

CAPRICCI PRESENTS



66^e Internationale
Filmfestspiele
Berlin
Panorama

THE WOUNDED ANGEL

A FILM BY EMIR BAIGAZIN

THE WOUNDED ANGEL · A FILM BY EMIR BAIGAZIN · A KAZAKHFILM, JSC PRODUCTION · IN CO PRODUCTION WITH CAPRICCI PRODUCTION AND AUGENSCHHEIN FILMPRODUKTION · WITH THE SUPPORT OF ARTE FRANCE CINEMA, AIDE AUX CINEMAS DU MONDE, CNC, MINISTERE DES AFFAIRES ETRANGERES ET DU DEVELOPPEMENT INTERNATIONAL, INSTITUT FRANCAIS, REGION DES PAYS DE LA LOIRE, DONA FILM INSTITUTE FILM- UND MEDIENSTIFTUNG NRW, VISION SUD EST AND HUBERT BALS FUND · IN COOPERATION WITH THE POST REPUBLIC · THE WOUNDED ANGEL aa film by EMIR BAIGAZIN with NURLYBEK SAKTAGANOV · MA-DIYAR ARIPBAY · MADIYAR NAZAROV · OMAR ADILOV · ANZARA BARLYKOVA · TIMUR AIDARBEKOV · KANAGAT TASKARAEV · RASUL VILYAMOV · DOP: YVES CAPE · PRODUCTION DESIGN: SERGEY KOPYLOV · COSTUME DESIGN: KAMILLA KURMANBEKOVA · EDITOR: EMIR BAIGAZIN · SOUND DESIGN & MIXING: MARKUS KROHN · PRODUCER: ANNA VILGELMI · CO-PRODUCERS: THIERRY LOUNAS, JONAS KATZENSTEIN, MAXIMILIAN LEO · EXECUTIVE PRODUCER: BEIBIT MUSLIMOV · ASSOCIATE PRODUCER: ALEX CHUNG · SCRIPT & DIRECTOR: EMIR BAIGAZIN · FACEBOOK PAGE: THE WOUNDED ANGEL · WWW.EMIRBAIGAZIN.COM



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THE WOUNDED ANGEL

A FILM BY EMIR BAIGAZIN

KAZAKHSTAN, FRANCE, GERMANY

112' – 2016 – COLOR – DCP

SALES & FESTIVAL

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SYNOPSIS

Mid-90s in Kazakhstan, a time of a deep economical crisis...

Zharas carries bags of flour to feed his family. His father just got out of prison and can't find a job, so he's on his own to allow his family to survive.

Chick has a wonderful voice and prepares to take part in a singing contest. But someday, new friends appear in his life.

Toad is hanging out in the ruins and sewers of his village, looking for metal scraps he could resell. One day he encounters three deranged young boys, the Gluesniffers, who show him a hidden treasure in an abandoned plant.

Aslan is a brilliant student who gets ready to enter a medical college in the city, but finds out that his girlfriend got pregnant unexpectedly. Realizing the hopelessness of the conditions in the village, he decides to assist her to have an abortion.

Four moral tales, four destinies of teenagers who will burn their wings to find a place in the miserable and tough climate of the real world.

INTERVIEW WITH EMIR BAIGAZIN



The Wounded Angel is the second part of a trilogy.

Why did you choose to focus it on teenagers and their coming of age?

Adolescence is actually not the central subject of my trilogy, and it's not an autobiographical work. Adolescence is simply the filter through which I can focus on moral dilemmas and internal conflicts, in the most clear and sensible way possible. The inner self of a 13 years old works like a magnifying glass. Each of the characters of the film could take over this sentence from *Lord of the Flies* by William Golding: « Since no one will come for us and we'll have to live here forever, then we can no longer live as children ». *The Wounded Angel* is a film about the loss of innocence. Something was broken inside the conscience of these teenagers, and a new set of values emerges from it.

The Wounded Angel is, first and foremost, a painting by Hugo Simberg.

How did it influence your own work?

When I started working on the film, I was suffering from depression. I read a lot, almost anything that came to hand, including some books about art history and ethics. During the editing of *Harmony Lessons*, I had already imagined the four stories of *The Wounded Angel*. So when I stumbled upon some reproductions of works by Hugo Simberg, which I knew already, I felt less alone in my research. To my eyes, the eponymous painting by Simberg was the culmination, the epitome of what I was trying to do with these four stories. To put it differently, each of my character could be this angel that the children carry in the painting. Additionally, I used the *Garland of Life*, the fresco by Simberg which can be seen in the Tampere Cathedral in Finland. It shows 13 boys as apostles, who carry a tree of life. That's where the pictures at the end of each part come from, when the title of the chapter appears.

How did you choose this four-stories structure for the film?

