

WILDE GÄRTEN

ILLEGAL GARDENS

Austria

Goran Rebic

Goran Rebic was born 1968 in the Vojvodina region of the former Yugoslavian Republic and grew up in Vienna, where he studied filmmaking. He lives as author and director in Vienna.

Filmography

After the documentaries *During the Many Years* (1991) and *At the Edge of the World* (1992), which were realized during the independency and the civil-war in Georgia, he directed *Jugofilm* (1996). His first feature film focused on the hype of nationalism in the Balkans. In 2000 he shot *The Punishment*, another documentary, which gave voice to unheard youth of Belgrade between NATO-bombings and the millennium celebrities. His latest feature *Donau, Dunaj, Duna, Dunav, Dunarea* (2003) is a road movie on the water, which follows Europe's mightiest river downstream towards the east. Goran Rebic is preparing his new film *Illegal Gardens*.

Production Company :	Amour Fou Filmproduktion (Austria)	Shooting format:	Sony Disc
Category:	Fiction	Locations:	Vienna, Iran
Length:	100'		
Language:	German, Persian, Serbian		

Introduction

In search of a place to live, two strangers go on an adventurous journey of the heart.

Synopsis

Without telling the truth to each other a pregnant Private Detective of Serbian origin and an illegal Persian fall in love. In wintry, cold Vienna they hide from reality for some time. But Austrian laws and regulations separate the lovers. The Persian is perceived as a foreigner who must leave the country. And the Serbian feels in part to blame for his expulsion. She follows him to Tehran, despite the approaching birth of her child. Before she is finally reunited with him at the Caspian Sea in an archaic world, the religious judges stand in their way, threatening to separate them again. Together they escape from the Iranian territory, and finally she bears her child in a no man's land. The three flee into an uncertain future, in search of a place where they can live their love.

Director's statement:

Painted images change into moving film scenes, bringing life into the actual story of two characters, as if relieving them from an apparent immobility. These changes determine the rhythm of the film, as the start of a new chapter. Intimate moments, peripheral moments –from which the story takes its cues– become real. Finally, they allow a short escape and a rest for the characters, before their life will be overtaken again by the real events. As far as the technical realization is concerned, the first frame of a sequence will be painted by an artist and, after being treated with an animation technique, worked into the film.

The pregnant Private Detective of Serbian origin and the illegal Persian are living through an experience which is strongly determined by territorial aspects. The idea of Paradise, with the garden as an allegory, plays a very important role in the story– as in Persian (Iranian) culture; the Persians were the first people to have used the term. The story is that of two people's struggle in search of a place on earth where they can live.

Driven by their love, the two heroes are being tossed back and forth, in a world in which it is impossible to freely choose the road you want to take, where laws and established structures rule over the individual. We follow their emotional journey from European Vienna (uniform facades, the imperial architecture a display of power) to Asian Tehran (modern architecture, functional and disposable) on to the Caspian Sea and even further into the northern parts of Iran. The camera does not show a cultural travelogue, but in fact only mirrors the world in which the protagonists are caught; an illusion of independence which they will leave behind. At the end of the film, the Arcadian landscape, barren as the moon, evokes a tremendous sense of release, of being able to start anew.

Production company:	Amour Fou Filmproduktion (Austria)
Budget:	2 million euros
Financing in place:	48.800 euros

Company Profile

The company produces films that cross borders with their esthetics, subjects and technologies. Films that question and reflect upon the lines of demarcation between genres and categories, and the future of and possibilities offered by our society and film itself. Amour Fou's films occupy a field of tension between avant-garde and narration, experiment and genre, documentary and fiction, abstraction and thespian art, and between film theory and myth. In 2005, Amour Fou will expand its activities : together with two Austrian production companies, we have founded Outlook Films – a new world sales company managed by Peter Jäger, which will handle the worldwide rights for films produced by Nikolaus Geyrhalter Film, Navigator Film and Amour Fou.

Goals at Paris Project : Finding co-producers, pre-sales and sales agents.

People attending Paris Project: Gabriele Kranzelbinder (producer), Goran Rebic (director)

Amour Fou Filmproduktion

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