

## Document Citation

Title	<b>Homework</b>
Author(s)	Abbas Kiarostami Rashmi Doraiswamy
Source	<i>Publisher name not available</i>
Date	
Type	program note
Language	English Japanese
Pagination	89
No. of Pages	1
Subjects	Kiarostami, Abbas (1940), Teheran, Iran
Film Subjects	Mashgh-e shab (Homework), Kiarostami, Abbas, 1989

**Director:** Abbas Kiarostami

**Script:**

Abbas Kiarostami

**Cinematographer:**

Iraj Safavi

**Editor:**

Abbas Kiarostami

**Music:**

Mohammad Reza Aligholi

**Cast:**

Students and instructors at the Shahid Ma'sumi School

**Production:**

Institute for Intellectual Development of Children and Young Adults

**Export Agent:**

Farabi Cinema Foundation

No. 55 Sie Tir Ave.

Tehran 11358

Iran

Tel: 21-671010

Fax: 21-678155

1989 16mm Colour 86 min

### 導演訪問摘錄

問：你的作品中常見的一種「紀錄片」傾向，是否早已在處女作中有跡可尋？

答：我也實在說不清楚。我只知道，我與攝影師很合不來。他比我有經驗得多；也許，正因為如此，我總認為鏡頭前發生的事情應該是連貫的，不經任何刪剪的。我構思中的影片是一個單鏡頭。

問：今時今日，你還是長鏡頭的擁護者嗎？這是否表示了你對剪接持不信任的態度？

答：關鍵在於相信鏡頭前發生了的事情。有些事情，只有運用遠鏡頭、長鏡頭，避免剪接，才可以令人置信。我深信，假如連作為導演的我也不相信眼前發生的事，觀眾也不會相信。有時候，這是一個技術的問題，但是我們千萬不要忘記，感覺才是最重要的。

問：自從《大寫特寫》後，你似乎將電視溶匯到你的電影裡去。換句話說，你的電影做了一些電視該做而又沒有做到的事，譬如，電視應該做《家家家課》裡的訪問，又或者，表現地震區的劫後餘生。相對於電視，你如何為自己定位呢？

答：這完全不是我看事物的角度，倒是你的。我相信拍電影背後的無意識力量。

——電影筆記

### From ABBAS KIAROSTAMI *Life and Much More*

Why have you personally felt the need to make children's films?

I have worked for twenty years for children with the Institute for the Intellectual Development for Children and Young Adults - that is, right from its inception two decades ago. My first film was *Bread and Alley*, a film for children. In two of my recent films on children, *Homework* and *Where is the Friend's Home?*, the most important thing for me was to create the feeling of children's woe. When people came out of the films, their expressions were a sight to see. They are different in content and style, but the intention is the same. *Homework*, in fact, is a continuation of *Where is the Friend's Home?*, because both deal with problems of children that parents do not understand.

Yes, these two films are very different. *Where is the Friend's Home?* presents events from the child's point of view. *Homework*, in contrast employs a static camera a lot, making the film almost seem like a slide-show.

When I make films for children, I try to empathise with their mood and understand problems from their point of view as well as my own. The content of the film is important; style and technique can be changed accordingly. I know that *Where is the Friend's Home?* was respected all over the world - at different international festivals and in Iran also. But that does not mean that I had to repeat the same style in *Homework*, a documentary. In documentaries, the camera should not be seen or felt; reality should be naked. I wanted a document on our education. I believe there is no need for aesthetic intervention in the case of an event that is in itself interesting. That is why I shot over seventy-five percent of the film with a static camera.

In documenting reality there seems to be a touch of aggressivity. I am referring to your persistence in filming the child who cries and is frightened of the camera.

My defence is that the violence of this shot is comparable to the pain the doctor uses when he operates. We do not blame him. The film lives at the moment this child - who, unlike the thirty others who were interviewed and were not scared, was nervous - starts reciting the poem he loves. He then becomes confident. It was difficult for me, but I had to be the doctor! The film has not been shown to children, I have myself asked the government not to do so.... It is more necessary for grown-ups to see the film, because it is they, the parents and teachers, who were forcing them to do their homework.

Rashmi Doraiswamy, Cinemaya, 16.15.92