I didn't want to connect the stories and characters with each other, it seemed like the easy way to artificially show the the unity of the film to the spectator. I preferred to build the unity of the story at a more subtle, emotional level, by developing relations between the emotions. I didn't want the film to be reduced to a linear story, I wanted it to renew itself in the movement from one story to the other. The last of the four stories acts like a verdict, or a solution to the ones that come before it.

***The four characters seem doomed to commit something wrong.
Is this "fall" somehow linked to the state of the country?***

Each of my four characters have to face a moral dilemma... However the important part does not reside in the choice, but in their realization that the choice was a mistake. The period in which *The Wounded Angel* takes places, the 1990s, was a time of terrible crisis for Kazakhstan: electricity was switched off regularly, orphanages were overpopulated, crime happened in the streets all the time... Criminal legislation became the norm for everyone. So for me it was the most efficient frame to work on the themes I wanted to explore with *The Wounded Angel*.



EMIR BAIGAZIN

BIOGRAPHY & FILMOGRAPHY



Born in 1984 in Alga Province in Kazakhstan, Emir Baigazin studied at the Kazakh National Academy of Arts in Almaty, with the specialty of film direction and cinema. In 2007, he studied in the Asian Film Academy at the Busan International Film Festival led by Thai director Pen-Ek Ratanaruang and Iranian filmmaker Mohsen Makhmalbaf. In February 2008, he participated in the Berlinale Talent Campus at the 58th Berlinale. His debut feature *Harmony Lessons* celebrated its premiere in the Berlinale Competition 2013, where it won a Silver Bear for an Outstanding Artistic Contribution. Among over 20 other recognitions worldwide, Emir Baigazin was awarded at the Tribeca, Sao Paulo and Seattle Film Festivals. His new long feature, *The Wounded Angel*, was supported by the Berlinale Residency 2013 and has won the International Arte Prize during the Berlinale Co-Production Market 2014. In August 2014 the project was awarded with the Work-in-Progress Prize at the Sarajevo Film Festival. The film premiered at Berlinale 2016 in the Panorama Specials section.

2016 — THE WOUNDED ANGEL (112')

PANORAMA — Berlin 2016

2013 — HARMONY LESSONS (113')

SILVER BEAR — Berlin 2013

GRAND PRIX - LICORNE D'OR
& PRIX D'INTERPRÉTATION MASCULINE — Amiens
2013

SPECIAL MENTION — Tribeca 2013

BEST FILM — Seattle 2013

GRAND PRIX — Sao-Paulo 2013

BEST FIRST FILM & BEST PICTURE —
Philadelphia 2013

NETPAC PRIZE — Abu Dhabi 2013

NETPAC PRIZE — Warsaw 2013

SPECIAL MENTION — Gent 2013

SPECIAL JURY PRIZE — Tokyo 2013

SPECIAL MENTION FOR DIRECTING —
Asian Pacific Screen Awards 2013

OFFICIAL SELECTION —
Karlovy Vary, Sarajevo, San Sebastian,
Busan & Nantes 2013

COMPETITION — Angers & Annonay 2014

2009 — JEAN'S VIDEO DIARY (28')

2008 — FATSHEDDER (20')

TECHNICAL SHEET

**2016 - Kazakhstan,
France, Germany - 112'**

Nurlybek Saktaganov

— *Jaras*

Madiyar Aripbay

— *Chick*

Madiyar Nazarov

— *Toad*

Omar Adilov

— *Aslan*

Anzara Barlykova

— *Rosa*

**Timur Aidarbekov,
Kanagat Taskaraev,
Rasul Vilyamov**

— *The Wounded Angels*

Original title

Ranenyj Angel

International title

The Wounded Angel

Director & editor

Emir Baigazin

Director of photography

Yves Cape

Sound

Markus Krohn

Sound design

Benjamin Hörbe

Production designer

Sergey Kopylov

Costume designer

Kamilla Kurmanbekova

Costume assistant

Dana Agileulova

1st Director assistant

Damir Tanatov

Anna Vilgelmi

Director assistants

Eldar Alpysbaev

Aynura Sembieva

Inzhu Zhamalidenova

Camera assistants

Sylvain Zambelli

Kairat Temirgaliev

Make-up

Alevtina Pagina

Casting

Damir Tanatov, Almas

Azhabaev, Asan Kirkabakov,

Baltabek Nurgaliev

Production director

Marlen Abishev

Producers

Anna Vilgelmi

Beibit Muslimov

Co-producers

Thierry Lounas

Jonas Katzenstein

Maximiliano Leo

Production

KazakhFilm Studios JSC

(Kazakhstan)

Capricci Production

(France)

Augenschein Filmproduktion

(Allemagne)

With the participation of

Arte France Cinéma,

Cinemas du Monde, CNC,

Ministère des affaires

étrangères, Institut Français,

Région des Pays de la Loire

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