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And Life Goes On...

aka Life and Nothing More, Zendegi va digar Hich, Iran, 1992

Director/Screenplay: Abbas Kiarostami
Production Co.: Institute for Intellectual
Development of Children and Young Adults
Producer: Ali-Reza Zarrin
Photography: Homa Yun Pievar (colour)
Editors: Abbas Kiarostami, Changiz Sayyad
Sound: Hassan Zahedi, Changiz Sayyad
Music: *Concerto for Two Horns* by Vivaldi

Cast
The Father: Farhad Kheradmand
The Son: Pooya Pievar
and the people of Quoker and Poshteh

91 minutes/35mm

Festivals: Cannes (Rossellini Prize), Toronto, New York, 1992. Rotterdam, San Francisco, Melbourne, Sydney, 1993.

Iranian director Abbas Kiarostami continues the mutual infusion of fiction and documentary that characterised his extraordinary *Close-Up* in the 1991 Festival. His subject is the aftermath of huge earthquakes which killed tens of thousands of people in North Iran in June, 1990. The film recreates a car journey undertaken by the filmmaker and his young son (played by actors). They travel to a village in search of two boys who featured in a film Kiarostami shot there in 1987. They are continually delayed by the chaos caused by the earthquakes - or distracted by unexpected signs of resurgent life amongst the ruins (including, most remarkably, resurgent television and a World Cup broadcast). Unlike the urgent, talkative *Close-Up*, this film has an apparently desultory structure, especially in the sections which show us the boy's point of view. As he scrambles up rocks or explores the ruined shell of a house, the film seems to be guided by his curiosity. But you don't need to have made a documentary film to see how artfully imagined and contrived this casualness has to be. Meanwhile the adult 'filmmaker' engages in much more routine documentary practice, questioning people he encounters on the way. One old man responds by pointing out "They told me to say this was my house, but my real home was destroyed in the quake." The picture of life - and death - after the earthquakes is so much more all-encompassing (and so much less egocentric) for such offhand inclusion of the filmmaker's intentions in its own purview. *And Life Goes On...*, it should also be noted, contains one of the most sublime endings in recent cinema, a perfect and glorious statement of the film's truly uncontrived discovery of the will to surmount nature's setbacks and survive.

Feature only