

# MARE



70<sup>th</sup> Internationale  
Filmfestspiele  
Berlin  
Panorama

A FILM BY **ANDREA ŠTAKA**

**MARIJA ŠKARIČIĆ GORAN NAVOJEC MATEUSZ KOŚCIUKIEWICZ MIRJANA KARANOVIĆ**

SPECIAL APPEARANCE

BE FOR FILMS FRENETIC FILMS PRESENT MARE AN OKOFILM DINARIDI PRODUCTION A FILM BY ANDREA ŠTAKA CASTING TIMKA GRIN NINA HAUN CINEMATOGRAPHER EROL ZUBČEVIĆ EDITED BY REDŽINALD ŠIMEK THOMAS IMBACH  
COSTUME DESIGNERS SARA GIANCANE VALENTINA VUJOVIĆ PRODUCTION DESIGNER JANA PLEČAŠ MAKEUP AND HAIR SABINE FLÜCKIGER MUSIC EPHREM LÜCHINGER SOUND MIXER BENOIT BARRAUD SOUND DESIGN IGOR ČAMO LINE PRODUCER AMIRA LEKIĆ  
EXECUTIVE PRODUCERS SARAH NAGEL ISABELL WIEGAND IN COPRODUCTION WITH SRF SRG SSR ZDF/ARTE PRODUCED BY THOMAS IMBACH AND ANDREA ŠTAKA CO-PRODUCED BY TENA GOJIĆ WRITTEN AND DIRECTED BY ANDREA ŠTAKA  
WITH THE SUPPORT OF FEDERAL OFFICE OF CULTURE (FOC) ZÜRCHER FILMSTIFTUNG EURIMAGES COUNCIL OF EUROPE CROATIAN AUDIOVISUAL CENTRE SUISSIMAGE MEDIA DESK SUISSE CITY OF DUBROVNIK FOCAL

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# MARE

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**ANDREA ŠTAKA**



## **SYNOPSIS**

Mare has never flown, although she lives right next to the airport with her husband and their three teenage kids. She loves her family, cares for them, but sometimes almost feels like a stranger in her own home. Who are these people she lives with?

Mare finds herself gazing at the planes overhead, longing for change and the unknown. When one day a young man moves into the house next door, she puts her life to the test.



## ANDREA ŠTAKA - WRITER & DIRECTOR

Andrea Štaka lives in Zurich, Switzerland. She graduated from the MFA film program at the Zurich University of the Arts ZHdK. Her films HOTEL BELGRAD and YUGODIVAS have brought her great recognition at film festivals such as Locarno and Sundance and have won several awards. Both films were nominated for Best Film at the Swiss Film Awards and theatrically released. In 2005 Andrea Štaka received a NYSCA Individual Artist Grant. Her first feature film FRAULEIN won the Golden Leopard at the Locarno Film Festival, the Heart of Sarajevo and the Swiss Film Award for Best Script. In 2007 Andrea Štaka founded Okofilm Productions in Zurich together with director and producer Thomas Imbach and produced DAY IS DONE, MARY QUEEN OF SCOTS, MY BROTHER MY LOVE. Her second feature film CURE – THE LIFE OF ANOTHER (2014) screened in competition at the Locarno Film Festival and was awarded at the Film festival Max Ophüls Preis among others. MARE (2020) is Štaka's third feature film. She is a member of the European Film Academy.



## INTERVIEW with ANDREA ŠTAKA

### How would you describe the protagonist of the film?

Mare is in the prime of life and begins to wonder where her life has gone and where it is going: mentally, physically and sexually.

She takes her role as wife and mother seriously, but she also has the courage to acknowledge and accept her own needs, the need to be herself and to be emancipated. She loves her family and at the same time she realizes that the relationship with her children and her husband is changing.

I think a lot about the word “family” and what it means. One thing I do know is that it has changed so radically over the past decades that we have to rethink it, maybe even reinvent it. In a sense, that’s what Mare does – in her own way.



