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Film Description

FILM TITLE:

After the Day Before

(Másnap)

Programme: Contemporary World Cinema

Director: Attila Janisch

Country: Hungary

Year: 2004

Language: Hungarian

Time: 119 minutes

Film Types: Colour/35mm

SCREENING TIMES:

Thursday, September 09 09:30 PM VARSITY 4

Thursday, September 09 09:30 PM VARSITY 5

Friday, September 10 09:00 AM PARAMOUNT 2

Production Company: Eurofilm Studio

Producer: Peter Miskolczi

Screenplay: András Forgách

Cinematography: Gábor Medvigy

Editor: Anna Kornis

Production Designer: Attila F. Kovács

Sound: István Sipos

Music: Arvo Pärt, Hans Mittendorf, Schachram Poursoundmand

Principal Cast: Éva Almási Albert, Sándor Czeczó, Borbála Derzsi, János Derzsi, Tibor Gáspár

With *After the Day Before*, director Attila Janisch has crafted a work of mesmerizing mystery that audaciously dismantles familiar representations of time and space. At the outset, a middle-aged stranger (Tibor Gáspár) arrives in the countryside and wanders from house to house, speaking to sphinx-like residents whose stories offer only disorienting dead ends. He roams the narrow paths of the village on a broken bicycle, venturing into the wheat fields and down to the creek. Over the course of his surreal travels – which are languidly paced and presented out of chronological order – the man learns that a young girl has been murdered.

This deeply unsettling film is about looking without understanding (the protagonist is a photographer – an archetypal voyeur recalling Michelangelo Antonioni's *Blow-Up*) and searching without finding. It is also a metaphysical treatise on chance, destiny and original sin. The structure was inspired by "The Unfortunates," an experimental novel by B.S. Johnson that was released as an unbound stack of pages that could be read in any order. While the progression of the film is uncertain, viewers are left with the unnerving sense that they are trapped by fate – that whatever occurs will be out of their control.

The camera work is genuinely disturbing: slow, creeping zooms and retreating tracking shots move over a lush, green landscape that is rendered terrifying by an overpowering atmosphere of foreboding and menace. Occasional haunting point-of-view shots put us in the lost and confused mind of the wanderer, while close-ups transform everyday objects into keys that could potentially unlock the film's enigmas. The uncanny music goes far in building this ambience of impending doom, which climaxes with a cathartic and near-cataclysmic psychological rupture at film's end.

After the Day Before bears comparison in plot and tone to Michael Haneke's adaption of Franz Kafka's *The Castle* and to the meticulously constructed sense of inescapable predestination in Haneke's *Funny Games*. Reminiscent of a dream state in which appearances are misleading and logic fuzzy, *After the Day Before* is an incomparable and devastating cinematic experience.

- Dimitri Eipides

Attila Janisch was born in Kecskemét, Hungary and studied at the National Academy of Theatre and Film Arts in Bulgaria. Soon after graduation he was commissioned by ZDF Television (Germany) to make a film with the Béla Balázs Studio. He has directed several short films, documentaries, TV projects and features that have won awards internationally. Filmography: *In the Shadow* (80), *Robert and Robert* (81), *Zizi* (82), *The Other Bank* (83), *Shadow on the Snow* (91), *Island Diary* (94), *World Painted by Legs* (96), *Long Twilight* (97), *Yvette Bozsik* (01) and *After the Day Before* (04).

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