, while in the first part the story is in flashbacks, disclosing the devastating nature of the war, and the man in it, the second part talks about the present in one of the

European cities, talks about a kind of a promised land that will show its other side on a very drastic way.

On a very unusual way Mitrikeski is showing the terror of the war, focusing on the terror that Shejtan will find out in himself, not only through terrible scenes he is returning on. Like that such terror becomes bigger and scarier forcing you to communicate with the dark side in the man, with the feelings he is having in him unconsciously and which he cannot handle when he is facing it. Namely, Mitrikeski says, the war is terrible because of the power to devalue human life the power to change the man into animal, to change him into something of which he is scared himself. His weakness to return is shown in the short moments during his meeting with Ikonija, in the moments on the beginning beautiful for her and more painful for him. It is like you are happy again for the smile, for the belonging, for the warmth, for the sound of the wind or the beautiful sound of the river, like you are loving when bitterness entered in each pore of your body. The tragedy of Ikonija is not a coincidence, it is a reflexion, a symbol of innocence and terror, a symbol and center in which the extremely beautiful and extremely creepy will crash, a myth that is absolutely impossible and surreal faced with Shejtan.

On the other hand, the dark side of the professor Ivan is obvious. His controversy and confidence in controversial nature of human is obvious, in the absence of confidence in capability of man for real wariness when it is not the question about him. But this sureness speaks more about him than for the others, because Ivan in his delusion with higher ideals and the trust in a better world will not notice that. And it will return on a most radical way, because Europe by itself does not mean a better world. The better world is hidden in ourselves, in the small things we are surround with, it is hidden in the trust, in the acceptance, that we cannot see most of the time because of the wish to run away from our world and to find some other better world, wish that, as Shejtan says is a lot of tragic circumstances for us and for the surrounding. The presence of Shejtan in this so called other world is fantastic through the symbolic shown with his character, the symbolic of the world that is throwing apart, of the allusion of the dark side and the no way out that hangs in the air like Damocles' sword.

The powerful symbolic and visual beauty is the main characteristics of this movie, divinely and suggestively shown with the great camera of Jaroslav Shoda and editing of Andrija Zafranovic. The movie of Antonio Mitrikeski is one of those movies that will tie you and will touch your most hidden fears or will just leave you on the distance so you cannot communicate with it. "As a Bad Dream" is extremely art movie, whose only lack is the script because in some moments, especially in the talking of Shejtan looks unnatural and plastic (not in the character of the movie but in the script), just like there is an emptiness and lifeless in the story of the young student. The script is the reason why the movie can hardly communicate with the audience talking about the inner worlds, but on a really high level, level that enters in the deepness of the soul, but so deep that can be unrecognizable because of the weakness or because of choice. Here is recognizable the style of Mitrikeski and his look on the things, although the script is based on "MME koj prv pocna", and its author Dejan Dukovski worked on it, too. The movie is well packed, with



excellent production and roles although most of the time deprived of real play. Fantastic is unconditional love and the terror on the face of Iskra Veterova and Miki Manojlovic, as well as the naiveness and idealism against controversy in the characters of Ertan Shaban and Robert England. It is functioning excellent on the level of picture, editing, music and emotion, having inside such symbolic and play with mythology, biblical motifs, with meanings and traditions that can be really hard and lifeless, but also full with conversation, conversation that is not lessening or increasing the value in the start, but it is a special world, world that communicates on a different way, world that communicates only if you are ready to look into yourselves. But, that is its risk, the fact that you will recognize yourself in it or no, but in every case it is a world that is worth respect.

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## **BETWEEN TRAUMA AND DREAM**

*Psychoanalytical Review of*

*“LIKE A BAD DREAM”  
Film by Antonio Mitrikeski*

Zvonko Dzokic, MD

Everyone who is occupied with the exploration of the destinies of the “broken structures”, created by war traumas, at the same time is engaged in research of the possible destiny of the modern globalization, in regard to looking at the outcome of the struggle between two drives, Eros and Thanatos. The film “LIKE A BAD DREAM” and its author Antonio Mitrikeski create an original artistic contribution to discovering and asking for answers to these serious questions.

In this film are interwoven dream and reality of the main characters, who are presented as prisoners in “the games of the others”. Those games are turned around in the hermetic world consisted of forced roles, with two extremes: at the one side is “the victim” and at the other “the despot”. The reality has no way out and becomes hopeless, and the dream is the only one defense mechanism which tries to keep the existence of the goodness in the characters, despite of domination of the delusional compulsive repetition of the violence. There are presented clearly “splitting” and “as if” phenomenon, as a common state of mind of the “broken structures”. At the same time, the environment strongly supports the choice of the already installed pathological roles, created through the so-called “inversion with the aggressor” defense mechanism, as well as “identity diffusion syndrome” and a remarkable perversion of the Libido.

At the moment when it seems that trauma is even stronger than dream, that is when Thanatos has defeated Eros, the author offers original actions, as possible

solutions of the presented situation. He puts the older character, the Seitan, into the position of confrontation with the hopelessness of "compulsive repetition" which happens to him and his inability to resolve it on integrative way. Furthermore, that position arises in the character the spontaneous decision to close the circle of the destructive impulsivity, enacting the scene of "sacrifice the Devil inside", that is the scene which can be called "The death of the Death". In such a way, the life ends "like a bad dream", but reality is released to arise again the faith in the power of Eros. The younger character, Ivan, doesn't allow himself to enter the circulus vitiosus of the "inversion with the aggressor". He is being punished for that with violence and sexual abuse, made by the representatives of the "Brave New World". That sacrifice is presented as a temporary one, as a bill from the learning about the illusions of the new world, as well as the experience which furthermore is completed in strengthening of the decision to sustain himself on the way of authentic individuation.

So, the film finishes not as an elegy for the Balkans and the "Balkanians", but as a terrifying vision about the Global World. Of course, unless it's main creators succeed to confront themselves with their "Devil". From there, finally, everything originates.

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## **FOR "LIKE A BAD DREAM"**

Suncica Unevska from "Utrinski Vesnik" is reporting the statement of a producer from Montreal who said:

"This is a modern film which though shrewd author moves makes up part of the fantasy, while in fact reflecting our reality."

LIKE A BAD DREAM divided the audience and the critics. LIKE A BAD DREAM is a film who creates its audience at the first showing. It is a film which communicates in a special way, film which will either challenge you or leave you indifferent. The people who saw the film sent it away with an applause.

