

PERSMAP

EEN SCHOT IN DE ROOS
DE MORGEN

OUTSTANDING
THE TELEGRAPH

UN CHEF D'OEUVRE ABSOLU
FOCUS VIF



BERLIN FILM FESTIVAL
GOLDEN BEAR
BEST ACTORS
BEST ACTRESSES



A SEPARATION

A FILM BY ASGHAR FARHADI



A FILM BY ASGHAR FARHADI WITH LEILA HATAMI PEYMAN MOADI SHAHAB HOSSEINI SAREH BAYATI SABINA FARHADI BABAK KARIMI ALI-ASGHAR SHAHBAZI SHIRIN YAZDANBAKSHI KIMIA HOSSEINI AND MERILA ZAREI • NADER AND SIMIN, A SEPARATION • WRITTEN AND DIRECTED BY ASGHAR FARHADI DIRECTOR OF PHOTOGRAPHY MAHMOOD KALARI EDITOR HAYEDER SAFFARI SOUND DESIGNER MOHAMMAD REZA DELPAK SOUND EDITOR REZA NARIMANZADEH SET DESIGNER KEYVAN MOGHADAM COSTUME DESIGNER KEYVAN MOGHADAM MAKE UP MEHRAB MIRKJANI EXECUTIVE PRODUCER NEGAR ESKANDARIAN PRODUCER ASGHAR FARHADI INTERNATIONAL SALES MEMENTO FILMS INTERNATIONAL WITH THE PARTICIPATION OF DREAMLAB FILMS DEVELOPED WITH THE SUPPORT OF THE WITH APSA ACADEMY FILM FUND AN INITIATIVE OF THE MOTION PICTURE ASSOCIATION AND THE ASIA PACIFIC SCREEN AWARDS

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A SEPARATION

Een film van Asghar Farhadi

Iran · 123 min · 2011 · Drama

De vrouw van Nader wil samen met hem en hun dochter Termeh Iran verlaten. Ze heeft alles al geregeld en staat erop om in het buitenland een nieuw leven te beginnen. Nader heeft echter zijn bedenkingen. Hij is bezorgd over zijn demente vader en hij wil hem niet aan zijn lot overlaten. Hij besluit daarom dat het gezin thuis moet blijven. Zijn vrouw Simin is het hier niet mee eens en weigert nog langer met hem samen te wonen. Ze vertrekt naar haar moeder en laat Nader en Termeh alleen achter. Nader kan maar moeilijk met deze nieuwe situatie omgaan en huurt een jonge vrouw in om op zijn zieke vader te passen. Hij weet alleen niet dat zijn nieuwe hulp niet alleen zwanger is, maar ook zonder de toestemming van haar man werkt.. Nader komt al snel terecht in een web van leugens, manipulatie en confrontaties.



Winnaar Gouden Beer voor Beste Film op International Film Festival Berlin 2011

Winnaar Zilveren Beer voor Beste Actrices: Sareh Bayat, Sarina Farhadi, Leila Hatami

Winnaar Zilver Beer voor Beste Acteurs: Peyman Moadi, Ali Asghar Shahbazi, Babak Karimi

Openingsfilm World Cinema Amsterdam 10 augustus 2011

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CAST

Leila Hatam
Peyman Moadi
Shahab Hosseini
Sareh Bayat
Sarina Farhadi
Babak Karimi
Ali-Asghar Shahbazi
Shirin Yazdanbakhsh
Kimia Hosseini
Merila Zarei

Simin
Nader
Hodjat
Razieh
Termeh
Judge
Nader's father
Simin's mother
Somayeh
Ms Ghahraei



CREW

Scriptwriter and Director
Director of Photography
Editor
Sound Mixer
Sound Editor
Set Designer / Decors
Costume designer
Make-up
Executive producer
Producer

Asghar Farhadi
Mahmood Kalari
Hayedeh Safiyari
Mohammad Reza Delpak
Reza Narimizadeh
Keyvan Moghadam
Keyvan Moghadam
Mehrdad Mirkiani
Negar Eskandarfar
Asghar Farhadi

DIRECTOR'S PROFILE: ASGHAR FARHADI

Biography

Asghar Farhadi was born in 1972 in Isfahan, Iran. Whilst at school he became interested in writing, drama and the cinema, took courses at the Iranian Young Cinema Society and started his career as a filmmaker by making super 8mm and 16mm films. He graduated with a Master's Degree in Film Direction from Tehran University in 1998.

During his studies, he wrote and directed several student plays, wrote for the national radio and directed a number of TV series, including episodes of *Tale of a City*.

In 2001, Farhadi wrote the screenplay for Ebrahim Hatamikia's box-office and critical success *Low heights*.

