



Berlinale
70th Internationale
Filmfestspiele
Berlin
Competition

A FILM BY
ILYA KHRZHANOVSKIY
JEKATERINA OERTEL

NATASHA

PART OF
A SERIES OF **DAU** FEATURE FILMS
A PROJECT BY SERGEY ADONYEV AND ILYA KHRZHANOVSKIY

Crew

A Project By: **Sergey Adonyev, Ilya Khrzhanovskiy**

Scripted and Directed By: **Ilya Khrzhanovskiy, Jekaterina Oertel**

Director Of Photography: **Jürgen Jürges**

Production Design: **Denis Shibanov**

Casting: **Inna Schorr, Asya Smekalova**

Sound: **Maksim Demydenko, Borys Peter, Stefan Smith, Rob Walker**

Costumes: **Irina Tsvetkova, Lyubov Mingazitinova, Elena Bekritskaya,**

Olga Bekritskaya

Makeup And Hair Design: **Jekaterina Oertel**

Production

Producer: **Sergey Adoniev**

Co-Producers: **Susanne Marian (Germany), Philippe Bober (France),**

Erik Hemmendorff (Sweden), Christina Voloshina (Ukraine),

Natalia Osipova (Russia)

Executive Producers: **Alexandra Timofeeva, Svetlana Dragaeva**

Postproduction Executive Producer: **Maksim Demidenko**

Associate Producer: **Ksenia Gorenstein**

In Collaboration With:

Medienboard Berlin Brandenburg: **Kirsten Niehuus, Brigitta Manthey**

Mitteldeutsche Medienförderung: **Manfred Schmidt, Markus GörSCH**

WDR Arte: **Lucia Keuter, Alexander Bickel**

Cast

Natasha: **Natasha Berezhnaya**

Investigator: **Vladimir Azhippo**

Olga: **Olga Shkabarnya**

Luc: **Luc Bigé**

Prof. Blinov: **Alexey Blinov**

Very Special Thanks:

Dmitry Falkovich, Mikhail Fridman, Kirsten Niehuus, Tom Tykwer,

Olga Dykhovichnaya, Thomas Oberender, Stefan Arndt

DAU. NATASHA

by **Ilya Khrzhanovskiy, Jekaterina Oertel**

2020, 134 min, colour



Natasha Berezhnaya, Olga Shkabarnya

DAU FIGURES

DAU PROJECT:

auditions:	392,000
costumes:	40,000
square meter set:	12,000
main locations:	120
set in:	1938-1968
principal roles:	400
extras:	10,000
shooting days:	180
shot over (months):	40

which have resulted in:

hours of 35mm film:	700
scenes:	549
hours of rec. dialogue:	8,000
words transcribed:	37,000,000
subtitles:	3,200,000



Alexey Blinov, Roman Shurinov, Luc Bigé



DAU NATASHA:

costumes:	105
main locations:	5
set in:	1952-1953
principal roles:	4
extras:	22
shooting days:	14
shot over (months):	6

which have resulted in:

hours of 35mm film:	25
scenes:	23

DAU DEGENERATION:

costumes:	433
main locations:	15
set in:	1966-1968
principal roles:	10
extras:	295
shooting days:	55
shot over (months):	6

hours of 35mm film:	147
scenes:	169



USSR IN 1952

Surface: **22 402 200 km²**
Population: **181 600 000**
Men: **82 000 000**
Women: **99 000 000**
Average life expectancy: **68.5 years**
(men 64.42; women 71.68)
Working women in 1952: **47 605 000**

Government:

Joseph Stalin
General Secretary of the Communist Party
Chairman of the Council of Ministers

Presidium of the Central Committee:

Lavrenty Beria
Nikolay Bulganin
Kliment Voroshilov
Lazar Kaganovich
George Malenkov
Mikhail Pervukhin
Maxim Saburov
Nikita Khrushchev

Purchasing power Rubel(₽)/month:

Average shopping basket: **500 - 1000** ₽
Workers' wages: **800 - 3000** ₽
Young engineer executives: **900-1000** ₽
Ministers: up to **5000** ₽
Mine workers: up to **8000** ₽
Professors and members of science academies:
up to **10,000** ₽
Stalin's salary: **10,000** ₽
including 300 ₽ as a compulsory communist
contribution.
The price of a new car "Pobeda": **16,000** ₽





Annual net production:

chemical equipment: **60,000** tons
equipment for metallurgy: **109,000** tons
centrifugal pumps: **82,300**
trucks & tractors: **330,800**
cars: **53,646**
bulldozers: **3516**
locomotives: **665**

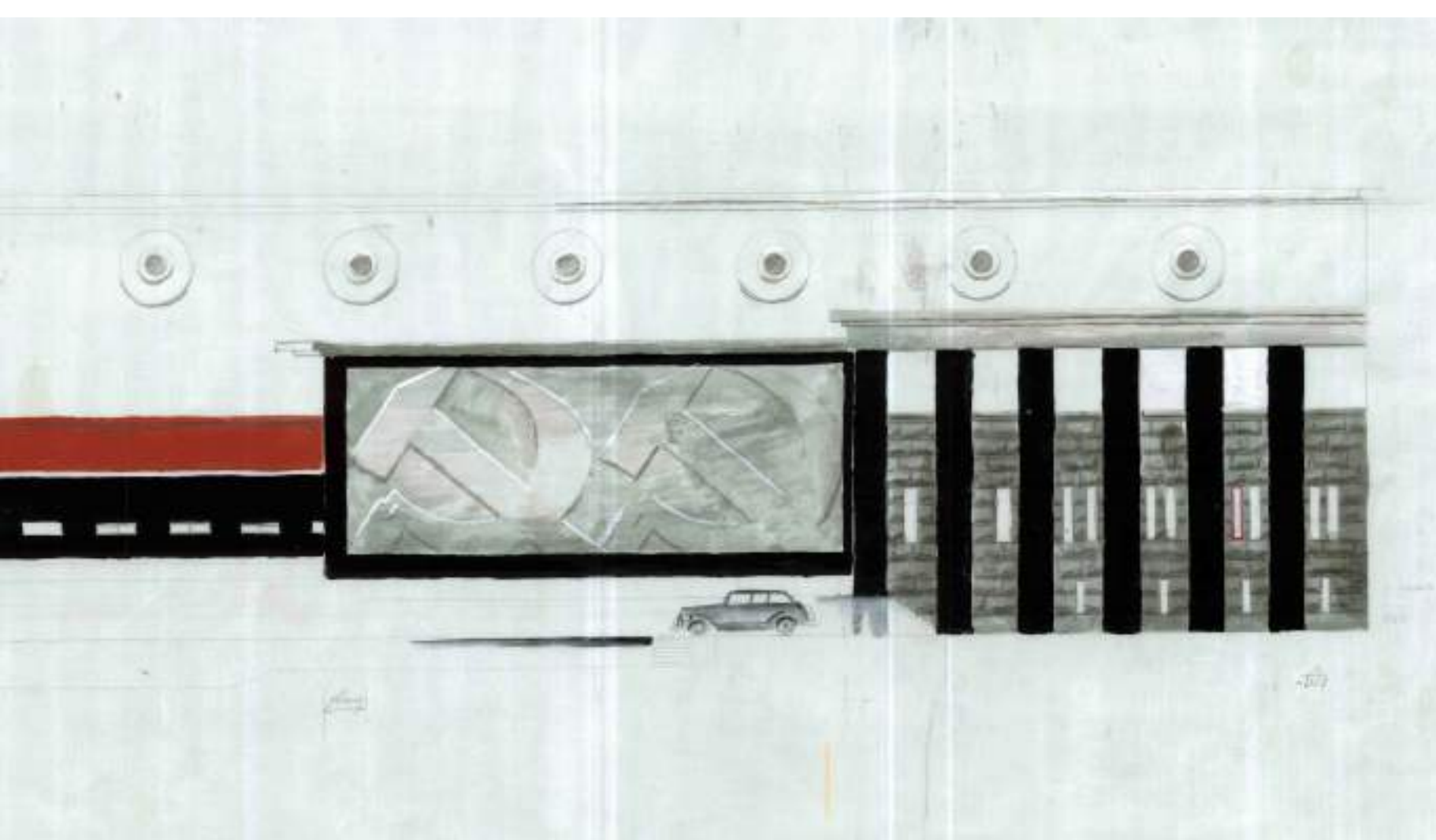
Annual production per capita:

wheat: **688** kg
potatoes: **446** kg
milk: **176** kg
eggs: **74**
meat: **23** kg
sugar: **16** kg
fish: **11** kg
alcohol: **10,1** liters
butter: **2** kg
cheese: **0,4** kg

Science:

scientific workers
in research centers: **73,300**
scientific workers
in higher education: **91,100**
doctors of philosophy: **49,300**
doctors of science: **8,400**
full members of the
science academies: **1,300**
professors: **7,400**
associate professors: **22,400**





THE DAU PROJECT

General

Initially planned as a feature film, DAU started shooting in April 2007 and soon turned into a unique, epic, multidisciplinary, and ever-changing project created by the Russian director Ilya Khrzhanovskiy, which combines film, science, performance, spirituality, social and artistic experimentation, literature and architecture.

