

LINE OF CREDIT

a film by Salome Alexi

Georgia/ France / Germany/4K/ 85 min / color / Georgian with English and Italian subtitles

კრედიტის ლიმიტი



Cast

Nino Kasradze
Zanda Ioseliani
Ana Kacheishvili
Bacho Chkheidze
Nino Arsenishvili
Tamar Mamulashvili
David Darchia
Giorgi Kipiani
Tatuli Dolidze
Tamaz Tevzadze
Liza Kalandadze

General information

| | |
|-----------------|-----------------------------------------|
| Title | Line of Credit |
| Original title | კრედიტის ლიმიტი / Kreditis Limiti |
| Genre | Drama |
| Language | Georgian |
| Subtitles | English |
| Duration | 85 minutes |
| Production year | 2014 |
| Ratio | 1.85 : 1 |
| Format | DCP or 35 mm |
| Sound | Dolby 5.1. |
| Fps | 24 fps |
| Original format | 4K |
| World Sales | available |
| World Premiere | 71st Venice International Film Festival |

Screenings schedule:



| | | | | |
|---------------|-----------------|-----------------|-----------------------------------|-------------------------------|
| Date : | 04/09/2014 | 04/09/2014 | 05/09/2014 | 06/09/2014 |
| Cinema hall : | SALA PASINETTI | SALA VOLPI | SALA DARSENA (Official Screening) | PALABIENNALE |
| Time : | 19.30 | 22.15 | 15.00 | 15.30 |
| Access : | Press, Industry | Press, Industry | Pubblico, Tutti gli Accrediti | Pubblico, Tutti gli Accrediti |

Synopsis



Nino, woman in her 40s, led a comfortable life in the Soviet Union, but in modern Georgia she finds it hard to keep up with the changes. Nino resolves to the most wide-spread practice of getting a mortgage loan at high interest. Little by little she gets deeper into debts, which becomes a vicious circle she cannot escape.

Nino's story is one among 172 300 families, who lost their abode as a result of mortgage loans in 2009-2013. The number of the households makes 14% of Georgia's population

Note of Director



„My intention was to show the atmosphere in today's Tbilisi, the post-Soviet city, which seems to be left at the mercy of loan-sharks, high-interest bank mortgage loans, pawn shops and currency exchange points. People living in modern Georgia are rather ignorant of financial matters because, having been raised in the Soviet times, they were never taught how to deal with money. Most of them are naïve, sometimes kind, often greedy or impractical, but invariably inadequate towards the reality.

Their adaptation to the outside world seems rather hard, if not absolutely impossible.“

Director's Bio-Filmography

Salomé Alexi was born in Tbilisi, Georgia in 1966. She graduated from Tbilisi State Academy of Fine Arts. In 1988-1992 Salome worked as set and costume designer on several feature and short films, as well for the theatre productions. In 1996 she graduated from Directorial Department of FEMIS Paris Film School with Diploma of excellence. 1998-1999 she worked for Council of Europe in Strasburg. Since year 2000 Salome Alexi lives between Tbilisi, Georgia and Hamburg, Germany.

"Line of Credit" is her first feature-length debut.

FILMOGRAPHY

Une nuit / One Night -35mm. /Feature/10min.FEMIS 1994

Si on allait à la mer? / What if we go to the sea? -35mm. /Feature/ 25 min. FEMIS 1996

Felicità – HD. /Feature/ 30 min. / 3003 Film Production / 2009

AWARDS

66TH VENICE FILM FESTIVAL

The Corto Cortissimo jury, chaired by Stuart Gordon has decided to award: A Special Mention to the film Felicità by Salomé Alexi, "for providing a fresh and funny look at a serious economic and political problem"

TRIESTE FILM FESTIVAL / Short Film Competition

MEDITERRANEO CINEMA AWARD / Special Mention

„The film is a precise and bitterly funny portrait of rural Georgian and European society in time of economical and political chances.“

XVI FILM FESTIVAL DELLA LESSINIA, BOSCO CHIESANUOVA (ITALY), 2010

Grand Prix Lessinia / LESSINIA GOLD

„In this film a dramatic social question is treated with sensitivity, irony, and original narrative invention. The jury particularly admired the technical level of the film, the direction, and the performances of the actors. This film succeeds in involving the spectator on an emotional level as well as inspiring reflection on such fundamental questions as love, life, and death.“



Main Actor



NINO KASRADZE was born in 1970, in Tbilisi, Georgia. She studied at the Institute of Theatre in Tbilisi (as an actress of drama and cinema). After graduating Nino began to work in Rustaveli State Theatre. Since then she has been the leading actress of Rustaveli Company. Next to her theatre carrier Kasradze worked in cinema, playing main and supporting roles in more then 15 movies. Nino Kasradze has been honored with the State Sward, as well as Tsinandali Drama Prize and the Best Actress of the year 2001 award.

