

MOTHER AND DAUGHTER

or

THE NIGHT IS NEVER COMPLETE

Written, Directed and Narrated
by

LANA GOGOBERIDZE

Berlinale
 74th Internationale
Filmfestspiele
Berlin
Forum



Co-Director and Producer SALOME ALEXI

Producer 3003 FILM PRODUCTION

Co-Producer MANUEL CAM

Original music and Music supervision REZO KIKNADZE

Director of Photography JEAN-LOUIS PADIS

Production Designer SIMON MACHABELI

Creative Producer LEVAN KITIA

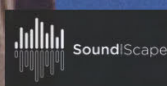
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საქართველოს კინოფილმების
ცენტრი
Georgian National
Film Center



GEORGIAN
FILM
INSTITUTE



Title	Mother and Daughter or the night is never complete
Original Title	დედა-შვილი ან ღამე არ არის არასოდეს ბოლომდე ბნელი Deda-Shvili an rame ar aris arasodes bolome bneli
Genre	Documentary
Original Language	Georgian
Subtitles	English
Duration	89 min
Format	DCP 2K fps 25
Sound	5.1
Country of Production	Georgia / France
Production year	2023



Written, Directed and Narrated by
Lana Gogoberidze

Co-Director and Producer
Salome Alexi

Original Music and Music Supervision
Reso Kiknadze

Production Designer
Simon Machabeli

Director of Photography and Co-producer
Jean-Louis Padis

Editing by
Lana Gogoberidze
Elene Murjikneli

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Lana Gogoberidze



Born in Tbilisi, Georgia, on October 13th, 1928.

Her mother, Nutsa Gogoberidze, was the first Georgian female filmmaker.

In 1953, Lana Gogoberidze graduated from Tbilisi State University. She achieved a Doctoral Degree in Philological Sciences for her dissertation titled 'Social Nature of Walt Whitman's Poetry' in 1954. While serving as a professor of English literature at the State university of Georgia, she published 'Walt Whitman, Monography' (1954); 'Walt Whitman, Leaves of Grass - Translations,' 'Rabindranath Tagor, The Gardener - Translations' (1956).

In 1958, she entered VGIK, Moscow State University of Cinematography, the only existing film school in the Soviet Union.

Very soon, she became a part of the so-called New Wave of Georgian cinema, known as 'samotsianelebi' or the Generation of the 60s.

Her films are considered as one of the first feminist films in the Soviet Union.

In 1975, she co-founded and headed the Director's Studio of the Shota Rustaveli Theatre and Film faculty at the Georgian State University.

In 1988, Lana Gogoberidze was elected President of the KIWI / Kino Women International /, headquartered in London. She has served as a jury member and chair at numerous international film festivals, including Berlin, Oberhausen, Rio de Janeiro, Créteil, Jerusalem, San-Remo, Thessaloniki, Tbilisi, and Mannheim.

From 1992 to 1995, she was elected to the Parliament of Georgia and became the Leader of Majority.

She was appointed as the Permanent Representative of Georgia to the Council of Europe in October 1999 and to UNESCO in 2006. Lana Gogoberidze was one of the initiators in founding the National Film Center in Georgia, modeled after the French system.

She has published 'French Poetry-Translations' (2011); 'Russian Poetry -Translations' (2013); 'Paris Diaries' (2010). 'What I Remember and How I Remember - Memoires' (2003); translated and published in Germany. 'For whom does Blackbird sing? - Thoughts during the Pandemic' (2022) Literature Award Saba for best essayistic and documentary prose.

In 1997, Lana Gogoberidze is awarded the French National Order of Merite, and in 2021 she has received the title of the Officer of the Order of Arts and Letters, a French state prize recognizing contribution to the field of art and literature.

Filmography

FEATURE FILMS

Erti tsis kvesh / Under One Sky

1961 / GSSR/ 85 min.

Me vkhedav mzes / I See The Sun

1964 / GSSR/ 87 min.

Peristvaleba / Limits

1968 / GSSR/ 83 min.

Rotsa akvavda nushi / When Almonds Blossomed

1972 / GSSR/ 75 min.