In September 2009, an “Institute for Research in Physics and Technology” was built on the premises of a derelict swimming pool in Kharkiv (Ukraine). The vast functioning experimental research facility inspired by actual Soviet research institutes became the largest film set ever constructed in Europe. Scientists could live and work in the Institute that was also populated by hundreds of carefully selected willing participants – artists, waiters, secret police, ordinary families – secluded from time and space.

Sent back into the past (to a period between 1938 – 1968), participants lived just as their forebears had in the USSR, they worked, dressed, undressed, loved, denounced and hated one another. This unscripted life was filmed intermittently for the whole duration of the experience in the Institute, that lasted from October 2009 till November 2011. From the uniforms they wore to the language they used, their existence was governed by the Institute’s “local time” – 1952, 1953, 1956, etc.

Kharkiv

In the late 1930s, when Lev Landau’s Institute that inspired the project was established, Kharkiv was an important intellectual and creative center in the Soviet Union, recovering from a tragic period of orchestrated famine (1932-1933 known as “Holodomor”). Kharkiv was chosen by Ilya Khrzhanovskiy as the location for the Institute because he considered it to be “the most Soviet city”, “beyond its Soviet architecture, the residents of the city also retain a sensibility from the Soviet era”. By the end of filming, one in seven of Kharkiv’s residents had participated in DAU.

Participants

Several hundred people left their everyday lives to go back in time to the Soviet Union, taking up residence at the Institute in a parallel spatial and temporal universe: a meticulous historical simulation where everything, from uniforms to kitchen appliances, food, money, and vocabulary, matched the objects and habits of the time. The Institute had its own newspaper (with daily bulletins informing the participants of historical events from the time) and the currency used was the Ruble.

Science/Art/Religion

Real-life scientists, able to continue with their research in the Institute, included Andrei Losev, mathematicians Dmitri Kaledin, Shing-Tung Yau and Nikita Nekrasov, Nobel-Prize winning physicist David Gross, neuroscientist James Fallon, and biochemist Luc Bigé. “One group was researching string theory and another researching quantum gravity. These groups mutually hated each other. One stated there were 12 dimensions, the other claimed there were 24. The string theory group believed there couldn’t be 24 dimensions. The quantum gravity group believed that the other scientists were narrow-minded” (Ilya Khrzhanovskiy).

There was a cross-over between art and science, with new media artist Alexey Blinov, who was involved with the technical design of the Institute and built structures based on Luc Bigé’s designs. Other artists who visited the Institute included Carsten Höller, who also holds a doctorate in sciences and performed an experiment in the Institute, performance artists Andrew Ondrejčak and Marina Abramovic, theater directors Romeo Castellucci and Peter Sellars, and photographer Boris Mikhailov.

Religion was represented in the Institute by a series of visiting religious luminaries, including Rabbi Adin Steinsaltz, Russian-Orthodox hegumen Daniil, Peruvian vegetalist Guillermo Arévalo, and the shaman Viacheslav Cheltuev.

Residence

At any one time, around 200-300 participants were working and living in the Institute that became its own microcosmos. The participants were immersed in this precisely detailed Soviet setting, creating new lives inside the Institute, for many the filming was secondary. The Institute saw friendships form, professional relationships break-up, scientific discoveries, research papers published, a marriage, and babies born.

Filming

Inspired by the Austrian heliostat system from the 1930s, daylight was channelled into the Institute via mirrors (and boosted with hidden halogen lights) to avoid using any stage lighting and to be able to continuously roam with the 35mm cameras. Long scenes were filmed in continuity using two handheld cameras that would film in rotation of five and half minutes (the duration of the 122m rolls).

There were also long periods where there was no filming at all, from two or three months, to six months. Shooting blocks would be announced in advance and all participants would be aware when filming was taking place and could leave the Institute if they wanted to avoid being filmed, no hidden cameras were used.

There were no takes, and the film crew would also be in period costume and make-up at all times in case they found themselves in the frame.



Paris

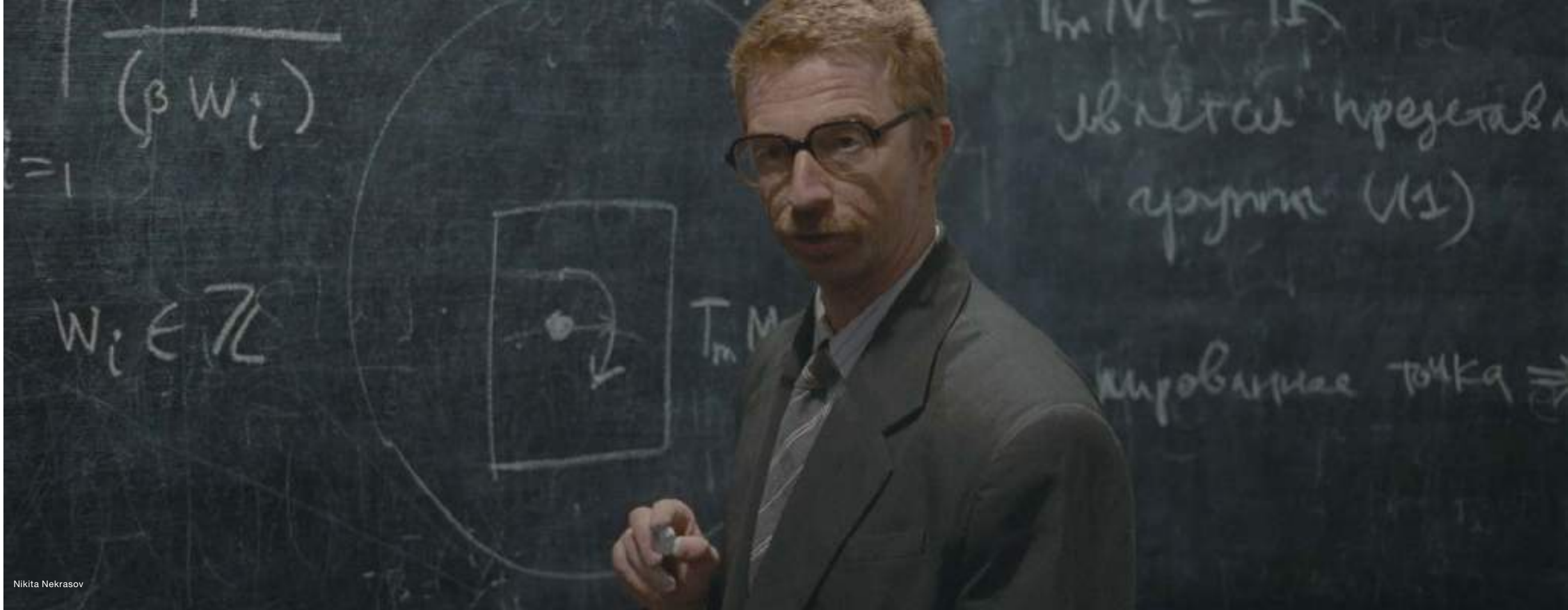
In January 2019, in Paris, the DAU project was presented at the Théâtre de la Ville and the Théâtre du Châtelet. Visitors were only permitted entry after they had requested and obtained a Visa, and had left their mobiles, and their connection to the outside world at the cloakroom. The setting inside was both contemporary and Soviet, and experiences ranged from the psychological and intellectual to the physiological and spiritual. At the Centre Pompidou, a Soviet apartment was recreated, where scientists from the Institute would live 24 hours a day, 7 days a week for the duration of the installation.

