

Takotsubo

A film by Miki Polonski

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cinéfondation
LA RÉSIDENCE

Miki Polonski

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Technical Information

Working Title: Takotsubo

Director: Miki Polonski

Nationality: Israel

Screenplay: Miki Polonski

Genre: Drama

Length: 100 min

Shooting location: Galilee region, Israel

Production:

MINA Films (Israel)

Producer: Shira Hochman

Email: shira.m.hochman@gmail.com

KinoElektron (France)

Producer: Janja Kralj

Email: jk@kinoelektron.com

Director's Information

Miki Polonski was born and raised in Bat Yam, Israel. He graduated with honours from the Film Department of Minshar School of Art in Tel Aviv where he lectures today. He directed six short films that were screened in international film festivals and won numerous awards. His latest short film **Shmama** won the Pardino d'argento award at the 70th Locarno Film Festival in 2017. In 2015 his film **Ten Buildings Away** was selected for the 68th Festival de Cannes's Cinéfondation competition. His documentary film **1 Building and 40 People Dancing** won the Best documentary short film award in DocAviv and Best documentary short award in the Israeli Documentary Filmmakers' Forum competition. In recent years several international film festivals did retrospectives of his work.

Takotsubo is Polonski's debut feature film. In 2019 he was selected for the Torino Film Lab and in 2018 he participated in the Talent Village of Les Arcs film Festival where he received the BNP Paribas Prize for the best project.

Festival de Cannes

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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.



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Synopsis

“I have come to take your place, sister; At the high fire in the forest’s heart.”

Between mountain curves and endless rows of public housing buildings, through shifting landscapes of faith, four people exist. A mother, a father, two brothers: a family. Omer, the older brother, takes care of them all. His younger brother Uri, is a hopeless gambler who repeatedly pulls the family into darkness, making them weaker and weaker. Their pain is passed on from one to the other.

Omer works as security personnel at Ben Gurion Airport. This liminal space reveals his inner torment that echoes his own fear and brutality towards people who pass through his hands. The more we observe his behaviour at the airport, the more we feel how similar the two brothers are.

Omer’s sorrow tortures him, the dissolution of his body and soul leads him to acts of violence, sacrifice and grace.

Statement of Intent

The film takes place a few days before Yom Kippur and on the day itself. It is a day of reflection and forgiveness. People repent their hidden faults. Omer’s family believes in God on this day. They put their faith in an improbable and private image of a fatherly God. Their memories of this day prove that nothing matters; everything you do is transparent grace.

I have a memory of my mother telling me and my younger brother, that our grandfather, whom I did not know, was the biggest gambler in their hometown of Bender, in Moldova. I never understood why she was so proud of that. Years later, we discovered that my younger brother is a heavy gambler. Many years I’ve been asking myself, whether we can save those who are closest to us, those whose blood we share? How much can we sacrifice for that same blood, that same flesh?

The visual language of the film will reveal a man who listens to his family’s darkest feelings and transform them into a vulnerable poetic voice. Omer’s only way to escape the destructive relationships that are burning his soul is to disappear. At the end of the film, he chooses to sacrifice his life, not only for his younger brother, but to reclaim his own fate.

Synopsis

« Je suis venue te relayer, sœur; Auprès ce grand feu de bois. »

Entre les courbes des montagnes et les rangées interminables de logements sociaux, à travers les paysages changeants de croyance, quatre personnes existent. Une mère, un père, deux frères : une famille. Omer, le frère aîné, s’occupe de toute la famille. Son frère cadet Uri, est un joueur incurable qui entraîne sans cesse la famille dans la noirceur, la rendant de plus en plus faible. Leur douleur se transmet de l’un à l’autre.

Omer travaille comme personnel de sécurité à l’aéroport Ben Gourion. Cet espace liminal révèle son tourment intérieur qui fait écho à sa propre peur et à sa brutalité envers les gens qu’il rencontre. Plus on observe son comportement à l’aéroport, plus on ressent la ressemblance entre les deux frères.

Omer est torturé par le chagrin ; l’anéantissement de son corps et de son âme le conduit à des actes de violence, de sacrifice et de grâce.

Note d’intention

Le film se déroule quelques jours avant Yom Kippour et le jour même. C’est un jour de réflexion et de pardon. Les gens se repentent de leurs fautes cachées. Ce jour-là, la famille d’Omer croit en Dieu. Ils mettent leur foi dans une image improbable et intime d’un Dieu paternel. Leurs souvenirs de ce jour prouvent que rien n’a d’importance ; tout ce que vous faites est une grâce transparente.

Je me souviens de ma mère nous racontant, à mon frère cadet et à moi, que notre grand-père, que je ne connaissais pas, était le plus grand joueur de leur ville natale de Bender, en Moldavie. Je n’ai jamais compris pourquoi elle était si fière de cela. Des années plus tard, nous avons découvert que mon frère cadet était un gros joueur. Je me demande depuis de nombreuses années si nous pouvons sauver ceux qui nous sont les plus proches, ceux dont nous partageons le sang ? Jusqu’où va le sacrifice ?

Le langage visuel du film révèle un homme qui écoute les sentiments les plus sombres de sa famille et les transforme en une voix poétique vulnérable. La seule façon pour Omer d’échapper aux relations destructrices qui brûlent son âme est de disparaître. À la fin du film, il choisit de sacrifier sa vie, non seulement pour son jeune frère, mais pour se réapproprier son propre destin.