

THE DAUGHTER



Anastato Film (GR)
Fantasia Ltd (GR)
Mansarda Production Srl (IT)

are proud to inform you
that the film

I KORI / THE DAUGHTER
(Greece-Italy, 2012, 87')
by Thanos Anastopoulos

will make its **international premiere at Forum @ Berlin 2013**

Four years after **Diorthosi** (Correction), Thanos Anastopoulos makes a comeback with a rough coming-of-age story of a young girl and of a country, which unfolds like a thriller, in a Greece ridden with crisis – but not just the economic one.

A fourteen-year-old girl, an eight-year-old boy and a bankrupt lumberyard in contemporary Athens.

Screenings schedule @ Berlinale:

07.02.13 19:00 CinemaxX6 (press)
08.02.13 19:15 CineStar 8
09.02.13 12:30 Arsenal
10.02.13 15:00 Cubix 7
17.02.13 22:15 Cubix 9

Cast:

Savina Alimani	Myrto
Aggelos Papadimas	Aggelos
Yorgos Symeonidis	Father
Ieronymos Kaletsanos	Father's associate
Ornela Kapetani	Mother
Theodora Tzimou	Associate's Wife

Crew:

Direction:	Thanos Anastopoulos
Screenoplay:	Thanos Anastopoulos, Vassilis Giatsis
Photography:	Elias Adamis
Editing:	Napoleon Stratogiannakis
Production design:	Mayou Trikerioti
Costumes:	Mayou Trikerioti - Danai Elefsinioti
Sound:	Philipos Bouraimis
Sound Design:	Aris Louziotis, Alexandros Sidiropoulos
Sound Mix:	Kostas Varibopiotis
Make up:	Evi Zafiropoulou
Online Producer:	Dionisia Dimitrakelou
Associate Producers:	Nicoletta Romeo, Roberto Romeo
Producers:	Thanos Anastopoulos, Stella Theodorakis
Production:	Anastato Film (Greece), Fantasia Ltd (Greece), Mansarda Production Srl (Italy) with the support of the Greek Film Centre

(DCP, Color. Aspect Ratio 1:2.35, Audio 5.1)



Thanos Anastopoulos / film director

Biography:

Born in Athens (Greece).

Studied Philosophy at the University of Ioannina - Greece. Post graduate studies at the University of Paris I (Pantheon Sorbonne) and at the Ecole des Hautes Etudes en Sciences Sociales (Paris, France).

He has directed short films, documentaries and theatre plays. His first feature film *All The Weight Of The World* (2004) was selected at the Rotterdam Film Festival. His second feature film *Correction* (2008) made its international premiere at the Berlin Film Festival and was selected in numerous festivals. *The Daughter* (2012) is his third feature film.

Filmography:

2012: **The Daughter** (I Kori)

International Premiere: Berlin Forum

2008: **Correction** (Diorthosi)

International Premiere: Berlin Film Festival – Forum 2008

Awards:

Thessaloniki Film Festival International Competition: Best Screenplay

National competition: Best Film, Best Screenplay, Best Actor.

Buenos Aires (BAFICI): Signis Award

Linz-Crossing Europe: Special Jury Mention

Arras: Best Film

Alexandria Film Festival: Best Direction

Durres Film Festival: Best Actress

Festivals:

New York New Directors New Films, Buenos Aires BAFICI, Guadalajara, IndieLisboa, Linz, Karlovy Vary, La Rochelle, Sarajevo, Montreal, Santiago, Durres, Alexandria, Rio de Janeiro, Vancouver, Krakow, Montpellier, Sevilla, Arras, Paris 4ecrans, Vilnius, Geneva, Tallin, Los Angeles AFI Fest, Ljubljana, Trieste.

Selected for the European Film Awards.

Selected to represent Greece for the Oscar for Best Foreign Language Film.

2004: **Atlas – All the Weight of the World** (Olo to varos tou kosmou)

International Premiere: Rotterdam Film Festival



PRESS REVIEWS

Four years after “Correction”, Thanos Anastopoulos makes a comeback with a rough coming-of-age story, which unfolds like a thriller, in a Greece ridden with crisis – but not just the economic one.

A fourteen-year-old girl, an eight-year-old boy and a bankrupt lumberyard in contemporary Athens.