The director Mitrikeski was approached by critics from Egypt and Holland who work in Montreal, and said it was a fantastic film.

Suncica Uneska, after the showing in Montreal

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Fierce film, one of the most visual films shown in Montreal. Antonio Mitrikeski is being compared with Sergey Paradzanov.

Ron Holowej, journalist, USA

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Brigitte Germain-producer, EGM productions:"In Montreal the move has been valued similar and close to the fantasy and poetry of the great Albanian writer Ismail Kadare"

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Fierce film, we were touched by it, very good.  
The audience in Montreal

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Many people said that "Like a Bad Dream" is a hard film, but with great direction, photography and poetry in the image, as well as fantastically incorporated music of the band "Anastasija". Robert Englund and Iskra Veterova are fantastic in their roles, with passion, pain and drama which bear the risk. The Seitanot, Miki Manojlovic, is himself embodiment of "the hell within".

Ertan Saban, with the lack of readiness to accept life as it is, and Alma Prica as the nun are also great.

Suncica Unevaska, journalist, "Utrinski Vesnik", Montreal, after the premiere

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After the European premiere of "Like a Bad Dream" on the "Brothers Manaki" festival in Bitola

Great film. It reminded me of my childhood, of what we are losing along the way. I hope it is not too late for us to get it back.

Zlatko Slavenski, theatre director

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"Like a Bad Dream" is brilliant, sophistic film.

Kiro Urdin, Painter

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I think it is a very good film, and that it will do well at the film festivals, but I am not so sure how much the wide audience will be watching it.

Aco Dukovski, Director of City theatres.

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Provocative film. It is good that it opened the festival.

Director of Manaki Film

Tatjana Curcinska Pepeljugovska

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I think that Mitrikeski fulfilled the esthetic values, that his "bad dream" is not badly transferred to the big screen. People who like individuality, maybe even its stronger form, the "autism" (he is entering the sphere of people's restlessness) will be pleased with Mitrikeski.

Vlatko Galevski, journalist

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I saw something very interesting, there are interesting actors' creations and the award for visual impression at the Montreal festival is in good hands.

Petar Mircevski, actor

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The film is interesting, it penetrates deeply, it makes us think.

Suncica Unevaska, journalist

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The movie "Like a bad dream" is plenty of strong and dramatic scenes in which is used modern and updated language. Some even say that the director's approach is very similar to "opera". In the beginning the tempo is slow, but as the movie develops, it grows to more and more dynamic pictures.

Prof. Viktor Chouchkov, composer

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Film Fest. Sofia 2004

*Antonio Mitrikeski is: MASTER OF ATMOSPHERE, CHARACTERS AND EMOTIONS*

*Eva Ras, actress*

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Statements of ROBERT ENGLUND from his interviews:

1. It was a pleasure to play in this kind of movie directed by my good friend Antonio Mitrikeski.
2. It was a challenge to work on a movie from another genre. I immediately accepted the invitation of the director Antonio Mitrikeski, although I make about half a million dollars on horror movies. I would have agreed to play this role for free because I believe in the project.

8. The movie "Like a Bad Dream" speaks of the bad communication between people, the hard expression of life which is the basis of everything and which cannot be easily realized. The movie speaks about people

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Statements of Miki Manojlovic from his interviews in newspapers:

1. Toni appealed to me with his principles. At the beginning we did not know...and along the way we got to the point together. That is decisive for thorough and serious understanding.

2. Everything has to be discovered and built by working on the movie in order to get to the lines, as written by Dejan Dukovski and Toni Mitrikeski. That is not a normal line.
  3. The main theme is the destruction of the human soul today. It is an abstractly settled story. The main character, the Sejtan (played by Miki), loves his wife, but cannot show her that. He always expresses his love at the wrong moment.
  4. The movie is not about the war, it is a love story which starts after the war on the Balkans. We are following the man who is coming out of those wars. He is constantly autistic, a man who cannot establish communication with anyone, not even with his wife whom he loves very much. The movie is pretty hermetic, closed, raised on a higher level and well made. It is about how endangered the human soul is today and how much it is actually gone.
  5. This movie is exciting and interesting because a kind of "casperhausian" alienation of the man should be found. There is practically no communication between the characters, they simply fail to communicate and to give or get. This is a movie about a big deafness, a big truth and an ending in which every man of the world today finds himself. The movie speaks about the dark, bad situation. The man does not feel well today.
  6. I am working on the movie "Like a Bad Dream" with great pleasure. The best thing in life is to work for money and with pleasure, but this is a low budget movie with great scenario and a great team.
  7. Money, just like well-known actors and directors, is no guarantee for a good movie. For me, there are only great people.
  8. The movie "Like a Bad Dream" speaks of the bad communication between people, the hard expression of life which is the basis of everything and which cannot be easily realized. The movie speaks about people
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Statements of Actress Iskra Veterova –TV ALFA, OCT 2005:

If one hundred times you watch the film Like a Bad Dream, one hundred times you will discover its hidden messages. It is one big symbolic visualization. Ikonija carries a need for unconditional love. Hers is a divine need for love.

Regarding the hidden messages, not everyone from the audience will be able to face the darkness that humanity carries within itself.

Here are some opinions from critics, as seen on TV:

The laid-back character of Antonio amazes me. He has chosen the unhappiness of a single person that causes one much pain.

Antonio, by nature, is very simple. You need to discover his tastes.

Ikonija, a character in the movie Like a Bad Dream doesn't speak, but she manages to say a lot.

Antonio has chosen a difficult, detailed way of expressing himself. Critics have

compared him with Sergej Paradzanov, but Antonio has an authentic style that cannot be compared to anyone.

Everyone in the crew has worked fantastically.

Actress Iskra Veterova said, "I didn't think I could be so brave. Let no one forget this movie. This film provokes you, and once you see it, it will stay with you forever. It is a difficult film."

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There are hidden messages in this movie. Antonio impresses me, how he handles and resolves the problems. He is walking the difficult way, those inside conflicts. He has a visual side; he has chosen the individual misfortunes (accidents), worldwide individual misfortunes.

For me the name IKONIJA, translated the destiny- she is the salvation for the Sejtan. This movie is all about "that" need of love, need of love to be given with out to be taken. The spectator watching the movie really can feel that divine need for love. From the other side can see and feel all the dark things one human being have and possess. This movie it's difficult for watching. The question is how ready and willing is one person to discover his own nature and dark side of it.

