



33. Venice International  
Film Critics' Week

# YOU HAVE THE NIGHT

a film by Ivan Salatić



## SYNOPSIS

After leaving the ship on which she works, Sanja finds herself stranded, with nowhere to go but home. The shipyard has filed for bankruptcy, leaving many workers out of work. Boats covered with tarpaulin are scattered around the landscape, set aside for better days. A storm comes. One life is lost. Luka is waiting for the night in the woods. The night when everything could change.

## DIRECTOR'S NOTES

'You Have the Night' deals with a specific microcosm in the backyard of today's Europe. It deals with the lives and the immediate surroundings of the people who sank into the margins of a society in constant political and economic transition. Uncertainty and poverty have become a permanent state reserved for this part of Europe. The ideological disorientation has left young people lost between promises of a better life and their inability to take control over it, in a country where corruption and decay have penetrated all layers of society and everyday life. On the other hand, the older generations have become (and remain) disoriented since the break of socialist Yugoslavia. The transition towards capitalism hasn't been a transition towards the promised freedom, but rather the silent murder of those who cannot adapt.



## INTERVIEW WITH IVAN SALATIĆ

**THE GHOST OF THE PAST, OF SOCIALISM, OF POST-WAR 1990S YUGOSLAVIA IS VERY PRESENT IN ‘YOU HAVE THE NIGHT’.**

My childhood was marked by the end of Socialist Yugoslavia; the end of some enthusiastic ideas and positive values. Then, that devastating and pointless war destroyed a dignified country and left many generations like fish out of the water. Almost thirty years have passed since, but this trauma is still absolutely present. In that sense, ‘You Have the Night’ depicts a group of people lost in the landscape. They have a strong urge for a better life, but this seems to be slipping away all the time...

**WHY DID YOU FOCUS ON PEOPLE FROM THE MARGINS?**

One can see things more clearly from the margins. You can see all the controversy, subversion and beauty. I want to make films that reflect these thoughts. I come and go often to the place where I grew up. I can see how things change and disappear – there’s decay for most people, and luxury for a few. It is very easy to fall in the trap of embracing the idea that, statistically, we are progressing and heading towards a better life. But there’s many people that don’t fit into this number. They know they are being discarded, and don’t belong in this world. That’s a horrible thing to be aware of.





**‘YOU HAVE THE NIGHT’, AS WELL AS YOUR PREVIOUS SHORT WORKS, SEEMS TO HAVE A STRONG CONNECTION WITH THE SEA, AND CLEARLY THE MEDITERRANEAN SPACE. WHY IS THIS SO IMPORTANT FOR YOU?**

The Mediterranean Sea is full of history and beauty, but it is also a border, a graveyard, a war zone. However, we’re talking about it as a film location. To me the locations are always more than just the place where I am shooting. Each location has its own spirituality, its own feelings, its own body. The landscape works as a strong metaphor in my film. Then, there’s also the question of my own life experience: I shot all of my films in the Western part of Montenegro, where I grew up and lived for a long time.

**AS THE FILM ADVANCES, ALL THE CHARACTERS SLOWLY START DISAPPEARING. FINALLY, THE SHIP’S DOCK LEAVES INTO THE NIGHT. COULD YOU TALK A LITTLE BIT ABOUT THIS COMING DEATH IN THE FILM?**

I had this idea of trying to give the same attention to each one of the entities in the film – for instance, I wanted to dedicate a block of time to each character. Also the feeling I had that the world is disappearing in front of me became very present in the film.

**AND THERE’S NO CLASSICAL PROTAGONIST IN THE FILM.**

That’s right, but there’s a group of characters that are equal. They are in danger; they are people on the verge of existence, slowly disappearing into the night. Then, I had this impression that relates to the previous question – things won’t ever happen again, whether we are talking about a plant, an animal, a person, an idea or an object. It was an overwhelming feeling that things are disappearing without the chance of reincarnation; they won’t appear before our eyes in the same miraculous way they repeatedly

did though History.

#### **HOW DID YOU WORK WITH THE CAST? ARE THEY MOSTLY ACTORS OR NON-ACTORS?**

When it comes to acting, I was much stricter in my short films. Back then it was of outmost importance to me to work with not-trained actors. It's a Bressonian rule that I found out to be very truthful. In this film I decided to combine actors and non-actors, to experiment a little bit, so to speak. In the beginning everything seemed to be fine and it was not hard to keep the coherency. But as we kept on shooting during a whole year, I found myself working mostly with the non-actors, and they ended up getting bigger roles and more space in the film. I am still very addicted to this innocence non-actors have when faced with a camera. I like when an actor doesn't care too much if he is being filmed, but it is not very normal for them not to care, because that's their profession.

#### **YOU COME FROM MONTENEGRO, A COUNTRY WITH ALMOST NO HISTORY OF CINEMA. OF COURSE, THERE'S THE HERITAGE OF YUGOSLAV CINEMA...**

Montenegro has a long history of co-existing in different variations and entities. However, Montenegro was a part of Yugoslavia and that period was a very progressive one, in cinema as well. I am personally influenced by Yugoslav cinema, literature and culture in general, which I consider the only thing worth fighting for right now. But on the other hand, we live in a time where it is impossible to relate only to one country, one tradition, one cinematography.





## IVAN SALATIĆ

Ivan Salatić was born in Dubrovnik in 1982 and grew up in Herceg Novi. His short films, in which he combines documentary and fiction, have been presented at many international festivals, including Venice Film Festival, where his short 'Backyards' premiered in 2015. He has completed Master Film Studies at the HFBK in Hamburg. 'You Have the Night' is his first feature-length film.

### Filmography

- 2018** Ti imaš noć / You Have the Night (feature fiction)
- 2018** Sinovi smo tvog stijenja / We are the Sons of Your Rocks (mid-length documentary)
- 2015** Dvorišta / Backyards (short fiction)
- 2015** Daljine / Heavens (short experimental)
- 2014** Zakloni / Shelters (short fiction)
- 2013** Intro (short fiction)

## FILM INFORMATION

**Original title:** Ti imaš noć  
**English title:** You Have the Night  
**Countries:** Montenegro, Serbia,  
Qatar  
**Language:** Serbo-Croatian  
**Year:** 2018  
**Duration:** 82 min.  
**Picture:** Color and B&W  
**Aspect ratio:** 2:1  
**Sound:** 5.1  
**Format:** DCP 2K

**Director & screenwriter:** Ivan Salatić  
**Cinematographer:** Ivan Marković  
**Editor:** Jelena Maksimović  
**Sound:** Jakov Munižaba,  
Nikola Medić  
**Production Design:** Dragana Bačović  
**Costume Design:** Lidija Andrić

**Producers:** Jelena Angelovski,  
Dušan Kasalica  
**Co-Producer:** Stefan Ivančić

## CAST

Ivana Vuković  
Momo Pićurić  
Luka Petrone  
Nikola Stojanović  
Jasna Djuričić  
Boris Isaković

## WITH THE SUPPORT OF

Ministry of Culture of Montenegro  
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## FESTIVALS

Venice Film Festival - Critics' Week

## FESTIVAL DISTRIBUTION

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