His directorial debut was in 2003 with *Dancing in the Dust*. After *Beautiful City*, in 2004, and *Fireworks Wednesday* in 2006, Farhadi directed *About Elly*, winning the Silver Bear for Best Director at the 2009 Berlinale.

A Separation is his fifth feature.

Filmography

- 2011 A Separation (Jodaeiye Nader az Simin)
- 2009 About Elly (Darbareye Elly)
- 2006 Fireworks Wednesday (Chahar shanbeh souri)
- 2004 Beautiful City (Shahr-e Ziba)
- 2003 Dancing In The Dust (Raghss dar ghobar)



INTERVIEW WITH ASGHAR FARHADI

What was the trigger for this film? In what circumstances was the idea born?

I was in Berlin working on a screenplay for a film taking place entirely in this city. One evening, in my friend's kitchen, I heard an Iranian tune playing next door. Suddenly, my mind was overtaken by memories, and images, linked to another story. I tried to get rid of them, to concentrate on the screenplay I was developing. To no avail: the ideas and images had taken root. They wouldn't let go - in the street, in public transport, I was followed by this embryo of a story from somewhere else, invading my Berlin time. I finally accepted that I was feeling closer to this story every day. So I went back to Iran, and started writing this other screenplay. I guess we could say this film was conceived in a Berlin kitchen...

How do you work with your actors?

I usually take a long time to choose the actors, and this was no exception.

I tend to avoid embarrassing actors with general considerations on the film, or my vision of it. I feel the actor doesn't need the global meaning of the film, but must strive to concentrate on his own character's definition and intentions. My method, in fact, is to adapt to each actor, his or her way of being and doing. But what is constant is the importance of rehearsing. This is when the actors become their characters. Which means that during the shoot, we can concentrate on details, as the outline is already there. We took our time to rehearse, working from a very detailed screenplay, which we followed precisely, to enable each actor to understand the different dimensions of their character. This approach may very well come from my experience with the theater. It doesn't mean propositions or opinions are forbidden, but we agreed that rehearsals were the only place to discuss. Once we started shooting, we agreed that variations would be minimal.

In what conditions did you shoot?

All of the scenes were shot on location. However, for the scenes in the judge's office and in court, as we weren't allowed to shoot in the real location, we built everything in two disaffected schools.

Is the separation at the heart of your film only that of a couple?

I don't think it's important for the audience to know my intention. I'd rather they left the cinema with questions. I believe that the world today needs more questions than answers. Answers prevent you from questioning, from thinking. From the opening scene, I aimed to set this up. The film's first question is whether an Iranian child has a better future in his or her own country or abroad. There is no set answer.

My wish is that this film will make you ask yourselves questions, such as these ones.

The leading characters are both female. Why?

In my films, I try to give a realistic and complex vision of my characters, whether male or female. I don't know why women tend to be more of a driving force. Perhaps it's an unconscious choice.

It could also be that in a society in which women are oppressed, men can also no longer live in peace. Currently, in Iran, it is the women who are struggling most in an attempt to recover the rights they have been deprived of. They are at once more resistant and more determined.

But if the two characters both happen to be women, they have nevertheless made very different life choices. Both are trying to save their hide. One is from the poor underclass, with all its attendant particularities, while the other is middle class.

Was it your intention to draw a more contrasted portrait of Iranian women?

Western audiences often have a very fragmented image of the Iranian woman, whom they see as being passive, homebound, far from any kind of social activity. Perhaps a certain number of women in Iran do live like that, but for the most part women are highly present and active in society, and in a much more forthright manner than men, despite the restrictions they are subjected to.

Both kinds of women are present in the film, without either being condemned or proclaimed a heroine. The confrontation between these two women is not that of good versus bad. They are simply two clashing visions of good. And that is where, in my opinion, modern tragedy resides. Conflict sparks between two positive entities, and what I hope is that the viewer will not know whose victory to wish for.

Do you feel it is necessary to know the culture or language to understand all possible reading levels?

It is probably easier for an Iranian audience to establish a complete relationship with the film. Knowing the language, but also the context and social texture in which the story is set will no doubt open up less obvious interpretations.

Yet at the heart of the story is a married couple. Marriage is a form of relationship between two human beings, unrelated to the period or society in which it is set. And the issue of human relationships is not specific to a given place or culture. It is one of modern society's most essential and complex concerns. So I feel that the subject of the film makes it accessible to a wider public, beyond geographical, cultural or linguistic frontiers.



ACTORS

Peyman Moaadi (Nader)

Selective filmography

2011 A Separation

2009 About Elly



Leila Hatami (Simin)

Selective filmography

2011 A Separation

2008 Shirin

2002 Deserted station

Low heights