"As a Bad Dream" it's not a soup serial.

My role it's really provoking, I didn't believe that I could be that brave.

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Antonio, I shown a great interest in your new film, and I'm glad that on the end I had opportunity to see it. It's so interesting for me to see your effort and work in one completely new and different style. What I find also interesting it's your consistence in following through the motives which were present in your previous movie as well.

By this I refer to the loneliness and hopelessness of the man in relation to fate and history, the motive of slavery, the presence of sacrum and profane; the presence of the political mile as well the presence of the natural.

In those entire motives, I can see the other side of you: the serious and the dark one; you have shown a complete and different mood, a different rhythm, and different ideas.

The movie deeply touches human emotions and one continues to relive the movie even after it has been watched.

You follow and lead the movie from the beginning through the end with one consistent note that creates a tension. Rarely can be seen in a present day that a history itself, it's treated with such a seriousness you do.

. Bartolomej Maj (D.P.)( maj-2008)

## **“Like a bad dream”-Participated in international film festivals:**

- “MONTREAL WORLD film festival”, OFICIAL WORLD COMPETITION, 2003.
- INTERNATIONAL FILM CAMERA FESTIVAL “ MANAKI BROTHERS - BITOLA
- “MIFED” Milano, ITALY.
- TORONTO “Days of Macedonian culture”.
- Los Angeles.
- “SOFIJA film festival” Bulgaria.
- “Balkan Blek Boks’ festival in Berlin.
- “Palic- film festival” in Serbia and Monte Negro.
- SARAEVO FILM FESTIVAL.
- “TALIN film festival” in Estonia.
- In Podgorica, “Eks Ju festival”.
- ”Levante film fest” in Italia, Bari, 11 2006”.

## CHILDREN OF THE SUN

A tale of family and loyalty, love and loss.

**"A touching story of family and social relations, permeated with love, hopelessness, but also with a belief in miracles, set in contemporary Macedonia".**

The production value and the technical characteristics of the film are at a very high level, the photography is really good, the music is exquisite and the set on the lake is excellent. All actors are assertive and, in principle, flawless. Vlado, Meto and Emir can always build a role out of nothing and function in the same manner here. The younger actors, Kire and Ivana, got a difficult task since their characters are uncompleted sketches and they were supposed to be the ones that carry the emotional weight of the film. They managed this challenge well, even more experienced actors would have had difficulties pulling this out.

MAJA BOGOJEVIC

### *Children of the sun*

*What would you do if the night lasts a bit  
If, god forbids, the sun does not shine out  
If the dawn forgets to rise  
If there is darkness everywhere  
If there is darkness everywhere*

*Only one power can lift us up  
They need clover and they want brightness  
There is no shadow where there is no light  
The ice does not crack without heat  
The ice does not melt without heat*

*We are the children of the sun  
And we are holding in a round dance (folk-dance)  
Somebody is dancing and others just stumble  
Between the wolves and the quiet lambs.*

*We are the children of the sun  
And we are holding in a round dance  
If you are too far you will not hear the zurlas and drums  
If you are too near you can be set a fire by a sparkle*



*Sit next to me; let's make a good deed ("whiten our cheeks")  
Let's watch in the distance and to warm up our bones  
Say something funny so we can laugh  
And tell me an old song so we can sing  
Tell me an old song so we can sing*

*Look at these colorful pictures  
Until the birds haven't left to south  
Until the clouds and rain interrupted  
Until we haven't fight with the devil  
Until we haven't fight with the devil*

*We are the children of the sun  
And we are holding in a round dance (folk-dance)  
Somebody is dancing and others just stumble  
Between the wolves and the quiet lambs.*

*We are the children of the sun  
And we are holding in a round dance  
If you are too far you will not hear the zurlas and drums  
If you are too near you can be set a fire by a sparkle*

*Vlatko Stefanovski  
Children of the Sun 2013*

### **"Children of the Sun" on festival "Raindance" in London**

**Antonio Mitrikeski film is included in the main program of great British independent festival and will fight for the price of "Best film of the festival"**

### **Sunchica Unevska**

The new Macedonian film "Children of the Sun" directed by Antonio Mitrikeski is selected in the main competition of 22 Festival "Raindance" in London, which will be held from September 24 to October 5. The world premiere of the film is scheduled to be held on September 25 6:20 pm, and the second projection will be

held immediately next day, on September 26 at 4 pm. Festival "Raindance" is held in the heart of London, on "Piccadilly" and this year the director Mitrikeski and the producer Dejan Milosevski are invited to attend and to present the film.

"Raindance" during his 22 years of existence turned into a real brand as one of the biggest and most important festival of independent film, a kind of counterpart to the US "Sundance", with whom he works closely. But what is interesting when it comes to this festival is that it is not only important for Europe as "Sundance" for America, but festivals "Raindance" is held in ten cities of the two continents, such as: Montreal, Toronto, Vancouver, New York, Los Angeles, Detroit, Berlin, Brussels, Paris and Budapest. A goal of the festival, which "Variety" said that should not be missed is the nurturing, support and promotion of independent film and new and alternative filmmakers.

Therefore, as there is in the Sundance Institute in London also there is "Raindance center" where young filmmakers can attend "one of the most inventive film schools in the world" and to gain the certificate, tools and skills to begin their film career. Festival "Raindance" is known for having introduced the famous British Independent Film Awards, and last year created the first Web Fest. Of course, "Raindance" is a true place of young filmmakers, but also a place where premiers had many cult films and authors. Thus, this festival were awarded: Ben Wheatley, known for movies "Field in England" and "List of killing", then Takashi Shimizu with "Hate" and Paolo Sorrentino with "Great beauty". But the "Raindance" also had premieres: "What happened to Gilbert Grejp?" "Memento," "Pulp Fiction," "Old Boy", "The Blair Witch Project", "Exposure to Love" and many others.

"Children of the Sun" managed to enter the festival, which is always looking for something different, on the interesting way, making a connection between art and one simple, even commercial approach. Yet this love story, focusing on a Macedonian family that lives on the edge of existence, despite the apparent attempt to communicate with the audience, wearing a distinctively artistic approach in terms of creating the atmosphere in terms of monitoring the dreams of the main protagonists. Mitrikeski said that it is a family through which he wants to make some sort of diagnosis of the society, cross-section of all their sufferings, delusions, ordeals ...