Aurzauri salkhinetshi / Commotion

1975 / GSSR/ 85 min.

Ramdenime interviu pirad sakitkhebze

Some Interviews On Personal Matters

1978 / GSSR/ 95 min.

Dges game utenebia /Day Is Longer Than Night

1984 / GSSR/ 104 min.

Oromtriali / Turnover

1987 / GSSR/ 100 min.

Valsi Pechoraze / Valse on Pechora River

1992 / Georgia/ 104 min.

Okros Dzapi / Golden Thread

2019 / Georgia / France /90 min.

DOCUMENTARY FILMS

Gelati

1957 / GSSR / 30 min.

Tbilisi- 1500

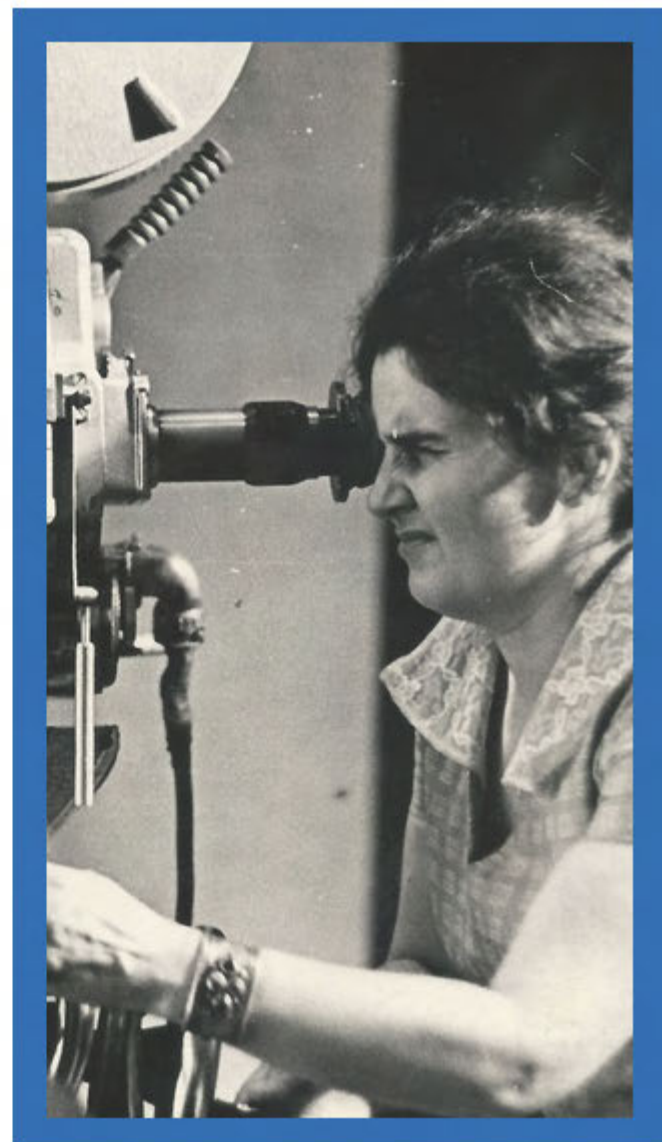
1958 / GSSR / 30 min.

Tserili Shvilebs / Letter To Children

1979 / GSSR / 50 min.

Deda-Shvili / Mother and Daughter

2023 / Georgia / France /89min.