Director of Photography



Jean-Louis Padis

is Born in 1971 in Brussels (Belgium). With Salomé Alexi, Jean-Louis Padis was among the three students to be graduated at FEMIS with diploma of excellence and public presentation of their work. He founded in 2008 the production company Manuel Cam. His studio has been quickly considered as a French reference for stopmotion movies and volume animated films, from the production of digital movies or commercials (Chanel, Hermès, Veuve Clicquot, Yves Saint-Laurent...), through many music videos (M83, Rival Sons, KYO, Van Pariahs...) to the animated sequences of the feature film Mood Indigo (L'Écume des jours) by Michel Gondry.

Jean-Louis Padis is director of photography on many music videos, commercials and short films produced at his studio, included Spike Jonze's last short in stopmotion, To die by your side.



Crew

| | |
|------------------------------------|-------------------------------|
| Screenplay | Salome Alexi |
| Director | Salome Alexi |
| Cinematography | Jean-Louis Padis |
| Production Design | Simon Machabeli |
| Costume Design | Ketevan Alexi-Meskishvili |
| Sound | Nassim El Mouhnabbi |
| Music | Gio Tsintsadze/ Reso Kiknadze |
| Editing | Salome Alexi |
| Casting | Maradia Tsaava |
| Script | Margo Zubashvili |
| Financial Manager | Devi Tarkhan-Mouravi |
| Assistant editing | Margo Zubashvili |
| Artistic advisor | Assia Zipper |
| Production Manager | Devi Tarkhan-Mouravi |
| 1st Assistant Director | Leli Miminoshvili |
| First Assistant Camera | Alexandre Szabo-Fresnais |
| Make Up | Sophio Machavariani |
| Prompt | Nino Japaridze |
| Photographer | Emmanuel Rioufol |
| Sound Re-recording Mixer | Lionel Guenoun |
| Assistant Sound Re-recording Mixer | Laurent Blahay |
| Mixing | Studio Vega Prod |
| Foley Artist | Grégory Vincent |
| Foley Recording | Yellow Cab Studios |
| Digital Laboratory | Film Factory |



Contacts

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Contact during La Biennale di Venezia

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Interview with Salome Alexi

Marisa Santin - Venice Film Festival "Daily"

You had a Special Mention for your short film in Venice 2009. What were your impressions of the festival then and how does it feel coming back to the Lido with your first long feature film in the official selection of Orizzonti?

The selection of my first short at the Venice Film Festival was a great thing. I guess any filmmaker would feel the same, especially when the film is shot with no budget, with your own funds and with help of friends in a small Georgian village. It was some kind of gift to me to present my short at the festival in 2009 and I could hardly believe it was really happening. This year I will again attend Mostra. This time with my feature length debut, which was produced exactly like my previous short.

It is a great appreciation to be selected in Orizzonti at Mostra.

Your film takes inspiration from true stories: between 2009 and 2013 many families were granted mortgage they couldn't possibly afford and lost their home. Why did you decide to tell their story?

The subject of property mortgage and its subsequent loss describes a larger, much complicated and controversial problem in the post-soviet context, than it would do in Europe or Western world. I belong to the generation, which grew up and was shaped under the soviet system. It seems to me that nothing describes more precisely the post-soviet era than the relationship of people with financial world there.

Each social class of Georgian (or any other post-soviet) society is affected by the troubles caused by their ignorance.

Usually we don't know how to deal with money. When our relationship with money isn't pragmatic, it then appears to us from a pretty much attractive side and that is daring. At the same time it turns out, if we continue following this dangerous path, we may end up being excluded or out of context of the modern world.

Is there any stylistic or narrative aspect in Line of Credit you really want us to appreciate? What shall we pay attention to?