"I try to comprehend the mentality of the Macedonian people, and not run away from the truth," said the director, adding that through the one urban story he is trying to reach the truth and inner turmoil of his characters. All this, together with excellent photography of Jaroslav Shoda and installation of Andrija Zafanovic along with wonderful music by Vlatko Stefanovski and of course several great roles that carry the film, but also the low budget of the project, has provided his entrance on this year special festival. Festival, which last year had over 15,000 visitors and over 100,000 online followers, whose patrons are such names as: Terry Gilliam Mike Figgis, Ken Loach, Alan Parker, Jeremy Irons, Faye Dunaway and others.

On "Raindance" traditionally after every movie projection is held chat with the audience, on which is announced the presence of the director of "Children of the Sun" Antonio Mitrikeski. Let us remind you that this film was presented in April with trailer from 15 minutes to 17-th Skopje Film Festival, and then his producer Dejan Milosevski introduced on the market in Cannes, where he managed to attract attention and fill up the "Riviera" which is part of the festival field. "Children of the Sun" in which the main roles are played by Ivana Pavlakovic, Vlado Jovanovski, Milica Stoyanova, Meto Jovanovski, Biljana Taneski, Kire Gjorevski Danco Chevrevski and others, announced its Macedonian premiere after the festival in London in early October .

### **"Children of the Sun" - a visual expression of the human (in) excellence**

Sufficient is a solar beam to blind you for a moment to let you turn inward and they recalled the sublime beauty of the world...

"Children of the Sun" is the latest Macedonian film directed by Antonio Mitrikeski that through the story of one big family caught in the grips with the local mafia and the strong love between the main protagonists, Mark and Angela raises the question of the eternal dialectic structure poles ethical categories , good and bad, love and loss, betrayal and redemption.

This seemingly simple story told in a quite avant-garde way with incredible dynamism leads the viewer on a journey 93 min. after which standard questions no longer have a standard answer, which opens the prospect of breaching stereotyped patterns of civilization placement.

Immediacy as a key element of cinematic expression of authentic Eastern European film aesthetics ripples through all levels of the film, ranging from acting to excellent Vlado Jovanovski, Biljana Taneski, Meto Jovanovski, Milica Stoyanova, the actors of the younger generation Ivana Pavlakovic, Kamka Tocinovski through music of genius Vlatko Stefanovski until costumes, stage design solutions that encircle unique impression.

The strongest part of the film art, and it is the visual communication in "Children of the Sun" is brought to perfection primarily due to the extraordinary poetry of the staff and the impressive art composition of scenes which causes high aesthetic experience in the viewer.

Pure aesthetic expression which is typical for films Mitriceski, predominantly present in his latest film "Children of the Sun", the director gives the possibility of having many layered and intensive communication with the viewer, as Mitrikeski great use in this movie.

Humor as director and dramatic intervention in the moments when the story experiencing the strongest emotional charge in January viviseira reality through an optimistic and bright prism that has a strong charismatic effect on the recipient.

Comic expression of human imperfection causes empathy that encourages the viewer to think about the different essence.

It is extremely positive film, which sets the drama, not address the problem, and opens the options, possible solutions and beer the best.

Hence the basic philosophical thought that runs through the film, that we are all children of the sun, undoubtedly reaches the audience. This film spread optimism, hope, teaches how to overcome tragedies, how to reach out to themselves, to others.

"Children of the Sun" does not deny the human tragedy, on the contrary, shows us, puts us in front of eyes, he cuts through, and transform us is in a different form, which loses its tragedy, but raises human choice. The choice to choose love against death, kindness against hatred, hope versus despair.

Marija Maneva, UGD, Macedonia

### **My thoughts on, "Children of the Sun"**

"Children of the Sun" is a film that is processed tale of family loyalty, love and loss, betrayal and redemption. While Mafia destroys the life of a large family and leaves them on the brink of existence, strong and secret love escalating between Mark and Angela - two young lovers. Suddenly his luck smiled on the family ... And again rules darkness .. And all this is shown through the prism of pain and sorrow, but through hope and selfless. So it is necessary to be happy. This endeavor has been optimistic film, simple, clear, unobtrusive ...

... What would you do if the night lasts,  
if God forbid the sun does not shine,  
if you forget the morning to dawn,  
if darkness prevail on all sides.

One force is not rising up,  
and grass and clover want seen,  
no shadows in which no light  
and ice does not relent without warmness.

These are the lyrics of the song by Vlatko Stefanovski that starts the film and carry a message that should not be overlooked. Despite all the problems that brings life despite differences of people in the family the message is that happiness springs from inside the man as the sun that gives selflessly and do not shine so we should give of his own give and despite all the problems we have to be CHILDREN OF THE SUN ...

This is a film with an unobtrusive acting and psychology ... will be seen by the public and will remain in history. "Children of the Sun" perfectly describes the events and experiences that take place within a family, is primarily a family film. Do not let the sun inside our soul and out because most dazzling light emanates from inside of us. Just like the sun and life spread its light everywhere. The

audience quickly sees as an easy play. But despite its simple film has artistic range in the background. No pathos, no falls in no time and just slip the viewer the images of life. "Children of the Sun" is both avant-garde film and such a festival attended in London for independent film. Secondly this is a film for a wider audience. I think people are fed up with heavy drama and contrast this is an easy drama that overcomes difficult obstacles. Third on the principle of haiku poetry is poetry short of the world that includes nature and man in it. Poetry for the here and now. Fourth - is painted our environment through images of life. They end up just pictures. The society is presented in indirect speech by the dissection of a family with her mentality and corruption. To feel heat from the film, to feel love. To love and to know how to forgive recommend characters despite all the intrigues. What makes this movie different is other is its end (taken from Neo-realism). The film has no happy ending yet remains a force of humanity, the inexhaustible life energy which leaves people immune. And the last but no less important we stimulates the imagination of people, it makes the viewer think and myself to linking images of life.

"Children of the Sun" was named best film at the 8th Macedonian Film Festival in Toronto. Do not neglect this great success I would say even more medal for this film is the audience interplay. Lower hall, roaring applause, smiling faces, positive reviews. Even laymen not remained indifferent. Great...

This movie is working with a lot of love, with a message and a desire to be seen and loved by the audience. This is not just an ordinary film. It brings forth all restlessness that managed somehow to calm the director. This film was created to live in the audience. The film has already won my heart. And you're...?