Festivals and Awards

- 1974 – Almaty Film Festival USSR - **Best Director - When Almonds blossomed**
- 1979 – San Remo Film Festival - **Grand Prix -Some interviews on personal matters**
- 1979 – USSR State Award - **Some interviews on personal matters**
- 1979 – Ashkhabad Film Festival USSR - **Some interviews on personal matters**
- 1984 – Cannes Film Festival Main Competition - **Day is longer than night**
- 1984 – Award of Georgian SSR - **Day is longer than night**
- 1987 – Tokyo IFF - **Best Director Award - Turnover**
- 1992 – Venice Film Festival - **La Navicella Prize Valse on Pechora River**
- 1993 – Berlin IFF Forum – **Prize of Ecumenical Jury - Valse on Pechora River**
- 1993 – Marseille IFF FID, **Jury Special Prize - Valse on Pechora River**
- 1993 – Creteil IFF of Women, **Grand Prix for cinematographic work**
- 1993 – Florence – **Fiorino D’Oro for cinematographic work**
- 2015 – Batumi IFF - **Lifetime Achievement Award for contributions to cinema**
- 2015 – Tbilisi IFF - **Lifetime Achievement Award for contributions to cinema**
- 2019 - Heimat Film Festival - **Austria Honorary prize Stadt Freistadt**
- 2022 – Go East Film Festival - **Hommage to Lana Gogoberidze**



Logline

Greatness paired with modesty: 93 years old and a daughter, world-famous director Lana remembers her mother Nutsa, Georgia's first woman filmmaker. A cinema legacy that revolves around being human in dark times: feminist, loving, critical of violence.

Berlinale Forum Special



Synopsis



It is 1930. A bitterly crying 2-year-old child is seeing her mother off on her way to a film shooting.

An elderly man turns to the mother and asks her where she was going to and whether it was worth the child's tears.

The film is an attempt to answer this question.

The woman leaving for film shooting is **Nutsa Gogoberidze** — the first female filmmaker in Georgia and one amongst the first in the Soviet Union.

The 2-year-old child is me — **Lana Gogoberidze**. Today, a 95-year-old filmmaker.

In the 30s, Nutsa shot two films immediately banned by the Soviet censorship.

In 1937, during the times of Great Terror, she was arrested and exiled for 10 years.

Her daughter, Lana Gogoberidze, relates their mutual story that reflects the horrible cataclysms of the epoch. In her films, Lana often returned to the theme of her mother and this film is mainly composed of episodes from those films. The early childhood of the author; a cheerful and noisy room, painted by her mother in blue, where the avant-garde artists, poets and painters used to gather. The destruction of "the Blue Room". Then, the Gulag and the female inmates beyond the Arctic circle, the waltz on the frozen river... The return of the mother after 10 years, a difficult reconciliation with the daughter...

And finally -after Nutsa's death- the search of her films considered to be lost for almost 90 years. In 2015, in the Moscow Film Archive, the documentary "Buba" was found and afterwards, in 2018, her feature film "Ujmuri" was discovered. The films gained international recognition from New York to South Korea and the film critics praised them as "the discovery of the festivals" and "the cinema masterpieces".

Thus, the mother returned to her daughter's life.

And this is the answer of the author to the question posed in the prologue: whether the mother's departure was worth the child's tears, as she was leaving to create something that would return the human being back to life and even dry up the tears of a child.

As Paul Eluard says "The night is never complete".

Director's Note

In the prologue of the film, old faded photos depict a mother and a daughter hugging each other. And I don't know whether it's a meeting or a separation, nor am I aware whether our life is either a meeting or separation.

This film is about my mother. I had to make it, as nobody else could relate the story of a forgotten woman, one of the first female filmmakers in the Soviet Union, and who, like millions of other women, was arrested during the time of Great Terror. Her films also disappeared, seemingly forever. What the system inflicted upon these undoubtedly innocent women is absolute evil – they were arrested as the family members of the enemy of people without trial and indictment – an unprecedented act of lawlessness in the world history of justice.

But at that time, while bidding farewell at the train station, the mother was leaving to shoot a movie. The child was saying goodbye to her mother and weeping. And that's when the question was posed - was the reason of the mother's departure worth the child's tears?
For me this film is an attempt to answer this question.

As I started working, I encountered the main issue - how to portray the visual image of those days. All I had from my mother were several photos of her on film sets.

Due to the intimate nature of the film, I wanted to avoid the traditional path - using archival materials.

Finally, this is how the film took its shape: old photos that survived the confiscation; including the emblematic photo of my mother - an exceptionally attractive woman in Uzbek clothing.

Collages depicting the days of the past, created by Simon Machabeli, an image of "the blue room", - short, joyful world of childhood, restored by the blue shreds of memories.