“In quantum field theory, the black holes emit radiation, named after Hawking. But what comes out of the black hole as a result, does not look like what fell in. The DAU Institute is not exactly a black hole, fortunately. Its boundary is more mental than physical. Yet, the physical boundary is important for the experience. People going through that boundary in, and people coming out are not exactly the same people. Once inside you cannot stay an outside observer. This transformation is one of the DAU experiences. My personal story with DAU started in a Rutherfordian* fashion, by observing some of my friends scatter off DAU, and some forming a bound state. I figured it must be something very interesting, something sufficiently complex, something alive. I crossed the horizon, and would have vanished for the outside world, if not for the destruction of the Institute in 1968 (2011).”

*The atom was determined by Rutherford and his assistants Heiger and Marsden to have a solid small nucleus surrounded by mushy electrons, by observing the scattering of alpha particles off a metal foil, and later the nuclei determined to consist of smaller protons and neutrons, which were later determined to consist of even smaller quarks and gluons.

Nikita Nekrasov

Professor, Simons Centre for Geometry and Physics, NY, USA
Leading scientist and researcher at the DAU Institute



Nikita Nekrasov

Ilya Khrzhanovskiy

Co-Director & Producer

Ilya Khrzhanovskiy was born in Moscow in 1975. He studied at the Bonn Academy of Fine Art and graduated from the Russian State Institute of Cinematography (VGIK) in 1998.

In 2005, his debut feature film “4” earned him multiple awards including a Golden Cactus and Tiger Award at the Rotterdam International Film Festival. It was screened in more than 50 international film festivals and distributed in the UK, Italy, Netherlands, USA, Scandinavia and South Asia.

DAU is Khrzhanovskiy’s second production and has been in the making since 2006. It is a multidisciplinary project which combines cinema, art, and anthropology. In the process of filming, over 700 hours of material were captured.

Selected material from the project including sound and art installations and narrative works

in chapters premiered in Paris in early 2019, with the support of the City Hall of Paris. The immersion into the world of DAU took place in two Parisian theatres, Théâtre du Châtelet and Théâtre de la Ville. Moreover, the atmosphere of the DAU Institute was recreated at the Pompidou Centre with an installation featuring various characters from the project, who lived within the artwork, 24 hours a day.

Ilya Khrzhanovskiy is a member of both the European Film Academy and the Guild of Film Directors of Russia.



Jekaterina Oertel

Co-Director

Jekaterina Oertel was born in St. Petersburg (Leningrad) in 1966, before moving to the GDR in 1970. In 1987 she graduated from the Moscow Film and Theatre School. The same year, Oertel began her career as a make-up artist, working as an assistant at the Defa-Studio in the GDR.

From 1990, Oertel headed up Make-up and Hair departments on more than 50 national and international film and television productions. She has worked with directors including Tom Tykwer, Bille August, Matthias Glasner, and Roland Emmerich. In 2013, she received an Emmy nomination for Outstanding Makeup for a Single-Camera Series.

Jekaterina Oertel has been working on DAU since 2008. During filming, she was the Head of Make-up and Hair Design, pivoting to an editing and co-direction role during the post-production.

Since 2015, Oertel has led the development and artistic direction at the DAU SFX workshop, creating life-size silicone figures of all the DAU participants.



SYNOPSIS

Natasha runs the canteen at a secret 1950s Soviet research institute. This is the beating heart of the DAU universe, everyone drops in here: the Institute's employees, scientists and visiting foreign guests. Natasha's world is a small one, split between the demands of the canteen during the day and alcohol fuelled nights with her younger colleague Olga, during which the two confide their hopes of romance and for a different future. At a party one evening Natasha becomes close to a visiting French scientist Luc Bigé and the two sleep together. The following day her life takes a dramatic turn when she is summoned to an interrogation by the KGB's General Vladimir Azhippo who questions the nature of her relationship with the foreign guest.

DAU. Natasha is the first feature from Ilya Khrzhanovskiy's large-scale simulation of the totalitarian Soviet system. Created in collaboration with co-director Jekaterina Oertel, cinematographer Jürgen Jürges, and a cast of non-professionals, *DAU. Natasha* pushes the boundaries in this transgressive depiction of a life that would be completely normal if not for totalitarian use of power.



Natasha Berezhnaya, Luc Bigé, Olga Shkabarnya

LONG SYNOPSIS

The canteen, inside a secret research institute, the Soviet Union, 1952. Natasha, a waitress in her forties, sings a traditional folk song as she cashes up for the night. The next day, the busy canteen is packed with Soviet scientists talking about covert experiments. They want to create an undetectable electromagnetic weapon better than the easy-to-target nuclear bomb. The food offerings are plentiful, and at the end of the meal the Soviet scientists, including Head of the Experimental Department, Alexey Blinov drink champagne.

Natasha, and her young colleague, Olga, are exhausted after the rush of diners. Closing up, they drink the leftover champagne together and discuss their love lives. They bicker. Natasha is still in love with the married man she gave up. Twentysomething Olga, the daughter of doctors, has never experienced love. Natasha, getting more and more upset at Olga, comments on her own youth and beauty. She tries to exert her superiority by making Olga mop up before she leaves. The ladies physically fight. Theirs is a complex relationship, antagonistic yet tender.

Blinov introduces world-leading French scientist Luc Bigé. Luc has been invited to the Institute to run an experiment on a device that promises to increase the endurance of pilots, tank commanders, and machine workers. The soldiers risk their lives by being part of the test. The test is a success.

Later that evening, Olga is hosting a party for the happy scientists. The drinks are flowing. Natasha arrives, it's the first time she's been to one of Olga's parties. In the feelgood atmosphere, Luc and Natasha start to hit it off, Olga encourages her. Natasha sleeps with Luc.

The next day at the canteen, for Luc it's as if nothing has happened. Whilst Natasha is yearnful and full of nostalgia. She and Olga get drunk, their antagonism continues as they toast to hating each other.

Later that night, a paralytic Olga is put into a cold bath by Blinov, in an attempt to sober her up. Luc puts Olga to bed, taking the hairpins out of her pigtails.

Vladimir Azhippo, senior officer for criminal investigations for the Soviet Ministry of State, takes Natasha in for questioning. Azhippo admonishes Natasha for sleeping with a foreign scientist and she is also accused of stealing. He then subjects her to a brutal psychological and physical interrogation, before asking her to denounce Luc as a spy.



Natasha Berezhnaya, Luc Bigé



Natasha Berezhnaya



Natasha Berezhnaya



Jekaterina Oertel

INTERVIEW WITH JEKATERINA OERTEL

An interview with Philippe Bober

How did you become involved with DAU?

Through a recommendation from Jürgen Jürges [DAU's cinematographer]. It all started in 2008 with a long call from Ilya talking very passionately about his new project - a feature film based on the life of Lev Landau. I was instantly intrigued by the topic, by Ilya's enthusiasm and the fact the shooting would take place in Russia and Ukraine. I was born in St. Petersburg and speak the language. Then I was asked to compete in a "make-up-competition" with a French colleague.

Honestly, I was offended. After a 20-year-long career as a make-up artist I was asked to prove that I can do my job. That was the moment where my personal DAU journey began: I decided to swallow my pride, calm my ego and go with my curiosity. I've never regretted this first decision.

How long did you stay in Kharkiv?

The whole three years, from 2008 to 2011.

It was definitely the most intense shoot I've ever done. For the last ten years we have been trying to put DAU into words and explain to people

who weren't able to experience it. You know why it seems so difficult to do? Because every single participant, every crew member, everyone who was ever involved has their own truth about DAU. For some it was a particularly unusual shoot, for others an unforgettable life challenge. There were people who worked for years and did a great job, and others who left because they didn't understand what was going on. We are all free to decide whether to accept a challenge or turn it down. DAU was (and actually still is) the biggest and most rewarding challenge in my personal life.

What was the process for participants joining the Institute?

To understand the scale of all this, you need to know that no one was able to enter the set without being in period costume and make-up at all times. An electrician with a cable, a doctor who came for check ups, a plumber who was called to repair a toilet, and a VIP guest - everyone went through the same procedure. No exceptions.