### **How did you get the idea for this story?**

I wanted to make a film about the magic of the ordinary. It appealed to me to make a film that has a simple storyline and to take an open-ended approach that leaves room for the input of others: lots of rehearsals, a small crew, an intuitive way of working.

Mare is a personal film. I talk about a phase of life I know personally: not only do children grow but, in a way, we find ourselves growing up too. Somehow you have all your feelers out. You wonder if you really know the people you live with. Do they hear you? Does your husband love you? Is your life your own?

The story is much inspired by the place itself. My cousin lives with her four children and husband in the house where we shot the film. I visit her often. We love to sit on the terrace and chat about our families, and every time a plane passes by, I scream, "A plane!" She says, "You're crazy! Let's talk about us instead!" As mothers we ask questions about family, being a woman, sexuality. So on this terrace I began to



fantasize that a stranger comes along and she only has to walk through the garden and start an affair with him. Without a bad conscience and without thinking of her family. Just for herself. My cousin loved the idea.

Konavle is a special place, it's a place where I feel free, it's where I come from. The area. A bit like a western: raw, beautiful, wild and fragile. We are 20 km from the Montenegrin border, 20 km from the tourist city of Dubrovnik, behind us are the mountains of the Herzegovina, and in front of it is the sea. A beautiful and claustrophobic place, a border town! It suits Mare. She recognizes the limits of her role as a mother, she breaks out, she crosses a border.

An important aspect is that the children grow up, start to live their own lives and you have to learn to let go. This leads to an emotional rollercoaster. That's why her son Gabriel is more important in the end than her love affair.



**The main actresses have already been in DAS FRAULEIN and CURE - THE LIFE OF ANOTHER. How did your collaboration with them develop on MARE?**

I wrote the part for Marija Škaričić. She is a skilled actress and I really wanted to see on the big screen again. I like her intuition, her power.

In MARE, there is a part of me, of Marija and of my cousin. It was not always easy to unite. We rehearsed for a long time and embarked on a creative journey. Marija had to reveal a lot about herself. MARE speaks between the lines: the focus is on the ambivalence of relationships and intimacy. She loves her husband and desires another; she loves her children, and at the same time they are sometimes strangers to her. To interpret all this was an emotional rollercoaster and different from DAS FRAULEIN. I really wanted Mirjana Karanović to be in the film again. I love her creativity, her character, her soul. She's beautiful. Mirjana is currently preparing her second feature, and my production company Okofilm will hopefully coproduce it. So we are going on another journey together.





The cast is a very personal mixture of well-known Croatian and Serbian actors and non-actors. My niece and nephews play Mare's three children. Marija Škaričić and Goran Navojec, who plays her husband Đuro in MARE, are a couple in real life. And also Zdenko Jelčić, who played Mila's husband in FRAULEIN, joined us again as well.

**In your films, women play the lead roles. Why do you like telling stories about women?**

Because I am a woman!

I want to create women who feel real, who are complicated, desirable, vulnerable and funny. It is important to me to be honest when I work and that means accepting my weaknesses instead of ignoring them. I also carry two countries, two souls within me - one is rational and rigid, the other passionate and emotional. I have explored this conflict in DAS FRAULEIN and CURE - THE LIFE OF ANOTHER.

Motherhood is often still reduced to the image of the happy, fulfilled, giving woman. The image of the independent and lustful mother with a life of her own is very slow in



becoming established. There is room for both facets of motherhood and I think they are justified. Family is “everything”, but you yourself are also “everything”.

I always think, this time I’m making a film about something completely different! But in the end it’s all about identity, about who you are, where you belong, who you want to be.

### **You shot with a small crew and on Super 16mm?**

The visual concept that we had, cinematographer Erol Zubcević and me was based on a natural and intuitive camera. We worked with reduction, the contrast between intimacy and everyday life, to emphasize the strength and fragility, the power, the imperfection of Mare’s life. Light and nature were therefore very important.

With a small crew we were mobile, could react to the weather, re-shoot a scene or spontaneously change a location. We shot most of it within a radius of one kilometer. The setting was deliberately chosen: the house, the airport, the outdoors.