The episodes from my previous films, where I am speaking about my mother, directly, or indirectly. By today's commentary I tried to attribute to them the power of a real document. As if my comprehension of reality was reality itself.

The "Making of" of my last feature "Golden Thread", filmed in a creative way by the cinematographer Jean-Louis Padis in order to be included in the film, which is also about film history. The history of women filmmakers represented by three generations.

My mother, me and my daughter.

The emotional side of the narration needed to be amplified with the music. Rezo Kiknadze's saxophone would introduce the contemporary sonority, disturbing, ominous intonation, and, as a contrast, - the song from my childhood, "Frère Jacques". This clear, bright tune is drowned out by the threatening sounds, but still wins at the end.

And finally, Nutsa Gogoberidze's resurrected films, their international recognition.

It was my mother's return to life and as a result, the child's tears dried up.

Because the manuscripts don't burn.

Dictatorship collapses. The piece of art - otherwise beauty - created by a human being, remains forever.

This is the foundation for my optimism.

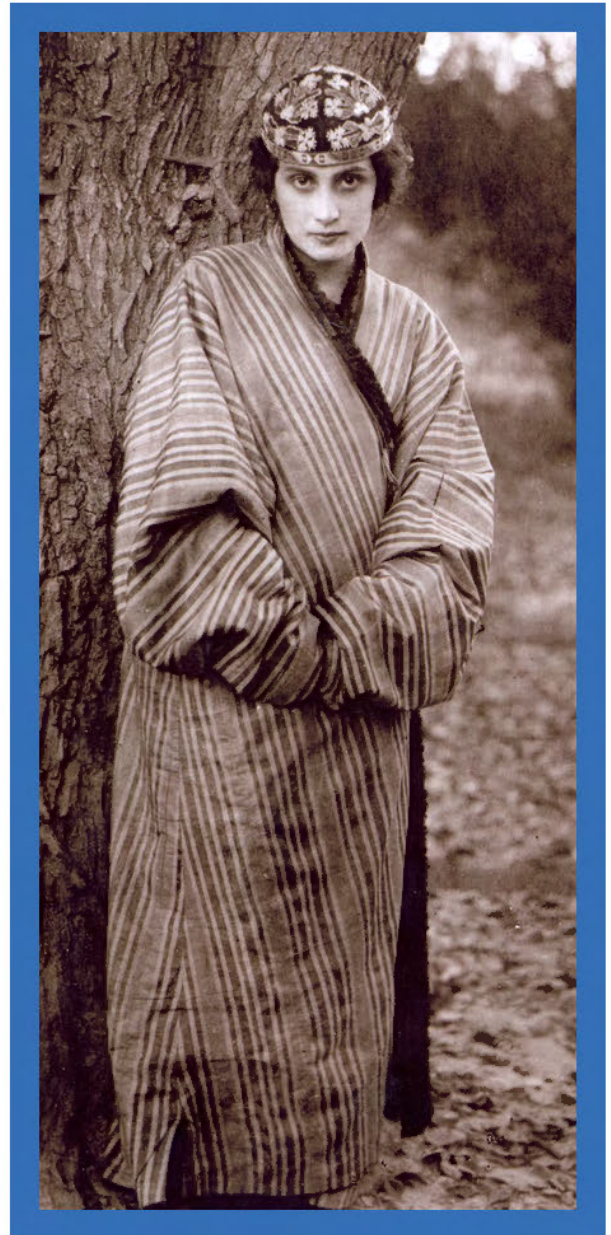
"Living to tell the tale", - says Marques.

I feel the same way. I lived in order to tell the tale. Because my life is the reflection of great historical cataclysms, which are still imprinted as wounds upon our country. It's characteristic of the wound to sometimes open and even bleed...