When a new participant entered the Institute, it was a big event. To be able to enter the set at any time, during filming or not, every single person had to pass a checkpoint. It took a lot of work and about 3-4 hours to

get a new participant ready for entering the Institute. Everybody had to change clothes from top to bottom, including glasses and underwear. The make-up department also provided everyone who needed them with glasses with their individual prescriptions. A lot of people were involved in the process. It was like entering a time machine.

A biography was worked out for every guest or participant, based on their real life – but with adjustments to fit the time period.

For guests who stayed longer inside the Institute, costumes were selected and packed into suitcases which were given to the participants, so they could choose independently what to wear. Smokers were asked their favorite kind of tobacco, and they would have cigarettes rolled to suit their taste. For the length of time someone stayed inside the Institute - suitcases, wallets, pens, newspapers - all the props and costumes became their belongings. Women were provided with period lipstick tubes and powder puffs. We had a whole production of natural cosmetics, made our own lipstick colors and facial masks.

This way the entire team took part and whenever we were on set, we were in costume and make-up, including Ilya [Khrzhanovskiy]. The boundaries were fluid between those in front of the camera and those behind it. A number of members were also in front of the camera. For instance, on set I was the wife of the first director of the Institute, Anatoly Krupitsa.

And everybody had to adhere to the rules?

Yes. There is a booklet of rules of language in the Institute. For example, that a nightclub is simply called ‘dancing’. Internet and Google had alternative names and were referred to as the Soviet newspaper Pravda etc. For every modern word there was an equivalent. People stuck to it. The problem is that the way we speak now is very different to the way people spoke in 1950.

How much did the participants know about each other?

When people live and work together so closely for a long time, they get to know each other. Of course, everyone knew that Azhippo and the two interrogation agents had been KGB agents in real life. Like in the real Soviet Union - everyone knows everything about each other.

Openness is, I believe, really a prerequisite for achieving any results under these circumstances. People aren’t stupid, and if they feel they are being lied to, they won’t open up the way lots of them did. If someone gets physically and mentally naked in front of the camera, then they have to feel safe. Going as far as Natasha and Azhippo did in the interrogation scene, you can only do that if you know there is trust and honesty.

Do you know what attracted Natasha to the project?

I guess, it was mostly out of curiosity. As a girl Natasha was acting a little and we did a huge amount of casting across the city. People knew about it. And then she stayed for almost 8 months until we switched historical periods.

What was the filming process in 35mm?

Unlike digital recording it wasn’t possible to shoot spontaneously. We shot DAU in ten shooting blocks with long breaks in between. When we started a shooting block it was always announced. It was always clear when filming was taking place. It never happened that someone was in the canteen and all of a sudden Jürgen [Jürges] would come in with the camera. Everyone would know, this is a filming block, so now the camera is rolling. Though it wasn’t always known where in the Institute the filming was taking place. When the actor moved, the crew followed.

A make-up artist has the possibility to spoil or save the mood on set, do you see it that way?

Absolutely. In my experience the profession of a make-up artist is about 80% psychology and 20% craftsmanship. Of course, the craft is essential, but whether you’re a great make-up artist or not, depends on your understanding of the person sitting in front of you in the make-up chair. The ability to hide your own ego is a prerequisite for this profession. The act of make-up itself is a very intimate one. When people sit in front of a mirror, they open up. It is the task of the make-up artistry to create a safe space

for the actors to do so. Every good make-up artist I know instinctively or knowingly uses their knowledge of the script to help the actor to get in a mentally right condition for a scene. Getting someone ready for shoot in DAU meant steering them emotionally into a particular direction and being with them all the way.

At DAU we never knew exactly in advance how a scene would develop. To get an understanding of the upcoming events Ilya and I would talk a lot beforehand about the circumstances and what we suspected might happen between people. 99% of our cast were not professional actors. They do not have the arsenal of tools an actor can fall back on. It was our responsibility to help to prep people as much as possible for difficult scenes and to be there for them the whole time during and after the filming. After a one-to-one discussion with Ilya before a shooting day the person would come to my chair and would normally express thoughts or insecurities or excitement. All those very personal and private thoughts. To keep them confidential Ilya and I had an agreement: I will do everything in my power to help to bring the person to the right state of mind for the shoot, but never tell him what exactly was said inside the make-up room.

When did you start editing?

In early 2013. After three years on set I took a break from the intensity of DAU. I was working as a personal make-up artist when Ilya called. He asked if I wanted to come to London and work with the 700 hours of rushes. I moved to London and started doing something I’d never done

before. I worked my way through at least 500 hours of rushes and found stories I wanted to tell and edit. At the beginning it took me a long time to get a version on which Ilya and I agreed.

Editors usually have a certain distance because they weren't there for the filming. This was obviously not your experience, how did your closeness to the material affect the editing?

A very interesting question. I think I had a big advantage because I knew how things came about.

I vividly remember every scene during the shoot. All the backstage discussions. For instance, the sex scene between Luc and Natasha. I knew it was real and it was beautiful. The empathy and the attraction between Luc and Natasha were true. I've seen them together on set and you can absolutely feel it watching the material.

And you started with editing Natasha?

Yes, because her story touches me the most.

Why?

Natasha has lived a difficult life. You can feel that in every sentence she says. I was very touched by that woman who seemed so lonely and vulnerable but acted so tough.



Jekaterina Oertel, Ilya Khrzhanovskiy, Inna Schorr

Working with our rushes sometimes was like living with these people, because they are not performing. Their feelings are real. You can go back and forth in the material and see in their faces all the emotions they try to hide.

What was your impression of Natasha during the shoot?

My impression of Natasha during the filming process was quite different from when I started editing her material. During the filming process I had a strong opinion about Natasha's character. Natasha is a loud, resolute woman, not easy to get close to. But once I saw her scenes in the rushes I have been captivated by the power of her scenes and by their narrative potential. I saw layers of longing, hope, despair and strength hidden in a rough shell and discovered a striking similarity on a very personal, human and female level. Here was a story I knew I wanted to share.

Where does DAU. Natasha fit into the timeline of filming DAU?

In February 2010, we started with the scenes in the café between Natasha and Olga. The interrogation scene was shot in September, early October. The scene with Azhippo took place 2 months after the scenes with Luc, it didn't happen straight after.

The interrogation scene in the film is unexpected. It is an important and time-related turn in the story. You understand how strong Natasha is, how tremendous her survival instinct.

When Natasha says, "That's the wrong way to start a friendship", it is surprising that she would dare to say this.

I think it's really powerful that she says it. I'm proud of her for saying that. It shouldn't be underestimated. That's her very own personality. Natasha never gives up - she fights. You've seen it in the scenes before. Her rebellion against authorities and injustice comes to this peak. I know there will be a lot of discussion about the bottle scene with Natasha. The strength of Natasha, both in the way she defends herself and her sense of pride, is what drives the whole scene. She is not weak and tortured, that would take everything away from her. She is the one who says "I would rather sit on something else" I personally salute her having so much courage. Natasha meets Azhippo at eye level. That is exactly what makes the scene so powerful. At the beginning she does not show any of her fears and asserts herself, because that is what one does, as a woman. A proven defense mechanism in frightening situations. Every woman I know has gone through these moments. I was once attacked by a guy in a park at night. I knew I couldn't let my fear show, it is what you have to do to have a chance to get out of the situation and survive. In the scene there is the point where she breaks, she can no longer keep up with Azhippo's psychological games. The development of the scene, the moment when you think he has broken her and then to discover that he does not have the power to do so. She leaves with her head held high. I strongly disagree that this is an interrogation scene with a tortured woman who can't defend herself, who is just a victim. Of course, Natasha knew that this was not a real KGB interrogation, of course she knew that she

could simply turn to the camera and say stop, of course she knew about the interrogation beforehand, but in the moment, the fear she feels is real, as is her anger, her despair and rage. When she says, "that's the wrong way to start a friendship", I am in awe of her bravery, her intelligence, how quick-witted she is.

She sees a warmth in Azhippo. And that is of course very counter-intuitive that he has a warmth in his profession.

If you didn't know his story and met him in normal life, you couldn't even conceive that he would want to do something evil to anyone. He did his job. It was never personal. He took an oath and acted the way he was ordered to. I am talking about his real life. The question is where is the point of no return for a human being whose job it is to torture others in the name of a bright future? If you were allocated as an army officer to this job, does it mean you have to behave as a monster? The Azhippo I met in Kharkiv and later in London was an incredible, kind, polite, attentive person. He told me that he radically changed his life after the DAU experience. Soon after the shoot he became a member of the Presidential Amnesty Commission of Ukraine.