I warmly recommend...

Sandra Panovska

## LYRICS OF ANTONIO MITRIKESKI

### (FOOTPRINTS)

Antonio Mitrikeski, known already to Macedonian and International Culture Audience as a creative author in the area of movies with few of his accomplishments as a director and screenplay writer (“Across the Lake”; “As a bad dream” and others), now to all interested and curious literates he is offering a handful of lyrics, written during the period of two years 2006/2007.

With this “diversion” from his basic vocation, he is confirming the affection and the yearning of one contemporary artist to express his experience, observation and feeling of the world in many different creative areas and genres; an creative phenomenon that was left to him as a legacy from the great artist of the past, especially the renaissance. Emphasize should be made that this “diversion” of Antonio Mitrikeski is interesting in its inspirational grip and élan and successful in its literate performance, making the poetry itself an attractive reading for the sensibility and the excitement of a modern person.

The poetic writing of Mitrikeski, it's composed of fifty lyric songs and they represent a sequence of feelings and emotions, as well an experiences which by their sensibility and poetic structure, the simplicity of the language and performance, and also in the meditative observation, link together in one poetic whole. This sequence of lyric songs written in the period of two years at different places of staying (Probitip, Drac, Korca, Skopje, Malta, Greece, Montreal, Velestovo, Saraj, Bansko) represents one specific creative diary in which the poet himself make notice of his everyday happenings and experiences, both the real ones as well the metaphysical ones, from those seen to those consider and imagine, from feeling and experiencing the privacy and intimacy to observation and dwellings upon the very act of creativity and the art itself.

Antonio Mitrikeski writing is simple, straightforward, tick and understandable, and readable, offering at the same time a poetic excitement and poetic look and experience of the outside and inside world of one person.

**Mateja Matevski**

## SONG AS ELECTION OF SOUL

The poems of Antonio Mitrikeski our famous director, in his poetry book Journey are primarily confessional and therefore their speech is sincere, spontaneous and fresh. Emotional, he is mostly lyrical and emerges as a kind of mirror that reflects the soul of the author. In that mirror is embodied inner spirit through poetic images and symbols carefully dialed.

What is the mood that emerges from the surface and crystallize clear and pure lyrical medallions of Mitrikeski? It is primarily the loneliness, not as a depressing, but as immanent ontological category, which is characteristic of our being in general. Such, it very rarely touches despair, though he is not an alien, but more often stretches through a pronounced melancholy resulting from our inability to merge with eternity, as is the song which is named by the collection of Mitrikeski Journey "We are born alone / And the stars alone far away / They ask me why we are not / Together," or the loss of Eden with the fall of our first parents in "The song for my brother Igor", etc.

Of course, the loneliness and melancholy, as well as other topics that are found in his poems (love, friendship, the mother, meaning of life, the reality, the dreams....) Antonio Mitrikeski is not putting them in a premeditated literary - philosophical, or poetical system. They are simple and above all, as would say Koneski, "the urge the don't ask for meaning" because she is minor compared to him, the urge is that it is a major and inherent to the act of writing. This is what Gaston Bashalar defines as "spontaneous ontology". It suggests that being works or creates art without commanding or dictating the ratio, as things are passing the source, unconstrained by anyone depth to flow to the surface within reach of our hands and lips. The man simply has an innate instinct to create with words, images, sounds, stones, or other materials if you trust him sincerely and posture to him, he emerges him as a spontaneous flow.

And with Antonio Mitrikeski is also the case. His poems, turn aside from the soul, put no claims to any particular metaphysical, intellectual reflectivity and building special poetic postulate on which they stand, or that will arise. They are emotionally extremely honest and the expression is crystal clean and clear. Soul in his poetry is area that is warm and simple full with feelings and desires, not the vague metaphysical speculations. It's just going through the filter, in addition to from time - time onirichnite, tingling moments and existential experience of this in good measure inhospitable world, who, despite all his cruelty, Mitrikeski experiences without bitterness, with a typical lyrical gentleness. Kindness, compassion, and love for the beloved family, friendship are virtues which he opposes to such a world. In his poems, they are slaughtered for shelter from the storms of painful

existence in which the poet is a kind of hunter moments, especially those precious you need in mental memory verse to be saved from the terrible spring where the river of Heraclitus transience. It ontological and creative need, bit for each author Antonio Mitrikeski the key to the paradox brilliantly defines the final two verses of the song lyric compressed paradox:

**I have but I don't have  
I don't have but I keep it**

The song is the guardian of what is precious to us like feeling, a moment, an idea, even if it belongs to the territory of joy and happiness. Antonio Mitrikeski is aware of this and it is one of the primary, if not the main motivation to write verses in his poetry book, which we welcome and sincerely recommend to the reader.

Eftim Kletnikov

## **INFINITIES BY ANTONIO MITRIKESKI**

Antonio Mitrikjeski is a director with a poetic soul. He has already published two collections of lyrics, and *Distances* is a poem. Theoretically, the poem is epic-lyric creation in which the lyric and the epic collide and intermingle, both principles prevailing intermittently throughout the poem. And for its successfulness, technical mastery does not suffice and innate instinct and intuition for long poetic sail is needed. Carlyle says that a long lyric, as is the poem, in itself represents a real temptation for the poet's inventiveness. And this is absolutely true. Throughout it, he needs to maintain the intensity of the rhythm from the first to the last verse of the creation. It must be said that with his delicate task, Antonio Mitrikeski, in an exceedingly successful, natural and intuitive manner, managed to accomplish this. As if not being his first poem, he gives the impression of having fertile experience with this gender.

Straight away, I must say that *Distances* is poem of a modern, open associative type. Instead of classical subject and firm structure of logical successive solutions, the poem is dominated by disseminated reflection and self-reflection that occasionally roll through genuine firework of metaphors that spontaneously form a wide associative flow of thoughts and images. Given the



great epic forms and above all the novel, there is something resembling the notion theoreticians define as stream of consciousness. In such a modern expressive structure, the subject of Antonio Mitrikeski's poem is not even classically homogenous but is in the style of poetics of modern dispersion and develops, in style of musical fugue, in multiple, sometimes whole bundle of parallel lines of poetic ideas, associations and images.

