

SERGEY LOZNITSA



SERGEY LOZNITSA filmography

- 2017** A GENTLE CREATURE (Cannes Film Festival 2017, Competition)
- 2016** AUSTERLITZ (documentary)
- 2015** THE EVENT (documentary film, 74 min, b/w, Dolby, HD, 5.1)
- 2014** «THE OLD JEWISH CEMETERY (documentary film, 20 min, b/w, Dolby, HD, 5.1)
- 2014** REFLECTIONS (documentary film, 8 min (director's cut 17 min), b/w, Dolby, 35 mm)
- 2014** MAIDAN (documentary film, 130 min, color, Dolby, HD, 5.1)
- 2012** IN THE FOG (feature film, 127 min, color, Dolby SR, 35 mm, 1:2.35)
- 2012** THE MIRACLE OF SAINT ANTHONY (documentary film, 40 min, color, DOC, HD)
- 2012** THE LETTER (documentary film, 20 min, b/w, Dolby Digital, 35 mm)
- 2010** MY JOY (feature film, 127 min, color, Dolby SR, 35 mm, 1:2.35)
- 2008** REVUE (8 parts, 35 mm, b/w, 83 min, documentary)
- 2008** NORTHERN LIGHT (documentary film, 52 min, color, stereo, DVCPRO)
- 2006** ARTEL (35 mm, b/w, 30 min, production: St.Petersburg Documentary Film Studio)
- 2005** BLOCKADE (35 mm, b/w, 52 min, production: St.Petersburg Documentary Film Studio)
- 2004** FACTORY (3 parts, color)
- 2002** LANDSCAPE (6 parts, color, production: St.Petersburg Documentary Film Studio)
- 2002** PORTRAIT (3 parts, 35 mm, b/w, production: St.Petersburg Documentary Film Studio)
- 1998** LIFE. AUTUMN (35 mm, b/w, 4 parts, production: Pop Tutu Film)
- 1998** THE HALT (35 mm, b/w, 3 parts, production: RTR TV Channel, Russia, «Okno Studio»)
- 1998** THE SETTLEMENT (35 mm, b/w, 9 parts, production: St.Petersburg Documentary Film Studio)
- 1996** TODAY WE ARE GOING TO BUILD A HOUSE (3 parts, b/w, 35 mm, production «Okno Studio»)

BLOCKADE

directed and written by **Sergey Loznitsa**



BLOKADA

documentary

production

2005, Russia, St. Petersburg Documentary Film Studio

budget € 30 000
35 mm, b/w, 52 min.

producers

Vyacheslav Telnov

cinematographer

N. Blazhkov, A. Bogorov, J. Blumberg, A. Bistrov, V. Valdaizev, N. Golod, B. Dementiev, N. Dolgov, S. Ivanov, O. Ivanov, L. Isaksohn, A. Klimov, A. Ksenovontov, R. Karmen, L. Levitin, E. Leibovich, V. Maksimovich, S. Maslenikov, L. Medvedev, A. Nasarov, P. Pallei, F. Pechul, A. Pogoreliy, G. Simonov, B. Sinizin, V. Sinizin, J. Slavin, B. Sorokin, V. Stradin, K. Stankevich, V. Sumkin, G. Troffimov, E. Schapiro, B. Scher, G. Schuljatin, E. Uchitel, S. Fomin

synopsis

This is a documentary about the Leningrad blockade that took place in 1941–1944, during the Second World War. The film does not have words or music, only images, sounds of the dying city and intolerable suffering of the people... In just a few years, a colossal volume of work has been done. For the first time, all the video material shot in 1941–1944 about Leningrad was assembled, processed and restored, almost all the cameramen were named, the original sound of this period was restored and recorded.