Azhippo tells Natasha to frame Luc, with the story about the salted fish. Why did he do this?

For Azhippo, it's leverage against the scientist. Natasha slept with Luc, there were witnesses to that. We can only guess who of them was the

one who delivered the information to the KGB about their encounter but Natasha's statement that Luc is perverted gives Azhippo (and the KGB) power over him.

So, the KGB would take action against an invited foreign scientist?

Name one secret service in the world who did not operate with information as a tool of pressure, when needed.

Luc came to the Institute through an invitation. Most of our scientists came through invitations. Some of them stayed for a long time, many of them came for a lecture and left after two days. Luc stayed for a while; he conducted some experiments based on orgone energy. The pyramid you see in the film was built by hand by Aleksey Blinov based on Luc's plans.

It is an incredibly strong moment during the interrogation when Natasha has to turn what was actually a tender sexual encounter with him into evidence against him. You can see that she is really devastated to write something like that, and she almost cries again. "I found that my physical pain gave him pleasure" is an absurd description of the scene which we saw very differently. Its pure humiliation.



INTERVIEW WITH JÜRGEN JÜRGES

An interview with Philippe Bober

How did you become involved with the DAU project?

Susanne Marian [producer at Essential Films, Berlin] had called me and asked if I would be interested in making a film with a young Russian director, Ilya Khrzhanovskiy. I hadn't worked on a Russian project before and I found DAU very interesting thematically. After our conversation, I watched "4", and was surprised, because I hadn't expected such a film. It was very exciting for me.

Then I met with Ilya, a first meeting with a director is always exciting, but this one was special because Ilya is a very charismatic person and the way he spoke about DAU immediately convinced me.

The first scenes you shot were with the huge plane on the runway? [These scenes are not in DAU. Natasha, but form part of the greater DAU project – the scenes depict the character of a young scientist, Dau's return to the Soviet Union, to Kharkiv, to contribute to the building of a new world.] There was a long break between these first scenes at the airport and the filming at the Institute.

Yes. Because the Institute was being built. That took a long time, at least 3 months before we could start preparing there. It was still being built while we were filming, always expanding, another building being added and so on.

The Institute needed to be at least nearly finished in order for me to develop the lighting and that was a big problem. At this point I was convinced that the film would have a completely different style, also from the staging, or the non-staging. Ilya [Khrzhanovskiy] didn't want any film lamps, or anything that would remind you of a film. The cameras had to be disguised too. I was convinced that it would not be possible to light these deep and dark rooms without film lights and from the outside. But Ilya insisted. So, I told him I could find him another cinematographer. He wasn't happy about that but he agreed. I searched in Germany, in Europe, and America, everyone found the project extremely exciting, but they would not accept the conditions to shoot without film lights.

Then at some point, together with my lighting technician (gaffer), we had an idea which could help us... So, I went to Ilya and told him that we had possibly found a solution and I would continue. We had discovered a system, that was invented in 1931 in Austria, called heliostat. It uses light collectors on a roof to channel light through mirrors into the rooms

below. To bring daylight from outside into the rooms, I used reflectors which were mounted on the walls of the Institute and reflected light from daylight spots into the rooms. And for the night scenes, I had to have long conversations with Denis Shibanov, the architect [and production designer], because he didn't want to build us useful lamps into the building as they disturbed the structure. I reminded him that without the light, you wouldn't see any structure at all. We reached an agreement, and then we developed 'practicals', using hundreds of hidden, small halogen spotlights.

What are 'practicals'?

'Practicals' are light sources that are in keeping with the set. For example, the regular lamps that are in the rooms or the street lighting. I would then boost them with hundreds of hidden halogen lights, hidden in the practicals. When we started shooting again, I found out that our non-professional protagonists often preferred to stay in the dark corners. Of course, I had to keep reworking and building new lights and hide everything so that no one would be reminded of a film set in any way. It was also important that it was not too bright so it would have the atmosphere of a Soviet Institute in the middle of the last century, in my imagination at least.

When we see exterior shots from the Institute, did you for instance hide halogen lights inside the big streetlights?

Yes, we developed the lamps for the streetlights with Denis. I had the housings of the lamps dismantled and only took the socket, the mirror

and the filament. Otherwise they would have been too big. There were a lot of halogen lights because, shooting on film, we needed a certain amount of light so that a correct exposure was possible. Not everything was optimally illuminated, but that wasn't what was required.

And that contributes to the fact that the film has this documentary aesthetic.

Absolutely. You have to pay attention to the light. We were led by where the participants went. And that was a totally new way for me to shoot, because I had maybe made a documentary before, but otherwise only 85 feature films which had very different requirements and priorities and that was the biggest change for me. I had no way of intervening or giving the actors any instructions. This was absolutely forbidden. To just shoot and somehow still shoot as well as possible, whatever happens in front of the camera. The participants actually developed things themselves and that was exciting, but sometimes very difficult for us.

How was it decided to shoot on 35mm?

Since DAU was set between the 1930s-60s, 35mm seemed most fitting to use, films that were shot at that time were on 35mm. There were obviously some practical reasons why digital would have made sense, it would have been cheaper for example. However, I'm sure this would have resulted in a completely different film. You deal with it differently, shoot differently... Analog film is very cumbersome from today's point of view, you have to be very precise with the exposure, the lighting, the conditions of contrast,

and so on. The decision for 35mm was clear though and I think even in hindsight it was the right choice.

For the first eighteen months of filming, we rented two ARRICAMS from ARRI. Over time it became very expensive and a little problematic. We sometimes had breaks in shooting for three weeks or so, when something was being built or prepared, and we would still be paying for the rentals. It didn't make sense to send the cameras back and forth to Germany as Ukraine is not an EU country, and it would have been a huge effort with customs and so on. So, we eventually bought two old, used Aatons and a big BL4 from America. However, this reduced the filming time, with the 300m rolls we could shoot for around fourteen minutes, but the Aatons could only take 122m rolls, amounting to five and a half minutes of footage.

We were filming so that one camera went into the set, shot, and then just before it ran out of film, the other camera went in, took over, the first camera came out, reloaded etc. etc. It was a constant change. It did have benefits though, the cameras with 300m rolls weighed around 15-18 kilograms and to carry that for more than 14 minutes at a time and maybe run up or downstairs in pursuit of someone for a filming block of eight or nine hours... It was pretty heavy. So, the slightly lighter camera was a relief and much easier to maneuver around the long, narrow corridors in the Institute.

Were there any eight-hour scenes where the filming was continuous and uninterrupted?

Yes, very often. Usually nights - we mostly shot at night, I guess the proportion from day to night was 30 to 70 percent. We would set up in the evening at around nine, and usually start filming around ten or eleven o'clock. And then it would continue until the early morning. The early morning is a nightmare for every cinematographer (shooting on film), because the 'blue' daylight arrives and you have a tungsten light that has to be filtered, and that was always the big problem, when the morning light came. I always had to see how I could slowly switch the lamps to change from (artificial) tungsten light to daylight.

Where did these long night scenes mainly take place?

There were dinners in D1 [one of the two buildings which were used as a shared living space for scientists], or it was often in the laboratory, or in the lecture hall, where the scientists developed or presented their theories. This often went very long, and then it mostly continued over in D1. Where there would be further discussion and drinking and so on and what people are doing when they are together for a certain period. This often took a long time.

I didn't actually see you in the footage, how were you dressed? Are you on screen at some point?

No, but I was beautifully dressed!!! Depending on the time, of course, we shot from the 1930s to the 60s and the costumes were always adapted to the period. These historical costumes for the crew were so they would

become more integrated and not give participants the feeling of a film crew and, in case one of the crew members had to cross in front of the camera or accidentally entered the frame, that it would not be noticed. I was never in front of the camera. Ilya suggested it sometimes, but my place is behind the camera. Jekaterina was very good, as the wife of Krupitsa [the first director of the Institute played by Anatoli Vassiliev]. She feels more comfortable in front of the camera than I do.

Can you describe working on a scene? How did Ilya plan and give direction before the scene? Because of the way it has been filmed the director cannot give instructions as in a normal feature film. Can you describe the process?