The few words of the film’s synopsis above, may define the space and the characters, but they cannot actually describe the bigger picture – what unfortunately for many is a painfully experienced reality. Against the background of the turmoil of Athens with its screaming, rioting streets, “I Kori” (The Daughter) is looking at the Greek “crisis” from a different point of view. The bankruptcy of her father’s lumberyard is financial. However, in the eyes of the little heroine, the bankruptcy goes way beyond money. Her father has disappeared; her divorced mother shows no interest; and her father’s business partner, who manages the company, only cares about himself. Someone has to do something, even if this is far from right.

This is more or less how Thanos Anastopoulos’ film begins, a thriller with a moral message at its core. We see the young protagonists taking over responsibilities that should belong in the adult world only – the crisis is violently eroding the children’s own, protected psychological area. This exact picture makes the movie even more painful, more effective, making very real that indescribable threat that slowly emerges from the very first shots.

However, even if Anastopoulos’ film is based on thriller principles, the suspense creates a stronger impact when one watches it on the big screen, while the Greece of 2012 awaits you as soon as you exit the cinema. Even though “I Kori” can be read and functions equally well as a story or a parable set in any time and place, one can only notice that this rough coming-of-age story of a young girl and of a country, fits perfectly to this place and time.

Yorgos Krassakopoulos - Flix.gr

I Kori – Social thriller

Thanos Anastopoulos is evolving. From his first feature film “All the Weight of the World”, to the third, “I Kori” (The Daughter) with “Correction” in between, his artistic development reflects the changes and the different choices in his life. The theme of the fourteen-year-old girl who kidnaps an eight-year-old boy in her father’s bankrupted lumberyard, in order to avenge her father’s disappearance due to debt, is almost kaleidoscopic. It depends on what side one will watch the film from. Will it be perceived as a psychological thriller (the girl develops an aberrational sadism for the young boy), as a journal of the crisis (both domestic and social), as an effect stemming from the violence and the (psychological) abuse of the children by their parents? The adult and children worlds interweave. Athens, city of unemployment, poverty, immigration and demonstrations, is seen through the eyes of the girl. How do loss and family breakups affect the soul of the children? How tight is the bond between what is social and what is personal? The girl looks up in the dictionary the meaning of three words: debt, responsibility, and breakup. The captured boy draws continuously dragons and monsters to which the girl’s response is: “There are no monsters, there are only people. Evil people”.

“I Kori” combines the intensity of a thriller with the moral portrait of a whole generation and an era, with accuracy, vision and (processed) anger.

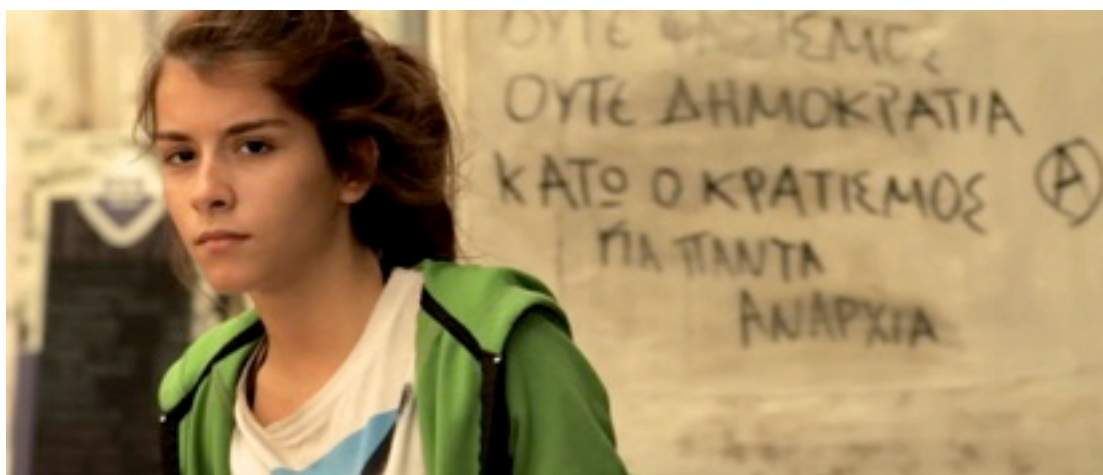
Maria Katsounaki - Kathimerini

In the first few minutes of “I Kori” (The daughter) it is quite evident that Anastopoulos is continuing the trilogy that he began with “Correction”. If then, in 2008, he presented a silent (yet explosive) travelogue of xenophobia and racism in modern-day Athens, now, with “I Kori”, he responds to his need to tell a story about growing up in the heart of Athens, now that the city is suffering even more from a crisis that is financial as much as moral too.

