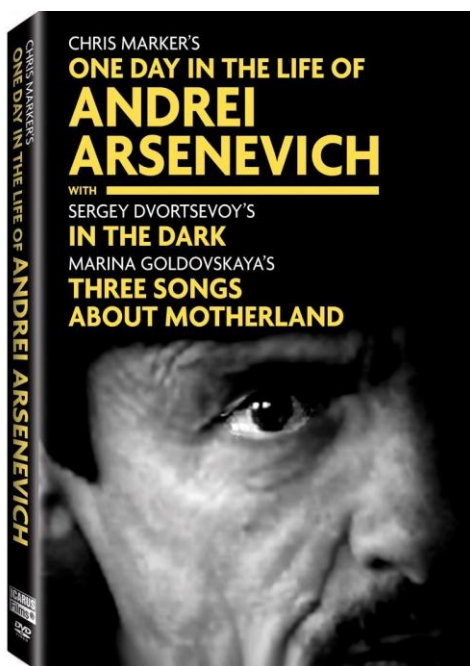


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Chris Marker's
ONE DAY IN THE LIFE OF ANDREI ARSENEVICH
with Sergey Dvortsevov's IN THE DARK
& Marina Goldovskaya's THREE SONGS ABOUT MOTHERLAND
AVAILABLE EVERYWHERE ON DVD JUNE 21st



"A masterpiece! Marker's ONE DAY IN THE LIFE OF ANDREI ARSENEVICH [is] the best single piece of Tarkovsky criticism I know of, clarifying the overall coherence of his oeuvre while leaving all the mysteries of his films intact."

-Jonathan Rosenbaum, Chicago Reader

"A film that defies categorization as a documentary, or even as a 'film essay' ...A love letter is more like it: personal, passionate, unguarded. The meat of the film is a dazzling montage, drawn mostly from Tarkovsky's work, but reorganized into illuminating new patterns... inspiring us to make our own observations and connections." -LA Weekly

Icarus Films is proud to announce the long-awaited, first-ever release on DVD of Marker's ONE DAY IN THE LIFE OF ANDREI ARSENEVICH, along with two films that he selected, THREE SONGS ABOUT MOTHERLAND and IN THE DARK.

Chris Marker's remarks on this edition:

THREE SONGS ABOUT MOTHERLAND, the title of Marina Goldovskaya's inspired wandering throughout her country, could have been used as a general title for this DVD. Each of us in his manner sings the paean or the doom of a place on Earth that defies any rational grasp.

I had the easiest task. Entering Tarkovsky's world carries you within a sumptuous chorale, a multivoiced fugue that encompasses all that's Russian. Marina, since years, pursued a patient pilgrimage home, with her unique gift to mix with people and extract the best of them. As for Sergey Dvortsevov and his blind man, he illuminates the Russian way to embody what has been since Antiquity the natural hobby of sightlessness: prophecy.

The night Stalin died, I was on Times Square, besides another blind man: Moondog, the musician. I couldn't help feeling something metaphorical in this confrontation between blindness and History. There we were, like the apes at the beginning of Kubrick's "2001", facing an opaque, indecipherable monolith. So is the blind man in his basement, facing the enigma of an opaque, indecipherable country which he manages to graze with the help of his companion the cat, the creature who sees what even the seers don't see.

Sometimes we come to the conclusion that Mother Russia just can't be analyzed, criticized, dismantled, explained: too complex, too brutal, too elusive, too paradoxical, too cavorting... Sometimes even, to my dismay, she can't be loved. But still, yes, she can be sung.