Yes, generally the process was that Ilya and I would meet briefly in the evening, before the filming. He would say, for example, “It could start in D1 or D2 [the other building used for shared living], so and so will be there today. And then that could go to the lab. We have to see.” Then I would meet with my crew in D1 or D2, positioning ourselves so we were ready to go in.

Then either it really started there or it started in another place or with other people... Ilya had told me as a basic direction on the first day, to go in and look and wait, and when it gets interesting, you start filming. I don't understand Russian, but it soon turned out that I didn't really need to. How people talk and how they react, you quickly knew what was important, what it was about and who it was about. I worked that out very quickly.

I only knew what I saw in the viewfinder. I would sometimes hear someone out of frame say something and from the way they said it, I could assess if it was interesting and then pan the camera to the object. Or there would be a certain rhythm to the speech, it was really very intuitive, and you had to react extremely quickly, often also to things that were not anticipated. We thought about shooting with two cameras simultaneously, so that it would be easier to cut. But it didn't work because, for example, if Natasha runs over to the left and the camera follows her, suddenly there is the other camera in frame. So, we always let it run with one camera and that was extremely difficult for the editors to make something out of it.

During a more regular shoot, actors' rehearsals and technical tests would take place, then lighting, then rehearsals again, then filming multiple takes. Whilst here we didn't have rehearsals or multiple takes, if you didn't get what you need, if something had failed, it was just part of it and we had to carry on.

Were there special features from the technical side, from the camera work?

Yes, we didn't know what was going to happen, so we didn't know that Olga would get so drunk, but that's what made the filming and the film so appealing. Because nothing was planned, and this development was unpredictable. I find it incredibly interesting how these people who were there in front of the camera - they weren't professional actors - carry the whole film. Natasha was sometimes alone for minutes in the frame, for example, when she sits on the floor, behind the counter, and cries. That

was all her doing. No one told her to do that. And I thought that was quite an amazing performance. How these two women carry the whole film, and also later, Azhippo is really great.

But I haven't answered your question yet. Technically it wasn't too hard. I created a darker atmosphere, because it was after the café closed. I turned a few lights off, so that the mood became a little heavier. Up in D1, where Natasha and Luc have their love scene, the light was very flat, which I don't like too much but for this scene it worked pretty well. I couldn't predict where they were going. That was always a problem for me, but I think it is fitting for the scene.

In total the rushes for DAU. Natasha were around 30 hours. I understand the café scene took very long time, around 8 hours?

I recently watched the film again and I have to say it has become a very exciting and touching film. In the café this very tight scene when Olga gets drunk and fights with Natasha. Then the scene with Luc. There was approaching love between them. You really can feel with Natasha, that she has these high hopes. And then the scene with Natasha and Azhippo, I had a very strong sympathy with this unhappy, strong woman. She had a very exceptional relationship to her torturer. Of course, it's not a pleasant scene, but you could see that Azhippo just completely understands his craft, even how he conducted the interrogation was evil, I thought. A very difficult scene I found. And Natasha, who was so under his influence, so to speak... she never lost her dignity. I can see it better now in the film than during the shooting.







Natasha Berezhnaya, Luc Bigé

INTERVIEW WITH NATASHA BEREZHAYAYA

How did you join DAU?

I had been working at the market and was spotted by a member of the DAU casting crew. I was invited to the studio for the next day. There I went through a quite intense casting process. I was interviewed by the casting director and then by Ilya Khrzhanovskiy. Some of the interviews were recorded and I answered lots of questions about my life, my wishes and fears. Also I was asked to go to the costume department. If I remember right we tried at least 4 different looks including makeup. After 2 days I started work as a waitress in the café. A week later, they were filming.

What did you expect from the project before you arrived at the Institute? Were your expectations met?

My story developed rapidly inside the Institute: there were new faces every day, parties, relationships, birthdays, the lives of the scientists and so on. She worked with Olga, she was friends with everyone from scientists to cleaners. The more specific events are shown in the film.

For me it was something completely unknown, and there were no expectations as such. It was extremely interesting to participate in the project.

How was the project and the Institute explained to you? Did Ilya talk to you before the shoot?

I was told that the film was about the famous physicist, Lev Landau. That it was the Institute where Landau worked. A historical institute of the Soviet period. That I had to follow certain rules of conduct relating to the time: speech, reactions, relationships with people, props, costume. Plus, it was very important during filming to ignore the film crew and camera. Ilya would sometimes talk to me before filming, usually before the scenes in which I played a key role. 95% was acting independently, and then 5% based on directions from Ilya.

Did you live in the Institute?

No, I live in Kharkiv, I lived at home and went to work in the café at the Institute almost every day for about eighteen months or two years, I do not remember exactly. I did not imagine at the beginning that I would be working in the Institute that long. Outside of my time in the Institute, I lived my normal life in Kharkiv.



Did you talk to the film crew?

Yes, firstly, because I was working in the café, I fed everyone, also the film crew. Secondly, for all administrative issues, props, costume, make-up, etc., I had to speak with the various departments and accounts.

Did you know about the different backgrounds of other participants? For example, that some were former KGB agents, etc.?

I partly knew. Azhippo, I didn't know exactly, but I knew that he was from the world of law enforcement. I knew about Olga, and about all the scientists, where they taught, where they lectured, etc. They all came every day to the café to eat and to chat.

In the film, we see that you and Olga have a tumultuous relationship.

Olga and I worked together a lot. We worked daily. We told each other about our lives. We shared events and impressions. We became close, she was like a younger sister to me. And as with any sibling relationship, there is love, but there can also be anger and annoyance. Olga was sometimes annoying and she's stubborn and this led to disagreements.

Now I am still friends with Olga and a lot of the other participants on Facebook. For example, I am friends with Yulia, the head of the guard, Ivan, the cook, and with Dimityr Mogilenets [assistant director]. Also, in Paris last year, I met up with the whole team.

Looking back: do you still feel the impact of the project on your life?

The actual experience associated with the project was the experience of knowing people, how people can behave. For example, famous people who took part in the project, who I would see on the television or read about in newspapers, significant figures.

What did you know about the 1950s Natasha before entering the Institute? Did you have a backstory?

My real biography was the basis of it, put into a historical context. For example, I was born on January 10, 1972 in Kharkiv, and in the biography of the character I was born on January 10, 1918, but then moved to Moscow. For the storyline, I knew that I was a waitress at the Institute. Everything else was improvised.

More generally though, there were historical briefings for all the participants at the beginning of every new time period. There was also a newspaper printed in the Institute which would have a mixture of original articles about the 'historical' events of the time, and stories about what was happening in the Institute. These helped us to get a feel of the time period we were in.

There were also regular political meetings held in the Institute's theoretical department. For example, in 1952 there was the first congress after the war, the XIX. Congress of the Communist Party of the Soviet Union, it

was when the Bolshevik party was renamed the Communist Party of the Soviet Union (KPSS). When that happened, we had a very long meeting and Stalin's speech was read out – as would have happened in any factory or institution in the USSR at the time.

Did you feel that you were playing a character? How did you separate it from yourself?

95% of the time, I was me. After the filming, I didn't have to change back to the real me. Sometimes it was scary, sometimes hurtful, sometimes fun, sometimes angry.

In the film we see you in very intimate moments. Did it take you a while to get used to the camera, and was there a moment when you completely forgot about it?

I can't say that I ever completely forgot about the camera. There was always a large film camera, plus a few people working behind it. When the film roll was finished, the cameras had to be changed, so it was impossible to completely forget about the existence of the camera. But I did get used to it.

How did you meet Vladimir Azhippo? How was your first meeting?

As with the others, I fed him in the café. I remember the first meeting as being positive. We didn't really spend time together before the interrogation scenes, only ever in the café.

How did you prepare for the interrogation scene?

I knew I was going to a room for interrogation. I talked to Ilya before the scene, and we discussed ways of handling the questioning, to ensure I felt safe in the situation, but that I could still test and also provoke Azhippo. But Azhippo didn't know I was going to stand up to him. It was improvisation. He also discussed the scene beforehand with Ilya.

After the interrogation scene was filmed, did you see Azhippo again – in or out of the Institute?

After shooting the interrogation, I met with Azhippo immediately in the director's office, in the presence of Ilya and partly his assistant Inna. We talked for a long time. After this, we saw each other many more times in the Institute.



