

**KINO**  
INTERNATIONAL

# Carmel

**A Film by Amos Gitai**



For press information, contact Rodrigo Brandão at  
(212) 629-6880 ext. 12 or [rodrigo@kino.com](mailto:rodrigo@kino.com)

High-res press images – [www.kino.com/press](http://www.kino.com/press)



## Carmel

### Credits

Director: Amos Gitai  
Production Company: AGAV Films/Inter Europe/Global Media/Hamon Afakot  
Executive Producer: Michael Tapuach, Laurent Truchot  
Producer: Amos Gitai, Michael Tapuach, Laurent Truchot, Augustus Pelliccia  
Screenplay: Amos Gitai  
Cinematographer: Stefano Falivene  
Editor: Isabelle Ingold  
Production Designer: Miguel Markin  
Sound: Michel Kharat, Aviv Aldema, Stéphane Thiébaud

### Cast

Amitai Ashkenazi  
Amos Lavie  
Ben Eidel  
Ben Gitai  
Efratia Gitai  
Jeanne Moreau

Amos Gitai's

# Carmel

Country: Israel/France/Italy  
Year: 2009  
Language: Hebrew, French, Arabic  
**English Subtitles**  
Runtime: 93 minutes  
Format: Color/35mm



## Carmel

### Synopsis

"This is a poem about people. What they think, and what they want, and what they think they want, even though few things on earth really deserve our interest. [...] And lastly, these are poems about war, written at a desk, while it is raging, without mercy."

Built like a diary, CARMEL shows a series of episodes, as well as personal and public events, related to its author, the Israeli director Amos Gitai. The film opens with the voice-over of Jeanne Moreau juxtaposed over still shots of Gitai walking on a beach, and from that point on, it is established the poetic and essay-like nature of this feature film.

Immediately after, Gitai takes us to an episode of Jewish resistance against the Romans, told by the historian Flavius Josephus, in 70ad. This reconstitution of a battle between Romans and rebellious Jewish soldiers is interpreted by Israeli and Palestinian actors.

The following scene shows Israeli soldiers preparing to leave to the West Bank: while one frantically calls his mother, the chief of the unit tries to restore discipline. Now back in 2006, the director himself (i.e. Amos Gitai) waits in a service station until his son Ben, who is currently enlisted in the Israeli army, comes to find him.

What follows is an impressive kaleidoscope of images, poems, memories and impressions, both from the distant Jewish past and the present Israeli history. And as Gitai himself worries about the future of his son ("It's not easy being a father in Israel these days."), the film's unconventional structure creates a precise picture of a culture (and a country) that is highly self-aware and heavily layered.



## Carmel

### Director's Bio

Based in Israel and France, Gitai has produced over 40 documentary and fiction films, a wideranging and deeply personal body of work that explores the layers of history (including his own) in the Middle East and beyond.

An architecture student drawn to filmmaking during the 1973 Yom Kippur War, Gitai began his career directing documentaries that showcased his increasingly leftist politics – but following the controversial reception to *Field Diary* (1982), a critical look at the Lebanon War, he left Israel for France, where he would base his working life for the next decade.

During this period, he directed both light-hearted documentaries like *Pineapple* (a humorous odyssey about the growth and marketing of pineapples) and *Brand New Day* (following Annie Lennox and the Eurythmics as they toured Japan), as well as fiction and historical films about the experience of exile – including the prize-winning Berlin *Jerusalem* (1989) and a trilogy on the Jewish legend of the Golem.

In the mid-90s, Gitai moved to Haifa and began the most fertile production period of his career to date. The first film in his trilogy of Israel cities, 1995's *Devarim* (shot in Tel Aviv), was followed by *Yom Yom* (shot in Haifa) and *Kadosh* (shot in Mea Shearim, the Jerusalem district of Orthodox Jews). Other fictional features followed, including *Kippur* (2000), *Eden* (2001), *Kedma* (2002), and *Alila* (2003). His most recent efforts include 2004's *Promised Land*, about foreign prostitutes in Israel, 2005's *Free Zone* (starring Natalie Portman, and winner of the Best Actress award at the Cannes Film Festival for Israeli actress Hanna Laslo), and 2007's *Disengagement* (starring Juliette Binoche).

Recently honored with a Leopard of Honor at the 2008 Locarno Film Festival, Gitai's work has been the subject of major retrospectives at the Centre Pompidou (Paris), Lincoln Center (New York), the National Film Theatre and Institute of Contemporary Art (London), as well as cinémathèques in Berlin, Madrid, Jerusalem, Paris, São Paulo, Tokyo and Toronto.