Biography of Protagonist

Nutsa Gogoberidze 1902-1966

Born in Saingilo, Georgia in 1902. Graduated from philosophy faculty in Jena, Germany. At the age of 25, she became the first Georgian female film director. In 1927, she made her first documentary, "Their Kingdom", together with Mikhail Kalatozoff; Her second film was "Buba" (1930), with artistic input from David Kakabadze. Her third film "Ujmuri" - "Desperate Valley" overcame numerous obstacles and appeared on screens in 1934. It was the first soviet feature film directed by a woman. In 1937, during the Stalinist purges, she was arrested as "a member of family of people's enemy" and sentenced to 10 years of exile. Her films were forbidden. After returning from exile, Nutsa had no opportunity to return to the film industry and instead worked in the lexicography department of the linguistics Institute. She died in 1966, at the age of 63. Only after Nutsa's death was her creative work rediscovered. In 2011, her book "The Trains of Happiness" appeared, consisting of stories written about her time in exile. In 2013 her film "Buba" was rediscovered and shown to the public, first in Tbilisi, then in London, New York, San Francisco, Washington, Bussan, Wiesbaden... Then, her feature film "Ujmuri" was released to the public.



Susan Oxtoby /The University of California, Berkeley Art Museum/ wrote:

"Nutsa Gogoberidze's Buba, an accomplished, poetic documentary. This film was effectively written out of film history during the Soviet regime but has been restored and should be considered alongside films like Bunuel's Las Hurdes for its complex relationship between so-called subjective content and authorial voice".

Yutte Jensen /New York, MOMA/:

"Astounding documentary now celebrated for its authentic cinematic language".

Sasha Rekhviashvili, Georgian filmmaker:

"It is a film about eternity, and now its authors, as well as the film itself, became the part of eternity".

Essay by Lana Gogoberidze

Written in December 2023 for the press kit of DEDA-SHVILI



„Tears“ of the Seashore

The endless seaside of Kobuleti.

The sea - quiet, playful, "visiting the children as their guest" /Boris Pasternak/.

My mother and I, barefooted, are walking by the shore. Tender waves affectionately caress our feet. I am playing with the waves, jumping and gathering „sliozkies“, which means „tears“ - tiny, transparent stones, shaped as tears. These beautiful stones, shining under the sunlight - it is a gift offered by the sea to children.

Suddenly I hear my mother whispering to herself:

„The sea was so quiet then,

That I don't remember whether it existed or not“.

My mother utters these words with sadness, as she knows: while the sea is so quiet here, there, in real life, the sky becomes terribly dark and the awful hurricane will soon break out. I can hear the strain in my mother's voice and as she approaches the sea, closer and closer, I am frightened that she will enter the depths and never return.

Later, this merciless hurricane destroyed everything and everyone around us and cast my mother to the land of the eternal night - Polar region.

And I was no longer sure whether all of this - this joyful blue sea, my mother by the seaside, the happiness of being together - existed once in reality...

And in general, that childhood, swallowed by the awful hurricane, did it ever exist or not?

Then, one day I discovered that the „tears“ had also vanished. The shore of Kobuleti became covered by the similarly-shaped grey, round, non-transparent stones, - the sea ceased to offer the gifts to the children.

Years later, by the seaside of Kobuleti, every morning, I saw a woman:

She was always alone, walking near the sea, barefooted, the waves slightly touching her feet. Sometimes she would bend down, looking for something in the sand.

And I knew she was gathering the „tears“ of my childhood, which no longer existed. Then I saw the woman enter the sea, deeper and deeper.

This was Princess Maya, the heroine of my first film. She went into the sea and vanished. The sea took the woman away.

I was waiting for her, but it was my mother who emerged from the sea. She returned after ten years of exile in the sunless land.

She returned to whisper to herself one day:

„The sea was so quiet then,

That I don't remember whether it existed or not“.

I listened to this voice and suddenly, a vision, which seemed to be forgotten forever, appeared again - of the sea, joyfully playing with children, of my mother and me walking together by the seaside.

And I felt from the bottom of my heart: It was, it existed.

This tender sea that arrived as the children's guest.

My mother walking barefoot along the shore, the lines of the poem inspired by that harmony. Those transparent, tiny stones, resembling tears.

The endless childish joy caused by finding each one of these „tears“.

It really was, it existed: the childhood, to which I said farewell by gathering "tears" in my fist.