Natasha Berezhnaya, Olga Shkabarnya

Natasha Berezhnaya

Head of the café (1942–1952)

Institute Biography:

1907

Born in the village of Rubezhnoye, Volchansky region, Kharkiv. Mother is a pastry chef, step-father is a welder.

1925

Arrived in Moscow in summer to audition for the drama department of the Central College of Theater Arts (CETETIS). Didn't pass the audition. In autumn started working at CETETIS as a barmaid.

Gave birth to a son: Stanislav.

1942

Started work at the Institute as head of the café.

1949

Started supervising Olga Shkabarnya, a young waitress.

1952

Had an intimate relationship with French biophysics professor Luc Bigé during his working trip to the Institute.

Began to cooperate with State Security Police.

Arrested on suspicion of espionage.

Participant's Biography:

Natasha Berezhnaya was born in 1907 in Rubezhnoye. After college, she worked in a factory and as a cook. After the birth of her son, she imported/exported goods between Russia and Ukraine. In the 2000s she became an entrepreneur. She currently lives in Kharkiv and works in sales.

The Institute's Izvestia, 29 July 1952

Title: "The science of public catering. Come eat at the Institute's Café!"

Photo: Café manager N. V. Berezhnaya. Photograph by A. Scoric.

НАУКА ОБЩЕПИТА

Приводим на обед в институтский буфет!

В кафе Института вы непременно увидите, что мы не только продаем буфет, но и предлагаем вам самим приготовить себе обед в институтском буфете. Мы предлагаем вам самим приготовить себе обед в институтском буфете. Мы предлагаем вам самим приготовить себе обед в институтском буфете.

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Заказчица буфета Н. В. Бerezhnaya. Фото А. Scoric.

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Vladimir Andreevich Azhippo

MGB/KGB investigation officer; Director of the Institute (1968)

Institute Biography:

1898

Born in Ekaterinoslavsky province into a family of peasants.

1918-1934

VchK/GPU

1934-1946

NKVD/NKGB

1946-1953

MGB

1954-1967

KGB

1952

Came to the Institute as an investigative officer of the KGB.

1966

Became major-general of the Ministry of State Security.

1968

Appointed Director of the Institute.

Awards, honors and expertise: Order of Lenin (x2), Order of the Red Banner of Labor, 2nd Degree Order of the Great Patriotic War, Extensive experience administering top-secret scientific projects

Participant's Biography:

Vladimir Azhippo was born in 1956 in Kharkiv. He graduated from Kharkiv University with a degree in psychology. He started his career working in prisons and detention centers in the Soviet Union. He became a KGB Colonel and worked for more than twenty years in the Ukrainian Ministry of Internal Affairs. He was renowned for his expertise on incarceration, specialising in the behavioural psychology of prisoners and prison staff.

After the DAU shoot he became a member of the Presidential Amnesty Commission of Ukraine and continued working on DAU projects. He died of a heart attack in 2017.

The Institute's Izvestia, 19 October 1968

Title: "The Institute is in good hands.

According to resolution of Presidium of the USSR Academy of Sciences from September 13th, 1968, Vladimir A. Azhippo was appointed director of the Institute."

Photo: Director of the Institute V. A. Azhippo.

ИНСТИТУТ В НАДЕЖНЫХ РУКАХ

Постановленным Президиума АН СССР от 13 сентября 1968 года директором Института назначен Владимир Андреевич Азиппо

— Кто заправляет кафедрой логики, философии и эстетики?

— Не думаю. Почему профессора, а не рядовые преподаватели в Институте не преподавали философию, логику, эстетику? Не философия, наука и преподавательство — дисциплины, которые не вошли бы в образование даже ушастых крокодилов на работе, тем более людей — представителей одной из высших ступеней образования, употребляющих логический аппарат на рабочем месте и другие интеллектуальные навыки. Мы будем бороться за то, чтобы философия и эстетика преподавались только в высших учебных заведениях, а в институте преподавались бы только те дисциплины, которые в данный момент являются наиболее важными для науки.

— А как вы считаете, следует ли объединять философию и эстетику с логикой?

— В настоящее время в нашей стране не принято объединять философию и эстетику с логикой. Это имеет определенную историю. Еще в советские времена в вузах преподавали философию и эстетику по отдельности, а не вместе.

— Почему не преподавали философию и эстетику вместе?

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К НОВЫМ ВЕРШИНАМ

НА ВЫСТУПЛЕНИИ ЗАМЕСТИТЕЛЯ ДИРЕКТОРА ИНСТИТУТА А. Д. СЕРДЮКА НА ОТКРЫТОМ ПАРТИЙНОМ СОБРАНИИ

Изложение.
Начало на стр. 11

Вот это далеко непростая работа — работа заместителя директора Института. Она требует от нас много сил и энергии. Мы будем бороться за то, чтобы философия и эстетика преподавались только в высших учебных заведениях, а в институте преподавались бы только те дисциплины, которые в данный момент являются наиболее важными для науки.

В этом году мы достигли определенных успехов. Мы будем бороться за то, чтобы философия и эстетика преподавались только в высших учебных заведениях, а в институте преподавались бы только те дисциплины, которые в данный момент являются наиболее важными для науки.

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Olga Sergeevna Shkabarnya

Waitress, Head of the café (1952–1960)

Institute Biography:

1926

Born in Omsk to a family of doctors

1944

Began working as a nurse in a military hospital

1948

Graduated from high school (delayed due to the outbreak of war).

Left home to move to Moscow where she enrolled at the Medical University, but was expelled upon failing to pass her winter exams.

1949

Hired as a waitress at the Institute.

1954

Head of the café at the Institute.

Married Dmitry Kaledin (member of AS USSR; Professor of Physical-Mathematical Sciences; Chief of the Laboratory of Mathematical Physics).

1960

Resigned from her job at the café to become a housewife.

1968

Announced as a missing person among other staff of the Institute on October 8th.

Awards, honors and expertise: Medal for Work Excellence (1952)

Participant's Biography:

Olga Shkabarnya was born in 1927, in Omsk to a family of doctors. She studied tourism, graduating in 2009. During her studies she worked as a model, an administrator, and as a waitress in a café. Following DAU, she travelled extensively, before becoming a climbing instructor in 2017.

Трудовые успехи ОЛГИ ШКАБАРНЫ

КУРИТЬ — ЗДОРОВЬЮ ВРЕДИТЬ!



Ольга Сергеевна Шкабарна — медсестра, заместителю заведующей кафедрой акушерства и гинекологии Медицинского университета. По образованию — филолог.

Семья Ольги Шкабарны — типичная для тех лет семья интеллигентов. Отец ее — доктор Сергей Александрович Шкабарин, мать — Ольга Владимировна Шкабарина. Ольга родилась в семье интеллигентов. В семье было четверо детей. Ольга — третья из четверых. В семье были врачи. Отец ее — доктор Сергей Александрович Шкабарин, мать — Ольга Владимировна Шкабарина. Ольга родилась в семье интеллигентов. Отец ее — доктор Сергей Александрович Шкабарин, мать — Ольга Владимировна Шкабарина.

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«Брось курить!» — это слова, которые слышит каждый курильщик. Но кто слышит эти слова? Кто слышит эти слова? Кто слышит эти слова? Кто слышит эти слова?

The Institute's Izvestia, 28 March 1953
Title: "Work achievements of Olga Shkabarnya."
Photo: O. Shkabarnya

Luc Bigé

Scientist in the Biochemistry Research Laboratory at the Institute

Institute Biography:

1900

Born in Tours, France.

1918

Began studying for a biology degree at the University of Clermont-Ferrand.

1920

Graduated with an undergraduate biology degree.

1922

Graduated with a masters degree in biology at the University of Clermont-Ferrand, specializing in molecular biology, structural biology and metabolism, microbiology and psychophysiology.

1927

Obtained a Ph.D. with honors from ISA Lille, focusing on cysteine proteinase inhibitors.

1929

Took a one-year research role at the University of California, San Francisco, studying cysteine proteinase inhibitors.

1930

Led a department at the University of Clermont-Ferrand dealing with agriculture and food policy.

1932

Developed long-standing interest in symbolism and astrology and began working in the field of symbolic analysis for businesses.

1941

Established a school of thought based on symbolism and astrology.

1952

Joined the Biochemistry Research Laboratory at the Institute, Arrested as an imperialist spy.