We may not (yet) want to admit it, but Anastopoulos is without doubt one of the few contemporary Greek directors who can look at their subject matter with directness and clarity of vision, always bearing in mind the collective consciousness that surrounds them and defines their choices and acts.

This is exactly Anastopoulos’ point: how in a collapsing city, with homes and families collapsing in it, financial ruin can lead to a rushed maturity, a devastating fight with reality, and consequently, to a tsunami of delinquent behaviour.

Venia Vergou - Protagon.gr



A thriller, as in real life...

In his film, "I Kori" (The Daughter), Thanos Anastopoulos organizes the geography of a realistic, claustrophobic thriller in an elliptic and masterful way. It begins from the perimeter of an imaginary circle (in a small lumberjack settlement in the woods) with a few static shots and then a panoramic shot that turns the world upside down and shifts the weight of the movie. The circle shrinks becoming the noose of a psychological thriller with two children as its main characters in the heart of a "forest" full of cut and planed logs.

A fourteen-year-old girl kidnaps the eight-year-old son of her vanished father's business partner, and keeps him as hostage in the "woods": a lumberyard in the centre of Athens. This is a city where, as a result of the crisis, medium-sized businesses fall down like felled trees. The irrational act of the girl (the thriller's driving force) unveils the psychology of two desperate families, while at the same time suggesting a country in turmoil.

Dimitris Bouras - Kathimerini

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Thanos Anastopoulos, in his third feature film, raises the question of domestic violence in the modern Greek family, of the financial and moral fall of Greek society and of the meaning of debt and responsibility. The girl respectively inherits the void left by her father's seemingly cowardly escape and the psychological conflict with her mother, expressing them in an irrational act, which is the product of teenage confusion and accumulated anger caused by feeling abandoned. Anastopoulos covers the possible plot exaggerations with timely clues conveyed by the characters of the story – especially in the final scene, which is full of suspense. Through a clever screenplay, he makes the two father figures tellingly different, (one is systematically after the money and rewards his son for his ability to count the banknotes correctly; while the other's only passion is his job, his love for wood, even in his daughter's few tender memories of him), and establish a unique relationship between the abductor and the victim in an interesting scenery, the maze-like, thriller-esque lumberyard.

Thodoris Koutsogiannopoulos - Lifo.gr

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Anastopoulos' film is one of the first important records of the violent consequences of the Greek crisis on families and on society generally, focusing on the way young people experience this tragic situation, the holocaust of their lives and dreams, which, in many cases, leads to extremes, self-destruction, or fascism.

Yiannis Dirakis - Sevenart.gr

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Thanos Anastopoulos is a keen observer and interpreter of social change as he proved with "All the Weight of the World", but mostly with "Correction". "I Kori" (The Daughter) is in a way a psychological, destructured neo-noir. It is evident that the director concludes and proves that the economic crisis appeared as epilogue of an already morally and ethically compromised country which it is now finishing off. Very simply, the new financial situation created complications; however, the primary damage lays elsewhere.

In "I Kori" we watch an Athens in turmoil and we learn of frayed relationships, while the main characters try to redefine the meanings of terms and words. Two children, Myrto and Aggelos, are caught up in a game that goes through various stages. It harbours tenderness as well as violence. Young Aggelos is in a state of captivity, while the absence of the girl's father intensifies the atmosphere more and more.

We see business partners in conflict, divorced couples against the background of the fading and silent city of Athens, and the drama unfolds slowly. The director seems to be particularly aware of the hazards in such a story, especially when dealing with children.

Thus, the style is minimalistic, elliptic, full of silences, suggestions, and it strongly exhibits elements of de-dramatization. Anastopoulos delivers a social and political commentary. In addition, if you pay a close attention to the final shots, you will feel the manifold crush that impacts not only on the heroes, but on the entire social environment as well.