The childhood, from which we all are coming from /Antoine de Saint-Exupery/.

The Dynasty

Lana Gogoberidze

— Nutsa Gogoberidze —

Salome Alexi



The New York Times

Independent Nation With Films to Match

By J. HOBERMAN SEPT. 18, 2014

A distinguished female dynasty was founded by filmmaker Noutsa Gogoberidze, who made an exceptional experimental documentary celebrating the rugged landscape of northern Georgia, before she ran afoul of the authorities (along with her husband, the purged first secretary of the Georgian party) and spent 12 years in a Soviet forced-labor camp. “Buba” (1930), only recently rediscovered, is showing with “Felicità” (2009), a dark comedy about Georgian women who find work abroad, directed by her granddaughter Salomé Alexi. Ms. Alexi’s mother (Noutsa’s daughter), Lana Gogoberidze, was among the leading female directors of the Soviet era. Her quasi-autobiographical “Several Interviews on Personal Matters” (1979), which reflects on her mother’s imprisonment as well as the travails of a professional woman in Tbilisi, is a key work of Soviet feminist filmmaking.

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Lana Gogoberidze: the feminist filmmaker at the centre of a Georgian cinematic dynasty

The Gogoberidze film dynasty has tracked shifting tides of politics and power in Georgia for decades



Some Interviews on Personal Matters review - offbeat Coppola-esque romcom from 1970s Tbilisi

A journalist discovers her husband's infidelity in a poetic, pleasingly surreal drama by Georgian director Lana Gogoberidze

The Guardian / Jun 27, 2022




Buba, 1930 - Akademie - Kunsthalle Zürich

Buba, 1930, Noutsa Gogoberidze (1902-1966), film, black/white, no sound, 39 min.



Ujmuri (Nutsa Gogoberidze, 1934) - La Cinémathèque française

Plan Vigipirate Urgence attentat



BUBA / UŽMURI

Introduced by Salomé Alexi

Il Cinema Ritrovato Festival /

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Lana Gogoberidze, Salome Alexi
The daughter and granddaughter of Georgia's first female director talk about their films, *Day Is Longer Than Night* and *Felicita*, which are screening in Busan showcase 'The Power of Georgian Women...'
Screen / Oct 8, 2014



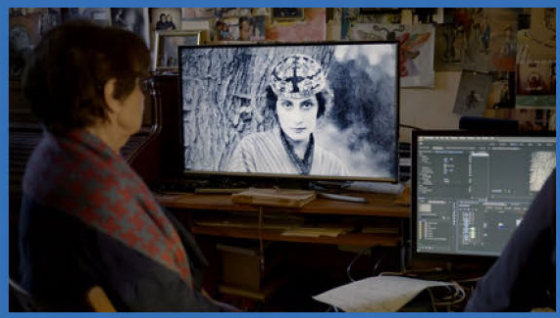
A Feminist Manifesto for Creative Women
Very often, national histories are constructed through mythology and Georgia is no exception in this regard. Rather opposite, often we are exaggerating the country's glorious past.
Feminism and Gender Democracy / Apr 17, 2019



Buba (Nutsa Gogoberidze, 1930) - La Cinémathèque française
cinematheque.fr

Film Stills

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Trailer and Film Excerpts

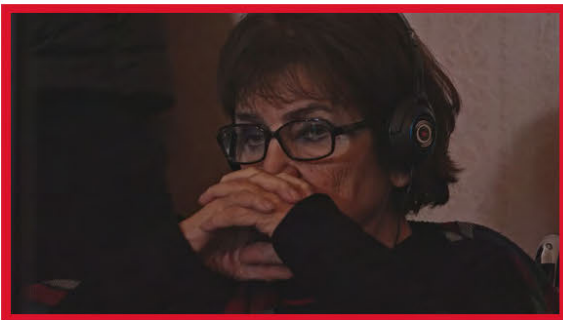
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Trailer on vimeo with english subtitles



Trailer on vimeo without subtitles



Excerpt 1 on vimeo with english subtitles

Is it worth a child's tears ?