Awards, honors and expertise: Author of several scientific papers and books, specialist in the field of astrology.

Participant's Biography:

Luc Bigé has a doctorate in biochemistry with a specialism in enzymology. He has held research positions at the University of California, San Francisco and the Centre de Biophysique in Clermont-Ferrand. He has worked as a consultant in symbolic analysis. He founded the University of the Symbol, a Swiss Foundation dedicated to multidisciplinary training around the reading of signs and symbols through history, art, advertising, and mythology.

НА РОДИНЕ

Забота о советских шахтерах

ИРКУТСК (Корр. «Правды»). Одновременно с дальнейшей механизацией основных процессов добычи угля в Черемховском бассейне проводятся большие работы по улучшению условий труда горняков.

Доставка шахтеров в лавы и забой сейчас производится специальными электроездами. На всех шахтах деревянное крепление заменяется металлическим. В нынешнем году оно введено почти в пятидесяти новых лавах. Для очищения воздуха применяются новые вентиляторы.

На шахтах бассейна в основном закончена реконструкция рельсовых путей. Во всех главных и откаточных штреках уложены рельсы тяжелого тина.

На предприятиях трестов «Кировуголь» и «Черемховуголь» недавно закончено строительство двух административно-бытовых комбинатов.

В текущем году на усовершенствование техники безопасности в бассейне ассигновано более трех миллионов рублей.

СОРЕВНОВАНИЕ СТАЛЕВАРОВ

ДНЕПРОПЕТРОВСК (ТАСС). Успешно соревнуются сталевары металлургических заводов имени В. И. Ленина и имени Карла Либкнехта.

Сегодня на заводе имени Карла Либкнехта нового производственного успеха достигли сталевары гг. Остроушко и Яловой. Первый из них выдал раньше графика тяжеловесную плавку и выплавил сверх задания десятки тонн металла. В

ЧУВСТВИТЕЛЬНЫЕ КРИСТАЛЛЫ: БОРЬБА С БОЛЕЗНЯМИ

Французский биофизик Люк Биже около месяца работает в Институте. Ученый определяет присутствие органа в воде, с которой проводили эксперименты его коллеги. «Мы не знаем его природу. Для нас важно найти способ зафиксировать оргонную энергию. Для этого я использую биофизический метод, основанный на кристаллизации хлорида меди», — рассказывает Люк Биже. Ученый проводит исследования крови пациентов, страдающих различными заболеваниями. Он смешивает жидкую ткань с хлоридом меди и дистиллированной водой. В воде растворяется соль и кровь, затем этот раствор выпаривается, и после испарения соль затвердевает в виде кристаллов.

«Эта соль чувствительна к окружающей среде: не только биологической, но также энергетической и космической. Влияние различных факторов на организм не менее важно, чем его физическое развитие. И кристаллы эти отражают состояние окружения. По форме кристаллической решетки можно узнать болезнь», — рассказывает ученый.

Люк Биже может обнаружить у человека рак, а также другие заболевания печени, сердца, кишечника. Он также определяет жизнеспособность человека и состояние его здоровья.

Существует пятнадцать критериев, по которым можно понять, какой орган поражен — это первый, аналитический, подход. А при помощи общего анализа Люк Биже оценивает жизнеспособность организма. «Он связан с эстетической оценкой кристаллического ви-

жетического их состояние, например, человек еще не заболел раком, но скоро эта злокачественная опухоль у него появится. Благодаря исследованиям ученого врачи спасли жизни многим больным.

ИСТОРИЧЕСКАЯ СПРАВКА

Метод кристаллизации хлорида меди изобрел химик Эренфрид Пфайффер в 1920 году в Швеции. Он хотел узнать, может ли лабораторный метод измерить влияние невидимых энергий на органическую материю.

А. ПОЛОВИНКИН.



The Institute's Izvestia, 11 August 1952
Title: "Sensitive crystals. Fighting diseases."
Photo: Biochemist L. Bigé.
Photograph by K. Khvostenko.

Alexey Yurevich Blinov

Head of the Experimental Department; married to Irina Titova

Institute Biography:

1907

Born in Moscow to a family of engineers.

1925

Began studies at Medical Assistance School.

1928

Completed studies at Medical Assistance School (as of 1928 called Clara Zetkin Medical Polytechnic School).

1929

Between 1929 and 1937, studied abroad at Birmingham University, College of Mason Science; at the University of Sheffield, UK; at the University of Utrecht, Netherlands (Defended dissertations on: "Power control and measuring equipment and methods of measurement and control"; "Methods of application of electrical equipment"; "Application of methods of modern electronics for communications and control systems")

1937

Became Head of the Experimental Department at the Institute, after the arrest of A.N. Tupolev.

1942

Began developing a device for the wireless transmission of energy. Defended classified doctoral thesis on wireless transmission of energy.

1952

Concluded work on wireless transmission device.

Awards, honors, and expertise - Stalin Prize of 1st degree for outstanding achievement in physics (1952); Order of Lenin; Order of the Red Banner; Medal for Work Excellence. Notes - Did not participate in the revolution or civil war.

Participant's Biography:

Alexey Blinov was born in Kazan in the Soviet Union, in 1907. He trained as a doctor before moving to the UK in the early 1930s where he created large-scale laser projections. Between 1933 and 1936 he was mainly based in the Netherlands where he worked on laser projections for scientific events, music and arts festivals, and for dance companies. He returned to the UK in 1937 where his interactive audio-visual installations have been exhibited at galleries including the ICA and the Barbican Centre. His work has also included new media projects based on wireless networking and WiFi.

From 2006-2016 he led the technical development for DAU.

He died of cancer in November 2019.

The Institute's Izvestia, 23 Octobre 1954
Aleksey Blinov. Many theories, one world.
Aleksey Yurievich Blinov - head of the experimental department of the Institute, doctor of physical and mathematical sciences, professor, Hero of Socialist Labor.
Photograph by Z.Radkova.

АЛЕКСЕЙ БЛИНОВ: ТЕОРИЙ МНОГО — МИР ОДИН

В основной период в Советском Союзе проводились эксперименты в области беспроводной передачи энергии. Было много в этом направлении научных исследований и лабораторных работ. Это связано с огромной заинтересованностью нашей страны. Однако все же в мире не было единого мнения по поводу возможности передачи энергии на расстоянии. Были попытки передать энергию на расстояние в километры, в десятки километров, причем использовались не только радиоволны, но и звуковые волны, инфракрасное излучение, ультразвук и т.д. В связи с этим в нашей стране возникло мнение, что передача энергии на расстояние возможна только при помощи звуковых волн. Это мнение было высказано в 1937 году в журнале "Известия Академии Наук СССР" — Юрием Юрьевичем Блиновым, доктором физико-математических наук, профессором Академии Наук СССР.

Алексей Юрьевич Блинов — главный экспериментальный отдел Института, доктор физико-математических наук, профессор. Герой Социалистического Труда.

Фот. Э. РАДКОВОЙ.





Olga Shkabarnya, Natasha Berezhnaya

ею и смотрит и молча... 20

— Наташа говорит: "Я себя
ненавижу все душой, всем
телом. Вот ути только, что у
превздо
~~нахожусь~~ на уме, то у ~~нахожусь~~
нахожусь на языке..."

— Когда Наташа остается одна,
ведно, насколько она несчастна.
Очень убедительно. Похоже, ее
агрессия — попытка компенсировать свои неудачи.
+ Сцена в тюрьме: как по чир

Всё отекло долго и повсюду...
Изначально в своем...
Оно есть убедительно отек
глотать гниль. Диками
лишь и мучи.

A PAGE FROM AZHIPPO'S NOTEBOOK
In 2017, Azhippo watched NATASHA during the edit, as well as other DAU visual works. He took notes, commenting on the psychology of the participants, as he had done in the Institute.

Natasha says: "I hate you with all my soul, with my whole body."
That's for sure what sober has on the mind, then the drunk has on the tongue.
When Natasha is left alone, it is clear how unhappy she is. Very convincing.
Her aggression seems to be an attempt to make up for her failures.
Prison scene: as for me, it's convincing. Particularly interesting is the change in attitude towards what is happening with Natasha.
Against the background of an unstable psyche - something similar to the Stockholm syndrome. The victim begins to love their tormentor. For Natasha, this turns out quite naturally.





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