

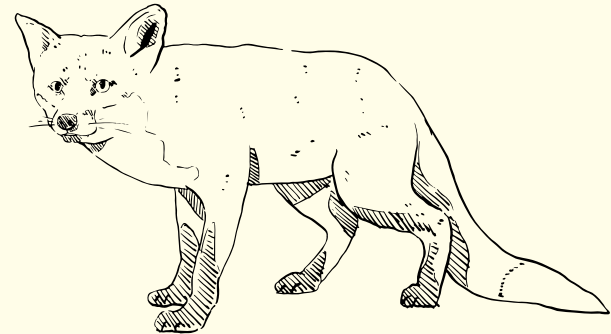
LUNA PRESENTS



Kavur

A FILM BY **FIRAT ÖZELER**

*A VOYAGE OF DISCOVERY
INTO THE AUDIOVISUAL SHADOWS OF A LIFE.*



*"I'M IN AN ALIEN PLACE
WITH NEW FRIENDS NO ONE KNOWS.
ALL I KNOW IS THAT
I'M AT THE END OF THE ROAD."*

A young woman goes on a voyage inspired by the ones similar to those in the films of Turkish master filmmaker Ömer Kavur. Performing an imaginary dialogue, the woman and Kavur wander around abandoned towns, ruins, and deserted hotels.

During this timeless encounter, unclaimed letters, shared obsessions, unrecalled dreams, and a lost film guide their mutual reckoning on solitude, truth, and cinema itself.

2023 - Turkey
88 minutes - 2.39:1 - 5.1 - DCP





THEN A WALL SPOKE TO ME.

*"THEY FORGOT US HERE." IT SAID.
"BUT WE ARE HERE."*

*IN A TIMID WHISPER, I SAID
"I'M HERE TOO."*

"THIS IS WHERE I LIVE."

MELANCHOLIC, TIMELESS AND SURROUNDED BY BEAUTY.
KEES DRIESSEN, **BUSINESS DOC EUROPE**



★★★★★

AN EXTRAORDINARILY UNIQUE NARRATIVE
ERTAN TUNÇ, **OTEKI SINEMA**

★★★★★

FULL OF MASTERY AND EMPATHY
MEREDITH TAYLOR, **FILMUFORIA**

★★★★★

STUNNING!
SELİN GÜREL, **MILLİYET**

★★★★★

SO STRANGE AND SO BEAUTIFUL
ESEN TAN, **ALTYAZI**

AN INTERVIEW *WITH FIRAT OZELER*

by *EKIN TAYMAN &
ENES SERENLI*

It's a hybrid movie. How did you come up with the idea of turning a biography into a docufiction?

Kavur is a person who was not understood in his time. I wanted to make a documentary about him, but I knew I also wanted to make a road movie. I wanted to make a movie about my own troubles about the country I live in. In fact, the films of Ömer Kavur gave me this solution. I said I would make a movie about him, like his movies. I created a character like his characters. That character was a woman who admired his movies -actually me.- She wanted to solve her problems about the country through movies. Thus, both a biography and a fictional road movie emerged.



Why Ömer Kavur?

I met him and his films in high school. At first I didn't understand anything about his films, but it still seems very naive to me to be able to feel something from a film, to be able to act only on emotion rather than understanding it. When I researched later, I found out that he and I went to the same high school, and that gave me a perspective. Because we went to the same high school, passed through the same corridors, looked at the same view. I watched his movies over and over again, it became an obsession. Years later, the idea of seeing the country he described in his movies again through his eyes was very appealing to me. Over time, I found his loneliness, his life on the road very worth telling and I decided to make this movie.

Ömer Kavur says he tries to find his lost memories by making movies. For you too, does cinema have connection points with the past? Can a memory be worth making a movie?

By making a movie I could make sense of some of my past memories and thoughts. One of the main themes of the movie is to love the place where you live and to feel that you belong there. That's how the story here worked for me. While making this movie we traveled to about twenty cities, we saw a lot of abandoned towns and the feeling of "I am here, I am where I live" became very strong.

For example, we are not happy with Istanbul, the crowds, the chaos, but when we walk down the street, we see a 150-year-old building, either in ruins or with people still living there. This gives me the feeling that "yes, there is still life here and I am a part of it". At some point, it gives me the opportunity to make peace with where I am, with my life here.

How did you feel when you found Kavur's short film from his youth that had never been shown anywhere before?

He only mentioned these movies in one interview 50 years ago. I searched and searched, but at some point I gave up hope. Suddenly, completely by chance, we found it in an attic. I can't forget that moment. It was really magical. I had a very strange feeling when I saw them, they were actually kind of student films. But there are traces of all the movies he made for thirty years. That's what excited me the most. I mean, seeing the traces of his later years in cinema was the thing that fascinated me the most. We can watch one of those films in the documentary, with the stories of their discovery.







FROM THE SCRIPT

All the faces, all the houses were dead. The walls had fallen, the memory had died. Everything had become a photograph of the past. It was a demolished, ruined place.

I said to myself that I'll keep my head high from now on. I'll walk looking up on these lost streets. They were so hidden away by the embarrassment of being forgotten and cast aside that it was impossible to see them any other way.

I would see buildings that are hundreds of years old, the windows of which are covered with nylon, the people who live in those buildings, and those who look calmly through the windows. I was also aware of the angels who had been watching over me for years without being noticed. I would meet their eyes. "See us," they would say to me. "Look! Not all are surrounded by evil. There are still things worth loving."

a LUNA picture

SALES & FESTIVALS

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