Yet, on general level of the idea and the poetic strategy, Distances represents a wide, and we would say hastily open poetic sail in itself, and in Jungian words, quest for discovery of the true Self or Self that marks the epicenter of the soul. Even at the beginning of the poem the poet says: "I accept that I don't know who I am", but instantly changes his mind and in Descartes' Cartesian precession says "I am". Between his "I don't know" and "I am" indeed develops the complete poetic, physiological a philosophical adventure in Distances. On the screen of this basic paradox sails out a swarm of poetic imagery and visions that project the poet's inner Self. This Self acts under the sign of a cosmism in which, nonetheless, very skillfully, but yet, unobtrusively and intuitively the microcosmic and macrocosmic visions, starry galaxies and the grain of sand intermingle as one cosmic microstructure. The poet is a seeker and a dreamer, hence the oneirism of his verse materialized on the edge of dream and reality. Thereto, Antonio Mitrikjeski, very poetically and skillfully juggles with the categories of space and time, which, as is in real poetry, possess metaphysical dimension. Yet, in the coordinates of these categories, love poises as initial and driving topic of Distances, as Osil Mande would say: it drives the sea and the stars. And in Antonio Mitrikesi, love is basic energy for his poem that in an inspired and lucid poetically-philosophical manner envisions, interprets and eludes space, time and life. A richly associative poem that can be unlocked not by rational but intuitive key that opens towards sailing and imbibing in its glamorous associative flow. It has our full confidence that it deserves. And even more than that.

Eftim Kletnikov

## **OTHER**

### **Participation in national and international committees and Jury Selector:**

Participated as a member of the jury as: Film and Music Festival TARGOWA FILM STREET FESTIVAL, organized film School in Lodz, Museum of Polish cinematography and film house dashboard (2010g.) Sidney The Jury, Festival of European Film, Skopje ( 2008): Festival on film camera "Manaki Brothers" (2003) Festival of Documentary Film "FEST" - Strumica (2008); Festival on Polish Film in Gdansk (1989) International festival of student film in Lodz, Poland (1980); Directing Film Festival in Herceg Novi in Montenegro (2003) French film festival in Ohrid (2008) French film festival in Ohrid festival on film camera "Manaki Brothers" (Jury of the International Student Program) (2008) and others.

From 2005 until today as coach of participated on ex YU FEST festival each year in March held in Montenegro (Podgorica, Kotor, Bar)

### **Participation in national and international lectures and workshops:**

- Students of drama (2009) worked on a scenario was a promotional TV spot for Star Bar workshop at the International Festival of TV documentaries in Bar, Montenegro.
- Shop workshops at the Festival this Festival (2009)
- Workshop of Dutch short film screenings with the FDA, Skopje (2009)
- Lectures / workshops shop / Proecija the film like a nightmare, the film directed by students in the class of prof. Baletikj, Podgorica, Montenegro. (2005)

### **Author and co-author of projects and scenarios:**

- Children of the winter sun screenplay for feature film. Associate of Gordan Mihic (2009)
- Macedonian village (the cycle advertiser's movies) Macedonia eternal. (2010)
- Traces Script feature film. Playwright Philip David (2009)
- Fear and love. (Tritment, the book of Stojan Andov) (2009)

- Untouchable walls. Treatment on TV. Series (2009)
- Puppets speak. Script feature film. In collaboration with Eva Kamchevska (2009)
- Night Without stars. Script for Feature Film. (2008)
- Wings and Methodius. Script feature film in collaboration with Jordan Plevneš. (2006)
- Dream, Fellow of the film script with Apollo Gilevski (2005)
- Sludge. Written by Peter Andreevski (2005)
- Zoe. Written for film, after the work of Pascal Gilevski. (2000)
- Return home. Script feature film in collaboration with Helen and Bill Naskova Hofaman (2001)

## **Pedagogical ACTIVITIES**

The pedagogical activity began in 1987 in Skopje and FDA work to date: Maintenance of training, field training, and consultation with students, maintenance training, and field instruction. Defending the diploma work.

The Department of Film and TV Directing out numerous generations of filmmakers who work successfully realized films participating in the various festivals that are rewarded.

Lectures of Tetovo State University 2008/09 d. The subjects: Theory of Film Aesthetics of film and film practice.

Maintaining training, consultation with students, exercises, field instruction. Lecture on film directing at the high school Uchilishtetot Korchagin.

The candidate, a study stay at USC University in Los Angeles, USA. Study visits to Prague and New York.

## **Greater activity of INTEREST**

**Horozont Film** is an independent producing company. It was established in 1997. Antonio Mitrikeski is the founder. The co-workers mainly are cadres graduated on major Production, Camera, and Montage, on the Faculty of Dramatic Arts in Skopje. Horizont Film has realized three films, "Across the lake", "Like a bad dream" and "Children of the sun", three of them directed by Antonio Mitrikeski and both shown on the Montreal Festival, and after on festivals around the world and international televisions. Both were honored by the public and the critics. Horizont Films has also realized a documentary film "Koco Topencarov's Love" which has been rewarded a golden medal and has been shown on different festivals since.

## **OTHER ACTIVITIES**

Traces, a collection of poetry (2009)

Journey, a collection of poetry (2006)

INFINITIES poetry (2013)

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## **OTHER SOURCES**

[www.maccinema.com](http://www.maccinema.com)  
[www.maccinema.org.mk](http://www.maccinema.org.mk)  
[antoniomitrikeski.blogspot.com](http://antoniomitrikeski.blogspot.com)  
[www.antoniomitrikeski.mk](http://www.antoniomitrikeski.mk)