The style of the film and the form of its narration is dictated by the content of my story. I didn't intend showing the psychology of my main hero. It's rather my cinematographic attempt to mechanically describe the condition of Nino and that spiral, in which she and her surroundings reside. It's just about her existence and her movements in the space. I wanted to show people who are incapable of looking back at themselves from distance, as they are caught up in the turmoil of their everyday life.

The idea of having no close ups makes part of the concept. It's more a portrait of one part of the mechanism, in which Nino lives. The scenes in my film are long. The camera is not moving. I didn't need to hold on to various angles. With each scene, every single time, I wanted to create a new and independent image. The rhythm of the scene we had to find out together with actors during the shooting.

From the moment of switching on the camera I aimed each scene to develop its own inner rhythm. Under no circumstance I was interested in finding the rhythm later in the editing and with this decision I also eliminated the possibility for that. The film was shot with kind of preceding montage. Surely it was a risky decision, as it would not allow me to "rescue" some of the scenes later. I certainly feel that if this method works out, it then pays back in the editing room. It becomes very interesting to build the story around that skeleton, which was intended right from the very beginning.

The Orizzonti section scouts new trends in Cinema. What does innovation mean in contemporary cinema and what does it mean to you as a director in particular?

Today it is very difficult to speak literally of innovative and contemporary cinema.

I think the film director is an artist who looks and in best case finds an appropriate narrative form for the story he or she wants to tell. To put it shortly, first of all it's about distance between the camera and the actor or anything that is being filmed. Besides it's about determination of the frame and what finds its place in the image.

The balance and interaction between these two elements shapes the director's vision. Of course, there are as many ways of that balance and interaction, as numerous the directors and the stories are.

Though it's important that all this doesn't happen accidentally. If a director manages to find his/her own unique way or tools for telling a story, probably the film ends up being new and innovative in any case, because there will be no resemblance to anything done before.

AVAILABLE FILM STILLS



4K_LINEOFCREDIT_1.3
Nino, her Mother with Gudiashvili painting



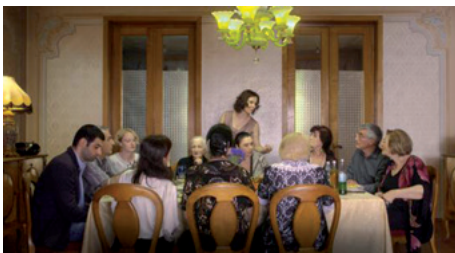
4K_LINEOFCREDIT_1.49
Nino and Rosa



4K_LINEOFCREDIT_1.7
Nino at the lender



4K_LINEOFCREDIT_1.56
Nino and Ketia at the shop



4K_LINEOFCREDIT_1.19
Natela's anniversary

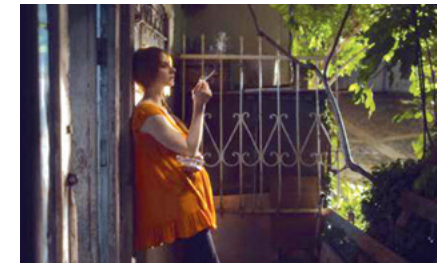


4K_LINEOFCREDIT_1.107
Nino and her husband

AVAILABLE FILM EXCERPTS



KL_Teaser_VO_HD.mp4
KL_Teaser_VO_web.mp4



KL_Samples_HD_9Mo.mp4
KL_Samples_Web_2Mo.mp4

Line of credit (Kreditis Limiti) Trailer english subtitles — 3 mn

<https://vimeo.com/channels/800102/104277953>

Ligne de crédit (Kreditis Limiti) Trailer french subtitles — 3 mn

<https://vimeo.com/channels/800102/104277954>

Linea di credito (Kreditis Limiti) Trailer italian subtitles — 3 mn

<https://vimeo.com/channels/800102/104277952>

AVAILABLE AUDIO EXCERPTS

KL_Guitar.mp3 KL_Lender.mp3 KL_Music.mp3 KL_Music2.mp3 KL_Room.mp3

ALL THOSE FILES ARE AT YOUR DISPOSAL AT THE FOLLOWING LINK :

<https://www.dropbox.com/sh/6xrhkuirql8jhnj/AAC1uG0fJxZTVT9N000Pc6I7a>

or you can get them by

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