

AFTER TARKOVSKY

"**After Tarkovsky**" - is a video-essay made over the span of five years by *Peter Shepotinnik* - a popular TV journalist and movie critic. This is definitely not a usual biographic piece, but rather it's an in depth lyrical statement about a great artist whose movies have long since become a part of the inner and artistic experiences of many people. A number of people who knew Tarkovsky personally are engaged in a conversation, among them: *Vyacheslav Ivanov* (philosopher), *Vadim Yusov* (cameraman, "Ivan's Childhood", "Andrey Rublyov," "Solaris"), *Oleg Yankovsky* (actor, "The Mirror," "Nostalghia"), *Ignat Daniltsev* (amateur actor, "The Mirror"), *Anatole Dauman* (producer, "The Sacrifice"), screenwriter *Tonino Guerra* ("Nostalghia"), art director *Mikhail Romadin* ("Solaris"), Andrey Tarkovsky's relatives - his son *Andrey Andreyevich Tarkovsky* and his sister - *Marina Arsenyevna Tarkovskaya*.

Peter Shepotinnik (b. 1956) - is a well-known Russian movie critic, TV journalist, author more than 100 TV programs about cinema. He's won numerous prizes for his TV programs ("Golden Ram", prize of the "Beliye Stolbi" festival, prize for journalists writing about cinema, Grand Prix TV festival in Bar, Yugoslavia, and others). He's currently a member of Russia's Cinema Academy "Nika" and Russia's TV Academy "TEFI".

Scriptwriter and director Peter Shepotinnik

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With: Vyacheslav Ivanov, Marina Tarkovskaya, Andrey A. Tarkovsky, Ignat Daniltsev, Vadim Yusov, Anatole Dauman, Oleg Yankovsky, Mikhail Romadin, Tonino Guerra.

Scenes from the following movies were used: Andrey Rublyov, Solaris, Stalker, The Mirror, Nostalghia, The Sacrifice, Time to Travel, plus videos from the personal archives of Peter Shepotinnik and Chris Marker

Original language: Russian, English subtitles, 59 min.

2003, Peter Shepotinnik

Marina Arsenyevna Tarkovskaya

It is a wonder how Andrey was able to win. To beat the powerful, ideological structure. Very powerful. So many people, the millions that they had to do it. But he made his five movies, and each movie was exactly what he wanted it to be.

Andrey A. Tarkovsky

He asked for advice as usual. In the end he did as he wanted to, however he always asked for someone's opinion. He needed some kind of dialog. He was always so serious about his work that we - his children, always knew that it's best not to even approach him when he's at work. We understood the importance and the responsibility that lay in his work. And when he got sick - probably this made him even more like that. He probably knew that he was seriously sick, but thought that he could overcome it. He sort of began to cut off everything secondary. He tried to constantly work. He thought about movies, his dreams, and sort of cut off everything else; he knew that his time was running out. He wanted to communicate, to write as much as he could. Really, to the very end he constantly talked of his ideas. Of movies that he wanted to shoot, however he must have guessed that he would never be able to.

Ignat Daniltsev

Frankly, it was the scenery that I remembered. Rainy suburban Moscow, and that magnificent field with colored stripes planted specially for the film. The stripes - were different plants: wheat, buckwheat... And then all of the sudden, it began to rain - autumn had come. It became so sad. Sad that it seemed nothing had changed - I mean, we were still shooting, but summer was over.

Vyacheslav Ivanov

Our friendship started when he showed me Andrey Rublyov - still banned then in the USSR. I was supposed to go up to Leningrad to give a lecture. It was the end of 1966. And I remember that I aimed to send him a telegram from Leningrad, congratulating him with making a genuinely

religious movie. But stopped myself, because his movie was censored, and I thought that his telegrams could be read. His reaction to this was quite interesting. He thought for a moment and said: "My father - Arseniy Tarkovsky watched the movie and told me: You're not as religious as I am - I have gone to the church and been orthodox since I was a child while you made this truly religious movie."

Anatole Dauman

When I met him I was surprised at how much energy he had, and at once recognized him to be one of his own characters - Andrey Rublyov.

Probably you have to have the talent of Andrey Rublyov to create a story of a creation of a miraculous bell - the plot of his movie. The bell is made in one sense or the other by Rublyov's energy.

Oleg Yankovsky

I remember sitting on Piazza del Popolo - that's in Rome, in a little café. It was a warm night. He was telling a story about himself, his life, and then he said: "Oleg, I would like you to play in one cut a long scene of a man: birth to death, a life. Without stopping - one whole shot.

Ignat Daniltsev

When my schoolmates asked me about it in the yard I couldn't really even explain anything. Especially since the questions were stupid, like "what did you have to do there?" I didn't really have to do anything. Well, I couldn't really tell them that I had to read a letter of Pushikin to Chaadayev.

Tonino Guerra

Tarkovsky crossed the silk roads leading to God. His thinking was constantly alert, and he influenced people as only someone who was of great magnitude could have. I can't forget the look in his eyes, when he once, accidentally saw an icon in a little church by the sea, near Ancona. His eyes lighted up at that very moment reflecting a great ability to love. In them were humbleness, modesty and respect.

Mikhail Romadin

He was a proud man, really. But still he was soft to people. Many say that he was harsh and hard. No, absolutely not so. In a way he even lacked in willpower. The only thing he couldn't do physically - was make changes in the screenplay. He couldn't, he stood on his own. He was uncompromising on everything that concerned art. Not because he was hard, just that he physically got sick otherwise.

Vadim Yusov

Everything runs its cycle and again time, rain and him - together exemplifying the purifying power of time. And nature revives, and again... *Rublyov's* last scene - the horses on the pasture, in the nature. Beauty reawakens; it continues to be.

ARSENIY TARKOVSKY. _____

verses from STALKER

So summer is gone,
Leaving no epitaph.
It's still warm in the sun?
Only that's not enough.

All that true could have come,
Like a five-fingered fluff,
Folded into my palm,
Only that's not enough.

No evil was sighted
In the good aftermath,
World was festively lighted,
Only that's not enough.

Life forever was tucking,

Caring, making me laugh.

I was really lucky,

Only that's not enough.

No leaves ever seared,

No limbs broken rough.

Day, like glass, washed all clear,

Only that's not enough.