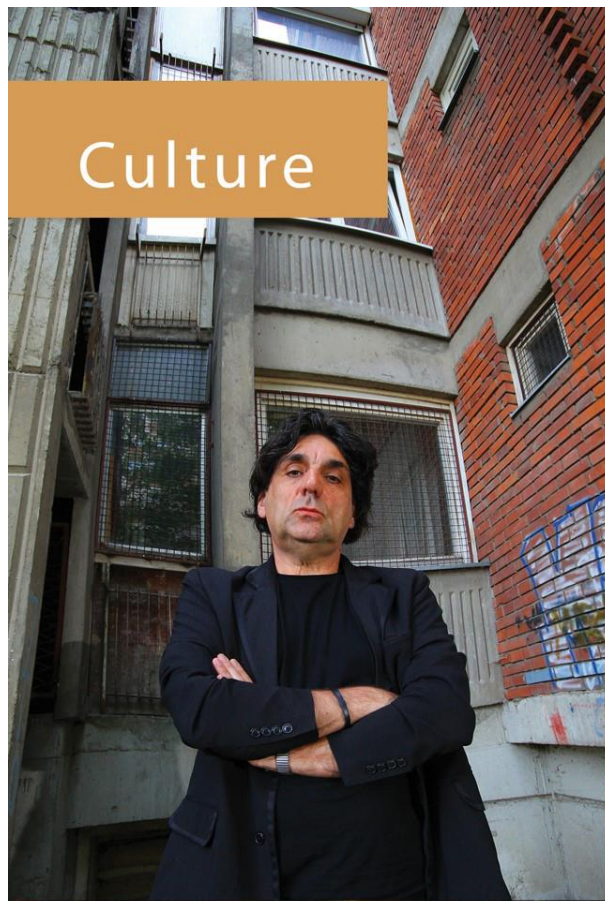
### **Interviews of Antonio Mitrikeski:**

<http://www.marili.com.mk/web/cont.asp?ID=2212>  
<https://www.youtube.com/watch?v=ywOXAICFQfo>  
<https://www.youtube.com/watch?v=qNTFQ4fXGRU>  
[https://www.youtube.com/watch?v=V\\_5D-jw-SZs](https://www.youtube.com/watch?v=V_5D-jw-SZs)  
<https://www.youtube.com/watch?v=OsCxXihxvQs>  
<https://www.youtube.com/watch?v=-hY2yH6Jbg0>

Culture



# Culture



**MARILI:** Mr. Mitrikeski, "Children of the Sun" is your new film, which you are going to shoot in Macedonia. When was the idea for this film born?

MITRIKESKI: This is an old Gordan Mihic's script, with many characters, about the start of transition. When I read it, I instantly loved it... What I liked was optimism, trust and unforced humour. We are aware of the difficulty of life, a number of problems should be overcome and the characters in this story surpass the problems with hope, with great trust...

The Bible does not say for nothing: "Unless you become as little children you will never enter the Kingdom of Heaven." What inspired me in this script was love and survival. After a lot of vicissitudes, I started working on other scripts but in parallel, I worked on "Children of the Sun" all the time to make the script cleaner, and I carried it with me all the time. I never gave up. I started adapting it myself. Making it suited to the present. Putting it together in a dramatic manner, without Gordan Mihic.

**MARILI:** You have announced the film as a love story of the modern life, which brings positive energy. What is the main message you want to convey to the audience?

MITRIKESKI: That's right, and fortunately, I've had a number of good associates in my work on the script. At the Manaki Festival, the script was checked by Script Corner through my associate Ana Jakimoska, it was analysed and interest was shown in the script. There were also some remarks which I accepted. My assistant Saša Stanišić entered there, and we came to a conclusion that basically, the film should be a love one, a love story between Angela and Marko (Kire Dzorevski), who find their way after so many obstacles and difficulties. Love is the strongest weapon – that's the message.

**MARILI:** During preparation, you must have thought about renowned names, professionals in filmmaking. Who is taking part in the film?

MITRIKESKI: If you think of actors, the main characters, I have to admit that I have opted to do this film with professional actors, not amateurs. With those professionals who know how to enter the character and exert a lot of effort in it. They know how to draw their maximum, the subconsciousness, and how to enter the heroes' subconsciousness, reach their dreams, nightmares and visions. I am happy to see the following actors among the cast: Meto Jovanovski, Vlado Jovanovski, Biljana Tanevski, Gjorgi Jolevski, Danco Cevreski, Aco Dukovski, Sasko Kocev, Milica Stojanovska, Martin Mircevski, Kamka Tocinovska. As always in my films, as it was in "Across the Lake", I engage debutants for the main parts. They are Ivana Pavlakovic and Kire Dzorevski, and I hope they will do their best. I am lucky to collaborate with Vlatko Stefanovski, who is writing the scores and has expressed a wish to have a supporting part in the film, that of Adamo. I have established cooperation with a good team.

**MARILI:** Господине Митриќески, „Деца на сонцето“ е Вашиот нов филм кој ќе го снимате на македонско тло. Кога се роди идејата за снимање на овој филм?

MITRIKESKI: Ова е едно старо сценарио на Гордан Михич, со многу ликови, за почетокот на транзицијата. Кога го прочитав одма ми легна... А тоа што ми се допадна е оптимизмот, вербата и ненаметливият хумор. Знаеме дека животот е тежок, треба да се совладаваат многу проблеми, а протагонистите во ова сценарио проблемите ги совладаваа со една надеж, со голема верба...

Не бадијала и во Библијата е речено: „Ако не станете како деца, нема да влезете во Небесното Царство“. Значи во ова сценарио ме импресионираше љубовта и опстанокот. После многу перипетии се зафатив и работев на други сценарија, но паралелно работев цело време на ДЕЦА НА СОНЦЕТО, за сценариото да биде почисто, цело време го носев со себе... Никогаш не се откажав. Почнав самиот да го адаптирам. Да го правам актуелно за денеска. Да го стегам драмски, без Гордан Михич.

**MARILI:** Филмот го најавивте како љубовна приказна од современиот живот, која носи позитивна енергија. Која е главната порака што сакате да ја испратите на публиката?

MITRIKESKI: Точно, во работата на сценариото за среќа имав добри соработници. На Фестивалот Манаки, сценариото беше на проверка на "Скрипт Корнер" преку мојата соработничка Ана Јакимска, таму сценариото беше анализирано, покажано е интерес за сценариото со одредени забелешки кои јас ги прифатив. Потоа се вклучи и мојот асистент Саша Станишиќ, дојдовме до тоа дека филмот треба да биде во основа љубовен, да биде една љубовна приказна помеѓу Ангела и Марко (Кире Џоревски), кои и покрај сите перипетии го совладаваат својот пат. Најсилно оружје е љубовта - тоа е пораката.

**MARILI:** Во подготовките сигурно размислувавте за звучни имиња кои се професионалци во кинематографијата. Кој се чувствува во снимањето на филмот?