Super 16mm is sensual, light flows through the camera; the graininess makes the picture raw, imperfect, and authentic - that's exactly what I wanted. It's exactly what a portrait of MARE needs.

When you shoot on celluloid, you can't just start shooting, keep going and then "fix" the scene on the monitor. The crew has to take a different approach and be very concentrated on the set. That produces wonderfully creative tension. When I say "Action!", it counts. After that everyone has to let go and trust that the material will come back from the lab in a few days as desired.



## MARIJA ŠKARIČIĆ - ACTRESS

Marija Škaričić began her acting career as a teenager playing on stage of the Youth Theatre in her native city of Split in Croatia. After completing her formal training at The Academy of Dramatic Art in Zagreb, she appeared in numerous critically acclaimed productions of the Croatian National Theatre (HNK).

The role of the drug addict Maja in *A WONDERFUL NIGHT IN SPLIT* (Arsen A. Ostojić, 2004) brought her the Heart of Sarajevo Award for Best Actress at the 10th Sarajevo Film Festival. In 2005 Škaričić co-starred the internationally acclaimed comedy and Croatian box-office winner in *WHAT IS A MAN WITHOUT A MOUSTACHE?* by Hrvoje Hribar.

Škaričić worked with Andrea Štaka for the first time for the award-winning feature film *FRAULEIN* (2006). For her portrayal of the feisty young Bosnian wanderer Ana, Škaričić was awarded with her second Heart of Sarajevo Award for Best Actress at the 12th Sarajevo Film Festival. In 2010 Škaričić starred in two films that premiered at



the 60th Berlinale: SHAHADA by Burhan Qurbani (Competition) and YELLOW MOON by Zvonimir Jurić (Berlinale Shorts). In 2011 she was one of the ten Berlinale EFP shooting stars.

For the leading role in MOTHER OF ASPHALT by Dalibor Matanić, she was awarded the Golden Arena for the Best Actress in the national competition of the Pula Film Festival 2010 and the FIPA D'OR Grand Prix for Best Actress 2011. For the last seven years Škaričić has focused on her academic career and taught acting at the Academy of Dramatic Arts in Zagreb. For MARE (2020) Marija Škaričić worked again closely with Andrea Štaka.

## CAST

Mare  
Đuro  
Piotr  
Mare's mother

**Marija ŠKARIČIĆ**  
**Goran NAVOJEC**  
**Mateusz KOŚCIUKIEWICZ**  
**Mirjana KARANOVIĆ**

## CREW

Director  
Screenplay  
Director of Photography  
Editors  
Original Music  
Sound  
Sound Design  
Foleys  
Costumes  
Make Up & Styling  
Casting  
Production Designer  
Production Manager  
Line Producer  
Executive Producers

**Andrea ŠTAKA**  
**Andrea ŠTAKA**  
**Erol ZUBEČVIĆ**  
**Redžinald ŠIMEK, Thomas IMBACH**  
**Ephrem LÜCHINGER**  
**Benoît BARRAUD**  
**IGOR ČAMO**  
**Peter BRÄKER**  
**Sara GIANCANE, Valentina VUJOVIĆ**  
**Sabine FLÜCKIGER**  
**Timka GRIN, Nina HAUN**  
**Jana PLEĆAŠ**  
**Karla CRNČEVIĆ**  
**Amira LEKIĆ**  
**Sarah NAGEL, Isabell WIEGAND** (In Between Film)

Producers  
Coproducer

**Thomas IMBACH & Andrea ŠTAKA** (Okofilm Productions)  
**Tena GOJIĆ** (Dinaridi)

Co-producers

SRF / SRG SSR / ZDF / ARTE

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City of Dubrovnik  
FOCAL

## TECHNICAL DETAILS

Ratio	1.66
Sound Format	5.1
Running Time	84'
Original Version	Croatian and English
Year of Production	2020
Countries	Switzerland / Croatia

## CONTACT

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