





# GIANT'S KETTLE

IMAGINED AND REALIZED BY

MARKKU HAKALA & MARI KÄKI



"Superlative achievement of modern-day silent cinema"  
"A true masterpiece of minimalist cinema"  
"Unforgettably enchanting"

[www.giantskettlefilm.com](http://www.giantskettlefilm.com)



# A LOVE STORY WITHOUT LOVE

Somewhere up north at the age of peak modern there is  
a man longing for connection but unable to break loose,  
and a woman feeling alien to the world  
which has everything figured out for her,  
without her.

They get married and have a child, make their best to fit in and fulfill their  
roles, but struggle to connect with each other, the world, and themselves.

Something important is missing. As if the whole world was drained of love,  
chugging along on mere duties and bureaucratic inertia, passing over the  
baggage of the generations.

During the family trip back to the past everything starts to break apart. For how  
long is it possible to resist the force of life?



# A MYSTERY IN A WORLD EMPTIED OF MYSTERY

A story can be told, but a mystery must be lived.

A story is to a film what a canvas is to a painting. Canvas is not the point of the painting. The point is to sit in front of the painting and connect with the mystery – that wavering state of understanding which takes place before it's explained away.

Yet it is this *explaining away* that characterizes both our world and the world of the Giant's Kettle.

No matter how hard we try the mystery always reveals itself, not necessarily in what is told but how it is told, in *the cinematic form*.

**What if we watched films more mindfully, like a series of paintings?**

**What if we experienced films more intuitively, like music?**

**What if we took films more figuratively, like a poem?**

Then the film had to be created more mindfully, more intuitively, and more poetically. Doing otherwise would be an insult to the audience.



## A CINEMATIC EXHIBITION OF THE CONCEALED

There's tension to be found within each moment, a bit like pulling energy out of the vacuum of space, but only if we're able to observe without being immersed.

Giant's Kettle relies on *silence* instead of dialogue and *inaction* instead of action. The cinematic language of prolonged stillness and abrupt change invites for intuition and meaning, the very things absent in the world portrayed.

There is the urge to but no need for an interpretation. If we find within ourselves a

resonance with the form we've already understood the message. Like a piece of music can be felt and understood.

But although we all receive every form effortlessly, like strings resonating to a chord, we're all different in how we're tuned. Hence the quest for the higher harmonics. *That* is the interesting part of art, the possibility of an unadulterated connection between our higher selves, the unconscious dialogue of humanity, taking place behind our back, right in front of our eyes.

"It ebbs and flows like an orchestral piece."  
-DMovies

# AUTEUR CINEMA

## BY THE HIDDEN AUTHOR

It all starts with an opening, a barely noticeable crack in the matrix. In our case, out of this opening came the script. That was the key to maintaining the connection with the source. With the script at hand we could always just peer down and look at the reflection on the water.

The source, of course, is always within and the reflection our own image. But since each of us mirrors all of us the intimately personal always embeds the ultimately universal. That's why both of us, working on the film together, could peer at the same source. Trying to be faithful to what we saw was our way. We knew we'd deviated from the way when we couldn't agree upon what we saw. That became our process.

We claim authorship of all the failings, but to the extent we have been able to accurately portray what we saw at the source the true author of the work is within the source and will forever remain a mystery.

The production was lean and personal, more akin to fine arts or photography than film making. Apart from the occasional hired hand we worked without crew. We picked the cast by carefully observing people on the street. During the years we got help from dozens of people, to whom we are deeply grateful.

The project took place between 2017 and 2023.

As Imagined and realized by  
*Markku Hakala & Mari Käki*

*Being an artist is a tough job. To venture into the unknown, out of your own comfort zone, to keep constantly on the edge. There will be serpents and sirens, the hubris and the loss of faith.*

*But for every an artist there is a muse. Not only she was the inspiration, but I could always count on her judgment. She saw when we had strayed off course and she saw when we had struck on gold. Having understanding of the creative process she was able to direct me, the director, gently pushing and pulling towards the vision, even at times when we both navigated in the dark. She was the stable foundation, a secure leash for an artist all too easily to be hijacked by a sudden breeze of emotion.*

*I was the hands. She was the heart. That's the way we operated duo, with the distinct roles yet a shared vision.*

*If the job of the film director is to harness the creativity of others then is the director of the director any less of a director – or is she the real director?*

– Markku



Directed by  
**Markku Hakala**

M.Sc., is a filmmaker from Finland. He started in computer software, first in academia, then as an entrepreneur, but despite success turned to philosophy and self-inquiry. However, it was not until a year in Africa he allowed himself to open up to the artist within. After a series of experiments with short films he embarked on his first feature film project with his partner in love and art, Mari Käki, a mad six years of working together on all aspects of the film from pre- to post-production. The resulting film, Giant's Kettle, may be seen as a personal account of being trapped in the wrong story unable to find a way out.



Produced and co-directed by  
**Mari Käki**

M.A., is a creative coach and professional supervisor working in the field of media and education. Since 2020 she has been teaching leadership and group dynamics for upcoming filmmakers as a visiting lecturer at the Aalto University film school, Finland. Giant's Kettle is also her first feature.

# THE STATEMENT



The past forbidden,  
the future foreknown,  
the present concealed.

What does this mean?

By renouncing parts of ourselves we come to exist as separate beings,

from others, the world and the self.

Operating from this (egoic) state of knowing results in

not seeing what is (the concealed present)

and

repetition and reinforcement of patterns and power structures.

But every time we turn a blind eye to what is – that's when the renounced gains mass. The spiritual awakening is to unite with the Giant, to surrender to the unknown.

For the film making process,

this means acknowledging that we don't know what we are doing. The artist must suspend their knowing and surrender to the process. If they have been successful in this, connecting to a deeper form of knowing beneath the egoic ideas, then

for the viewer,

there's a feeling of suspense. The viewer too attempts to know, but is eventually taken to the a place where knowing is no longer possible. What is bubbling under the surface is the concealed meaning ready to be contacted by letting go.

For the character(s) of the film,

letting go is not an option. They make their best to suppress their spontaneity and function in the often insane world of rationality. For them too, the unity with

the Giant is up for grabs pending surrender, a metamorphosis.

This is true

for the civilization as a whole.

The life on the planet is in abeyance, waiting for a new ruler. As long as there is still hope of business as usual there will be business as usual.

To suspend

to surrender,

to lose all hope.

This is our statement as expressed by and within the film, Giant's Kettle.

The characters of the film are lost. They do not know, but they attempt to appear as if they do. The place of not-knowing is uncomfortable and scary. There is a leap of faith to be taken. For the viewer this is possible only if they feel safe with the film. That sets a high bar

for the film maker. They need to be brave enough to make the leap first. Or else the audience will not follow.

Have we been able to? Do you feel safe with the film?

Yours,

Markku & Mari





Cast

Henri Malkki

Kirsi Paananen

Atte Vuori

Costume Design

Paula-Leena Jokitie

Sound

Markku Hakala, Ari Karema & Jaakko Niemelä

Script, cinematography and editing

Markku Hakala

Directed by

Markku Hakala

Co-director

Mari Käki

Producer

Mari Käki

# HII DEN KII NU

## GIANT'S KETTLE

Art / Experimental Fiction / Finland / 2023 / 71' / DCP 4K / 1.85 : 1 / 5.1 / No dialogue  
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