MITRIKESKI: Ако мислите на глумци, на главни протагонисти, морам да признаам во овој филм одбрав да работам со професионални глумци, а не со аматери. Такви кои професионално знаат да навлезат во карактерите и вложуваат голем труд во тоа. Да извлечат се од себе, да ја извлечат потсвеста и да влезат во потсвеста на јунаците, да допрат до нивните соништа, до нивните кошмари, визији... Сум среќен што меѓу главните улоги играат: Мето Јовановски, Вlado Јовановски, Билјана Таневски, Горѓи Јолевски, Данчо Чеврески, Ацо Дуковски, Сашко Коцев, Милица Стојановска, Мартин Мирчевски, Камка Тоциновска. Како и секогаш во моите филмови и во „Преку езерото“, имам дебитанти во главните улоги. Тука се Ивана Павлаковиќ, Кире Џоревски, се надевам дека ќе дадат се од себе. Имам среќа да соработувам со Влатко Стефановски, нашиот познат музичар, кој ја прави музиката и покажа желба да игра една епизодна улога, ќе се појави во улогата на Адамо. Соработувам со добра екипа.





**MARILI:** The selected locations for the shooting are near Lake Prespa. Why have you chosen this area, and does it mean that the film will abound in visual expression?

**MITRIKESKI:** Lake Prespa is authentic, rich in natural beauties, sunrises, sunsets... I am a mountaineer, I love mountains and nature. I use any free time I have to go to the countryside. Firstly, I'd like to get a professionally made film, which will reach the viewers, have good rating at festivals, and if an award comes, my pride will be satisfied. I wish to get a film with visualness, emotion, and psychology. I would most like that "Children of the Sun" is a simple and pure film.

**MARILI:** You have decided for coproduction for the new film. Is the artistic or another segment decisive for such a way of implementing a project?

**MITRIKESKI:** Nowadays, it is difficult to make coproduction and funds in different European countries are hard to give consent and allot money. They have to have interest in it. I gave co-producers, and it is good. Coproduction for a film is very important today. Coproduction does not only involve money but staff, equipment, know-how, experience, acknowledgment, certainly it is clear that money is what is most welcome. For our country, coproduction is very important. I know this from my previous movies. In this way we get to know each other, we cross continents, and it is important that our flag is hoisted abroad.

**MARILI:** When is the start of the shooting expected and when will Macedonian audiences be able to see it on the screen?

**MITRIKESKI:** If everything goes well, and with those coproduction partners I've mentioned, we plan to start in early June. I cannot say specifically, it depends on many things, weather conditions etc. As for the date of the start, it may be delayed because of some unexpected things. We had flood on a Lake Prespa location. But in the end, everything went on well. Making a film is one of the most difficult professions. After the shooting, a film requires much work. Editing, audio processing... etc. The film is not like in painting or sculpture where you are alone with a work while you are making it. In film, one should always pay attention to the story all the time, apart from the large crew. It is the story that the viewers follow the most and it should be clear, simple and understandable. I often modify the story, I alter it, purify it, I do that when we select locations, when I work with actors. Thus, I change the story to the last moment.

Furthermore, camera is very important for me, it should be adjusted to music, costumes, tone, and make-up. So, one work with a number of associates, and the director should synchronize it all as a conductor. It should be done for the viewer to feel the story, to feel the fiction because this is not about a documentary film. I specifically want to show the story in as little words, and what is said should be said with humour so that it makes us laugh. Laughter is music for the soul. In film making, responsibility is even greater after the shooting. You sit down patiently to see what has been shot, what should be left out and what should remain.

**MARILI:** Локациите за снимањето на филмот се покрај Преспанското езеро, зошто го избравте токму овој простор, значи ли тоа дека филмот ќе изобилува со визуелна експресија?

**МИТРИКЕСКИ:** Преспанското Езеро е многу автентично, со природни убавини, изгрејсонца, зајдисонца... Јас сум планинар, сакам планини, природа. Секое слободно време го користам во природата. Како прво сакам филмот да биде професионално изработен, да допре до гледачите, добро е да оди на фестивали, ако добие награда мојата суета ќе биде задоволена. Желба ми е и работиме на тоа да има и визуелност, и емоција, и психологија. Најмногу сакам ДЕЦА НА СОНЦЕТО да биде едноставен и чист филм.

**MARILI:** Се одлучивте за копродукција во правењето на новиот филм. Уметничкиот или некој друг сегмент е пресуден за ваквиот начин на реализација на проектот?

**МИТРИКЕСКИ:** Денес, многу тешко се остваруваат копродукции и многу тешко фондовите во различните европски земји даваат согласност за да издвојат пари. Мора да имаат интерес. Имам копродуценти и тоа е добро. Копродукцијата за еден филм денеска е многу важна. Копродукцијата не е само во пари, туку и во кадри, опрема, знаење, искуството, афирмација, секако јасно е дека најдобротојдени се средствата. За нашата земја многу е важна копродукцијата. Ова го знам од моите претходни филмови. Така се запознаваме и ги поминуваме континентите, важно е нашето знаме да се вее во странство.

**MARILI:** За кога се најавени почетоците на снимањето и кога македонската публика ќе може да го види на платното во киносалите?

**МИТРИКЕСКИ:** Ако сè оди како што треба, а и со тие копродукции што ги спомнав, планираме да почнеме на почеток на јуни. Не можам конкретнo да кажам, зависи од многу причини, временски и др. Околу датумот за почеток поради непредвидени работи може да дојде до одложување. Имамте поплава на локацијата на Преспанското Езеро. Но, сè добро се заврши. Правењето филм е една од најтешките професии. И после снимањето филмот бара уште многу работа. Монтажа, тон... и така натаму. Филмот не како во сликарството или вајарството, сам си со делото додека го твориме... Во филмот покрај големата екипа цело време треба да се внимава на приказната. Тоа го следат гледачите најмногу таа приказна треба да биде јасна, едноставна и разбирлива. А приказната јас често ја стегнувам, менувам, чистам, тоа го правам кога ги гледаме локациите, кога работам со глумци. Значи приказната до последен момент ја менувам.

Понатаму, камерата е многу важна за мене, треба да е усогласи музиката, па костимите, па тонот, шминката итн. Значи се работи со голем број соработници, а режисерот како диригент треба сето ова да го синхронизира. Гледачот да ја почувствува приказната, која е фикција бидејќи не се работи за документарец. Посебно сакам приказната да биде покажана со малку зборови, тоа што ќе се каже да има хумор. Да се насмееме, навистина смеата е музика на душата. Во филмот и после снимањето уште поголема е одговорноста. Тука се седнува на столчето стрпливо да се види што е снимено, и што треба да се исфрли, а што да остане.