-Chris Marker

ONE DAY IN THE LIFE OF ANDREI ARSENEVICH

Praised in the Village Voice as, "*The most sustained and heartfelt tribute one filmmaker has paid another.*" ONE DAY IN THE LIFE OF ANDREI ARSENEVICH is Chris Marker's homage to his friend and colleague Andrei Tarkovsky, who was widely regarded as one of the greatest filmmakers of the 20th century for such visionary masterpieces as *Andrei Rublev*, *Solaris* and *Stalker*. Jay Carr, writing in The Boston Globe, called the film "*Heartfelt and illuminating,*" and the Los Angeles Times wrote, "*A sublime meditation on the poetic, surreal universe of Tarkovsky.*"

Through close readings of Tarkovsky's films, Marker attempts to locate Tarkovsky in his work. Parallels drawn between Tarkovsky's life and films offer an original insight into the reclusive director. Personal anecdotes from Tarkovsky's writings - from his prophetic meeting with Boris Pasternak (author of *Dr. Zhivago*) to an encounter with the KGB on the streets of Paris (he thought they were coming to kill him) - pepper the film.

With behind-the-scenes footage of Tarkovsky obsessively commanding his entire crew (including famed Bergman cinematographer Sven Nykvist, during the filming of a complicated sequence from his final film *The Sacrifice*), and candid moments of Tarkovsky with his friends and family, bedridden but still working on the editing of his final film, ONE DAY IN THE LIFE OF ANDREI ARSENEVICH is a personal and loving portrait of the monumental filmmaker.

"Marker notes that Tarkovsky's great hope was that film rose to the level of the other arts. I can think of no better introduction, for friend or foe of Tarkovsky's work, than Marker's profoundly moving film, an example as well of the short documentary in the hands of a virtuoso enchanted by his subject." -Louis Menashe, Cineaste

"Fascinating! What makes Chris Marker's documentary such an invaluable gift is that his insights into the director are so accessible - and so provocative. Not only is it a remarkable analysis of Tarkovsky's brilliance; it's also a showcase for Marker's." -**Time Out New York**

"A brilliant appreciation of the last great Soviet director, Andrei Tarkovsky. No less than Jean-Luc Godard or Martin Scorsese, Marker is an original and perceptive exegete of other filmmakers.... The most sustained and heartfelt tribute one filmmaker has paid another." -**Jim Hoberman, Village Voice**

THREE SONGS ABOUT MOTHERLAND

From eminent Russian filmmaker Marina Goldovskaya, comes **THREE SONGS ABOUT MOTHERLAND**, a poetic and stunning depiction of the dramatic collision between the past, the present, and the future in contemporary Russia. Praised by the International Documentary Association, *"A strange loyalty to a variable, and yet uniquely Russian, patriotism unites the three disparate cities in Goldovskaya's triptych, each of which showcases a disparate social strata or historic period. The film keenly shows the filmmaker's wonder as she chronicles the stories of her people."*

The film takes us to the far eastern city of Komsomolsk-on-Amur, a still-living symbol of Soviet industrialization in the 1930s, to the cosmopolitan city of Moscow as it mourns the assassination of journalist Anna Politkovskaya. Finally, residents of Khanty-Mansiysk, a main center for Siberia's budding oil industry, speak about their beloved town, where the communist dream has been swept away by aspirations for a prosperous future. During the course of the film, three songs performed by contemporary singer Elena Kamburova serve as a leitmotif which unites these three separate stories into one cohesive whole: a frank and vibrant picture of Russia today.

IN THE DARK

IN THE DARK was the last documentary film by Sergey Dvortsevov made before moving on to feature films and most notably, his 2009 Cannes award winning feature, **TULPAN**. **IN THE DARK** observes an elderly blind man who lives in a small apartment in a Russian suburb with only a mischievous white cat to keep him company as he weaves baskets to give to strangers on the street. Synoptique calls the film, *"A quiet masterpiece...without an ounce of sentimentality, this film manages to capture the essence of the old vs. the new, and in doing so highlights a basic problem in developed societies, regardless of location: the drive for convenience over union is dissolving any notion of community."*

ONE DAY IN THE LIFE OF ANDREI ARSENEVICH

A film by Chris Marker
55 min. / color / 1999

THREE SONGS ABOUT MOTHERLAND

A film by Marina Goldovskaya
39 min. / color / 2009

IN THE DARK

A film by Sergey Dvortsevov
41 min. / color / 2004

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