Alexis Dermentzoglou - Makedonia

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A social drama that plays very cleverly with the anguish of a thriller, slowly unfolds its secrets and incorporates suspense in the general plot. In the same way, it conveys the initially unclear relationship of the two young protagonists in the chaos of modern Greek society, and the claustrophobic space where their game takes place, in the suffocating desperation of their everyday life. A fourteen-year-old girl, Myrto, seeks her vanished father, when she discovers that the lumberyard he owns has been sealed-off for bankruptcy. In an effort to find him, she suspects that the reason behind his disappearance is his debts, as well as his business partner. By luring the partner's young son, Myrto begins a dangerous game of hostage and threat in the lumberyard, while the dynamics of their relationship constantly shift, often to the limit. Anastopoulos' camera "absorbs" the limited action space with mastery and passion, contrasting it to Myrto's wanderings in the mayhem of current-day Athens, making his point clear through a cinematographic, and, fortunately, non-rhetoric discourse.

Tasos Theodoropoulos - Newsbomb.gr

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With narrative thrift, Anastopoulos describes to the point and in depth, the modern, complicated and strained human relationships, (over)stressing their social dimension...

Christos Mitsis - Athinorama

The movie successfully pictures the asphyxiation and the fragile balance, the "suspended step" of an entire society.

Kostas Terzis - Avgi

...Particles of Darden-esque cinema is what we see in Thanos Anastopoulos' new film as he presents a victimised but at the same time callous child in a society that is both morally unreliable and financially decaying...

Robbie Exiel - Cinema

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In "I Kori" (The Daughter), Thanos Anastopoulos cleverly depicts the burning issue of the current crisis of moral values in Greece and its wide-ranging effects.

"I was greatly interested in the way children experience this tremendous tension that I think we all feel in Athens in the last few months", says the director. "Since I live between two countries whenever I come back to Greece, I perceive all this accumulated tension. And it scares me. I believe that during this period of crisis, the way that young children grow up will determine the future of the country".

The fact that Anastopoulos himself became a father five years ago, affected the development of the issues he wants to stress: how does a girl perceive a crumbling world? How far can she go? "In this difficult age during the transition into adulthood, you may often do the wrong things. However, it is not just the responsibility that we bear as parents, but also the way that children perceive what they see around them. It is not what we tell our children; it is also what we do... or what we do not do. The importance of the stimuli we get from our environment is enormous. If you feel that besides your family, the entire social network is also falling apart, then the tension becomes stronger".

Yiannis Zoumboulakis - To Vima



Was your film shot during this time, because artists have the obligation to speak for what is going on in our country, for the economic crisis and the renegotiation of ethics and values?

Most artists, from the era of the ancient Greek tragedies, speak about the issues of their society. It is the way and the form that changes, but not the fundamental need to share your questions, your fears and concerns with the society. On the other hand, this should not be an end in itself. It needs to be combined with the need to watch people wonder, suffer and do wrong. This need motivates the girl of the movie.

You filmed a story strongly set within the current crisis, and its effects on the economy, work and family. However, why did you choose a young girl as the main character and not for instance, one of the other, adult main characters of the movie?

I became a father five years ago and I often wonder what the impact is on our children of all that is happening around us. When I was their age, I argued with the Greek language teacher, because I could not believe that Oedipus, when he was listening to the shepherd's narration, was not able to understand that it was actually referring to him. "But, this is what a fallacy is (in Greek πλάνη - pláne)", insisted the teacher. I looked at him in disbelief. Now, we are all experiencing fallacy in the most tragic way. By the way, the Greek word πλάνη, which the girl looks up in the dictionary during her violent coming of age, in Greek has in fact a double meaning - it is indeed the carpenter's tool, a 'plane', as well as meaning 'fallacy' or "disillusion".

Nestor Poulakos -Sevenart.gr





A few words on the artist of the poster

The artwork of the film **The Daughter** was painted by **Stelios Faitakis**, a young and well-known Greek street artist who skillfully combines the depiction of modern subjects with the influence of Byzantine iconic painting, Mexican mural art, traditional Greek shadow theatre, and Japanese woodcuts. The trademarks of his work are the intensive use of the color gold and images of halos, which were prevalent in medieval painting styles. Faitakis's perspectives are unsettling, his content provocative. Violence, death, and destruction lay siege to his apocalyptic landscapes. Stelios Faitakis, who currently lives in Athens and has been painting since he was a child, builds worlds out of his images just as masterfully as he breaks them down again. Faitakis' figurative, anthropocentric paintings and murals (which are a veritable assault on the eye) are political and social allegories, packed with visual information, multi-layered narratives and dense symbolism.

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