Excerpt 2 on vimeo with english subtitles

The Mother disappearing.



Excerpt 3 on vimeo with english subtitles

The women dynasty.



Excerpt 4 on vimeo with english subtitles

The Mother returns.

All this materials can be download from vimeo or can be share on dropbox.
Get the link for dropbox on the next page.

Mother and Daughter

the night is never complete

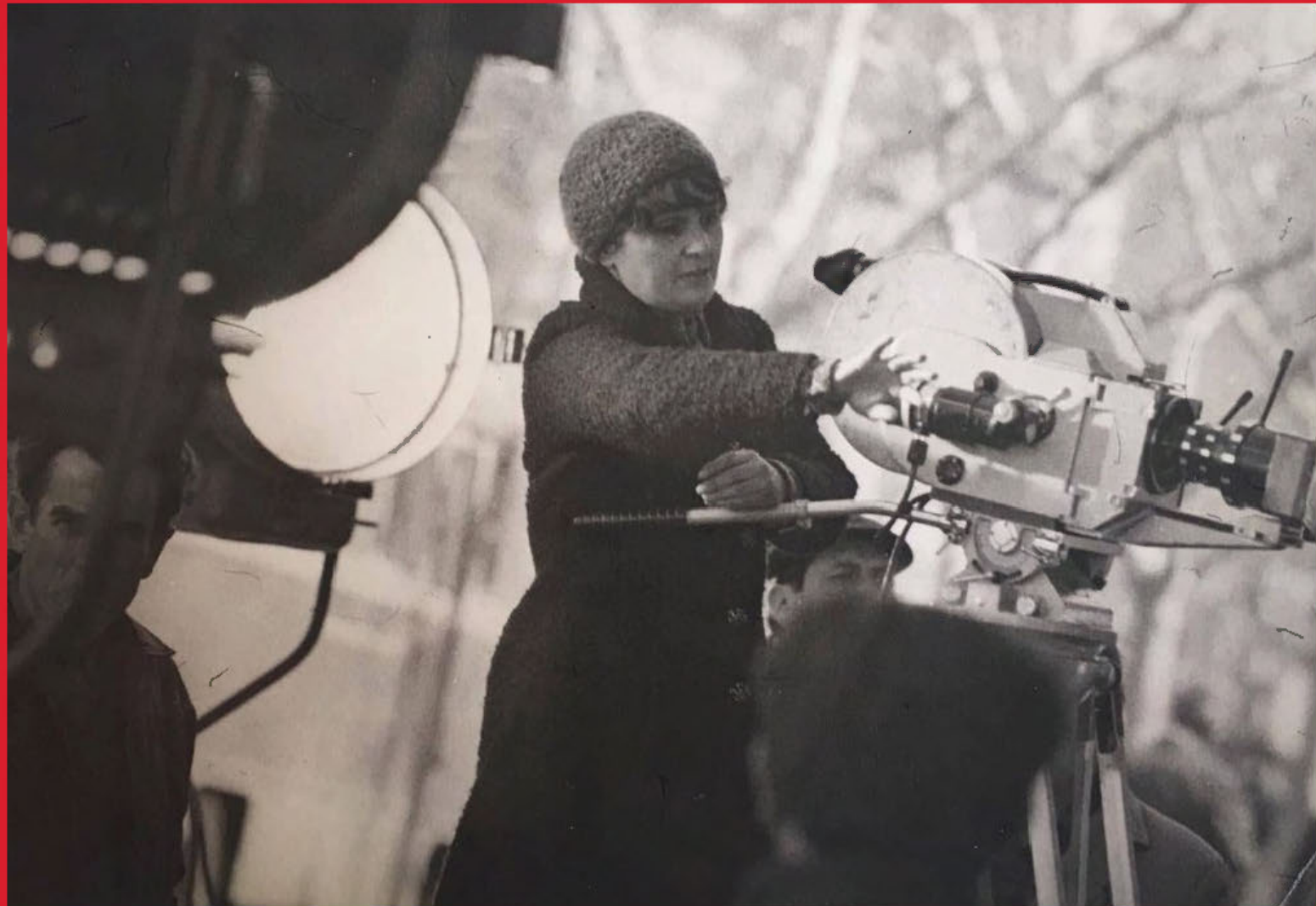
written, directed and narrated by

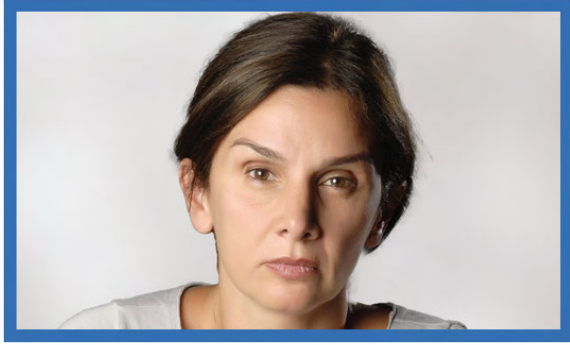
Lana Gogoberidze



AVAILABLE FILM STILLS, FILM EXCERPTS, TRAILER, POSTER and TEXT

Click on the picture below to access





3003 FilmProduction

Producer

Salome Alexi

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Salome Alexi

Born in Tbilisi in 1966, embarked on her career after studying at the Tbilisi State Academy of Fine Arts, specializing in Theatre Design and Painting. She worked as a set and costume designer for several feature and short films.

In 1992, she enrolled in the Directorial Department at FEMIS, the Paris Film School, graduating in 1996 under the direction of Jean-Claude Carrière with a Diploma of Excellence. Her diploma work, "*What if we go to the sea*", was publicly presented.

In 2012, Salome Alexi founded the production company 3003 Film Production and has since produced her own films and those of Lana Gogoberidze, such as "*Golden Thread*" (2019) and "*Mother and Daughter*" (2023).

Member of the French Society of Authors SACD, she wrote all her scripts.

Her short film "*Felicità*" (2009) won a Special Jury Prize at the 66th Venice Film Festival and the Trieste Film Festival. It was also featured at New Directors New Films at MoMA in New York in 2010.

Her debut feature, "*Line of Credit*" (2014), was part of the official selection at the Venice Film Festival's Orizzonti. She received the Best Directing award at the Tbilisi Film Festival, and the film also earned the Golden Linx - The Best Feature Film Award in Espinho, Portugal. "*Line of Credit*" was presented at New Directors New Films at MoMA in New York in 2014 and at various other festivals, including the Go East Film Festival in Wiesbaden, Busan Film Festival, and more.

