

THE EXCHANGE

A FILM BY ERAN KOLIRIN



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2011
Venezia 68 – Competition





SYNOPSIS

A man comes home at a time of day he's never been there before. A time when the light hits it differently, when the humming of the fridge is the only audible sound.

A man comes home at a time he's never come home before and for a moment it seems to him like he has walked into the house of a stranger, empty and silent at a desolate mid-day hour.

A man comes home and all of a sudden can see fabulous and forgotten things. Dust particles swirling around in a white ray of light. An old price tag glued to the underside of the table.

A man comes home like a tourist and observes anew those things that make up his life. The parking lot, the stairs, the full mailboxes.

A man comes home and walks into his life at a time he's never been inside it, observing it with the eyes of the child he once was. And, once again, it is filled with mystery and magical hideouts. The corridors, the passageways, the boiler rooms.

A man stands by and observes his own life from the outside. But is this life still truly his own?





DIRECTOR'S STATEMENT

I have spent much of the past few years in hotel rooms. That is one of the prices you pay for a successful movie. I'm not about to start whining about it. It's definitely better than being out on the street. You fly first class, are put up in luxury hotels, and are driven from one interview to another in a limousine.

Between these hotel rooms and the airport terminals, something strange begins happening to you, but you don't realize it until it's over. The rooms all resemble one another, they have no identifying features. Their indifference causes you to do strange things. You take off your clothes and walk around the room naked. Sometimes you stare at yourself in the mirror. Sometimes you say something out loud just to remind yourself that you're still there.

The tangle of social arrangements, relationships, love affairs and commitments that defined your existence is gone, and you're as clean as a baby. You are driven, taken, flown and put down; you are wined and dined, and repeat the same words until they lose their meaning. In the first-class seat you realize it – an empty man is sitting in your seat, as the world goes by his window.



Like every addiction, I became aware of it only once it was taken away from me. When I came back home, I felt like I had been a rolling ball whose motion was suddenly arrested by an invisible hand, while still being catapulted forward by the momentum.

I wondered whether I could reproduce this sensation by taking buses to stations I had never reached, sleeping on the couch rather than the bed, taking a different route home every day. Would the man disappear and the tourist reappear?

In the movies obsession is often an obstacle to redemption, but I actually think it might be the path to salvation. This could very well be a Jewish state of mind, I'm not really sure.

Does assuming a stranger's gaze transform one into another? I guess this is a question that is also relevant to cinema itself.

This is also a story about the end of a relationship, albeit one devoid of indulgent self-examination – a story about two people who, like two icebergs, slowly and gradually detach from one another without realizing it.



ERAN KOLIRIN

Born on the 4th of November 1973, in Tel Aviv, Eran Kolirin's feature film debut as a director, *The Band's Visit*, won him worldwide critical acclaim and over 50 prestigious awards around the globe, among them, the Un Certain Regard Jury Coup de Coeur Award in Cannes, and the European Film Academy Discovery Award.

Eran's first work for cinema was the screenplay for the film *Zur - Hadassim* for which he won the "Lipper Prize" for Best Script at the Jerusalem International Film Festival, 1999. In 2004, Eran Kolirin wrote and directed the TV movie *The Long Journey*.

FILMOGRAPHY

2007 *The Band's Visit* (Bikur Ha-Tizmoret)

2004 *The Long Journey* (Ha'massa ha'aroch) TV film



CAST

Oded – Rotem Keinan
Tami – Sharon Tal
Yoav – Dov Navon
Yael – Shirili Deshe

CREW

Written & Directed by Eran Kolirin
Produced by Eilon Ratzkovsky, Karl Baumgartner,
Raimond Goebel, Yossi Uzrad, Guy Jacoel
Casting Orit Azoulay
Director of Photography Shai Goldman
Production Designers Yesim Zolan, Miguel Mirkin
Costume Designers Doron Ashkenazi, Hila Bargiel
Sound Michael Busch
Sound Designer Gil Toren, Matthias Schwab
Editor Arik Lahav-Leibovich
Associate Producers Michael Weber, Meinolf Zurhorst
An Israeli-German coproduction by July August Production
and Pandora Film in cooperation with ZDF/ ARTE
with the support of Israeli Film Fund, YES, Hessen Invest Film,
Medienboard Berlin Brandenburg, DFFF

TECHNICAL DETAILS

Format 35mm/24frames/1:1.85/colour/Dolby SR Length 94 min
Language Hebrew Production Countries Israel/Germany

PRODUCTION CONTACT

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