tags

cruelty,
Leningrad
blockade,
USSR

@wards

NIKA National academy prize for best documentary film, 2005

Arie & Bozena Zweig Innovation Award —

Chicago International Documentary Film Festival, 2007

Best Documentary Film from archive — Jerusalem International Film Festival, 2006

Gold Dragon — International Krakow Short Film Festival, 2006

Grand Prix — International Film Festival "Kontakt", Kiev, 2005

St. Petersburg's Government prix, 2005

The Lavr National Awards for Best Documentary, 2006

“Told without voiceover, explanatory subtitles or any other contextualizing material, Russian docu “Blockade” looks unlikely to show up on the History Channel as it stands now. Nevertheless, this absorbing account of the 900-day siege of Leningrad (now St. Petersburg) during WWII, told entirely through re-edited archive footage with freshly made sound, reps poignant viewing as it focuses on the daily lives of the city’s inhabitants. Pic by experienced helmer Sergei Loznitsa (“Landscape”) should soon besiege fests and upmarket cabbles. Culled from newsreel material, pic’s visuals are grouped thematically to show different aspects of the Leningrad Blockade. Shots of burning and later devastated buildings are backed by a soundtrack of sirens and raging flames. Sounds of soft weeping are matched to imagery of mass graves, which still have power to shock. Later on, dead, shrouded bodies are seen littering the streets, but most of the pedestrians, by this point so inured to the sight, simply walk past. Match between sound and image is concise but not too literal, and editing builds the pace well toward its climax, when the city is finally liberated and the war ends” **LESLIE FELPERIN, Variety**

FACTORY

directed by **Sergey Loznitsa**



FABRIKA

documentary

production

2004, Russia, St. Petersburg Documentary Film Studio

budget € 30 000,
35 mm, color, 30 min.

screenplay

Nikolai Evimenko
Sergey Mikharchuk

synopsis

Masculine and feminine, hard and soft, continues and interrupted, whole and fragmented. All that is encompassed by just one day at the factory.

The film tells about one day in the life of a factory. The film has two parts. The first is named Steel and the second is named Clay. This is a film about a human being as a part of the world of machines, or about the world of machines as a part of the human world. The metal, once created by the people, enslaves them, reducing their life to the level of reflexes. This is my short commentary on this film. It is much more primitive than the film itself because it is hard to tell with the words something you can see without oversimplification.

Sergey Loznitsa

tags

everyday life
of working class,
hard physical work

@wards

Grand Prix – Lyon International Film Festival, 2004

Jury Award and Best International Film "Media City" – Toronto International Film Festival, 2005

Best Camera "Message to Man" – International Film Festival St. Petersburg, 2005



ARTEL

directed and written by **Sergey Loznitsa**



ARTEL

documentary

production

2006, Russia, St. Petersburg Documentary Film Studio

budget € 30 000,
35 mm, color, 30 min.

cinematographer
Sergey Mikhalechuk

synopsis

This film is a 30-minute contemplation of the hard work of fishermen living in rigorous northern world. It does not have musical score and it almost has no dialogue.

The space of life sometimes comes down to very simple things. Imagine: white sky, white snow, skyline, wind, a human figure tucking into ice. The man makes a hole in the ice. For him, it is a possibility to live. Seeming simplicity of life is everything that we are capable of seeing. Perhaps we can sometimes also detect the direction of the flow.

Sergey Loznitsa

tags

family history, Hicksville sea life, the far north

awards

Best Documentary Film – Karlovy Vary International Film Festival, 2007

“ Master shots, long takes, wide lens, black-and-white – absurd poetry of daily life. It seems to be a film formula that Russian directors have a patent on. You could make all sorts of critical remarks about it, but the genre yields many a gorgeous film. In *Artel*, we follow a group of small black silhouettes on a wide white landscape with a couple of log cabins. Beneath the snow and ice they are walking on, fish are swimming. In any case, the men spend a lot of time dealing with some fishing nets. If they did not use a chainsaw to make a hole in the ice, the film could just as well have been made 80 years ago. The documentary seems to say that life by the sea has always looked like this and it always will. Or is the final shot, when the ice breaks and the water flows, a reference to the old Soviet masters and an optimistic symbol of imminent change in a frozen social situation? // **IDFA**



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