Both of her films have been broadcast on the German-French channel ARTE.

Salome Alexi translated works from French into Georgian, including "*Le plaisir des yeux*" and "*Les films de ma vie*" by François Truffaut, as well as "*Notes sur le Cinématographe*" by Robert Bresson. These translations were published by Edition Cézanne in 2016, 2017, and 2023.

Salome Alexi is currently editing her new feature film titled "*Find Me*", shot in Tbilisi in May 2023.



Manuel Cam

Co-producer

Jean-Louis Padis
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Jean-Louis Padis

Born in 1971 in Brussels (Belgium). Salomé Alexi's closest collaborator on most of her films.

With Salomé Alexi, Jean-Louis Padis was among the three students to be graduated at FEMIS with diploma of excellence and public presentation of their work.

He founded in 2008 the feature film production company Manuel Cam and a stopmotion dedicated studio in Paris (France) Manuel Cam Studio. His studio has been quickly considered as a French reference for stopmotion movies and volume animated films, from the production of digital movies or commercials to the animated sequences of the feature film *"Mood Indigo"* (2013) by the Oscar-winning director Michel Gondry or the technical equipment for Claude Barras' next feature *"Sauvages!"* (2024).

Jean-Louis Padis is director of photography on many music videos, commercials and short films produced at his studio. American Oscar-winning director Spike Jonze also entrusted him with the cinematography of his short film *"To Die By Your Side"*. He produces numerous animated short films, including *"Negative Space"* (2017), which was nominated for an Oscar in 2018, but also feature films and documentaries in France and Georgia.

PR / Berlinale 2024

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