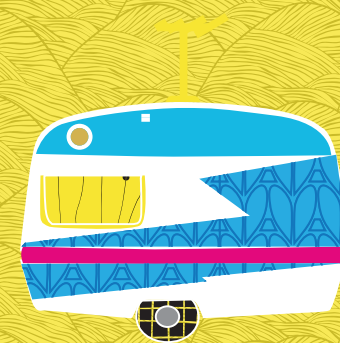


2000: A POST-WAR ODYSSEY

the poster

2000: A POST-WAR ODYSSEY

a film by zgjim terziqi



"With a good eye for the tragi-comical, a combination of historical, political awareness and a great understanding of – and love for – the people, who live this political reality in their every day, never leaving the sight of your nuanced characters, you attack the state of your region in a humorous and colourful manner."

- Berlinale Script Stations Jury -

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E KOSOVES

moodboard



influence

“The script is influenced by a childhood memory of mine, in which a small traveling circus with a trailer surprised my neighborhood of kids with a performance of comedy, song, dance and joy. They came and left without us ever learning anything more about them.

These pictures are taken in the year 2000 in Kosovo, from a real traveling circus that is a visiting a Roma camp. “

Zgjim Terziqi, writer/director







color palette

We intend on using a vibrant color scheme to accompany the dark comedic tone of our film. The washed-out color palette will pop out with a strong red and green as iconic colors for clowns. This will serve as a leitmotif throughout their odyssey within our film.













locations

There are many parts of Kosovo who are frozen in time. These villages, neighborhoods and even cities haven't changed almost at all since the past 20 years. Besides the aesthetic look of late 90s and early 2000s, they also embody in them the zeitgeist of post-war and chaos.















props















references

Underground (1995)
dir. Emir Kusturica



Time of the Gypsies (1988)
dir. Emir Kusturica



The world building and setting of “2000: A Post-war Odyssey” is alike a Kusturica production.
The playfulness and normalization of suffering of its character to an almost abstract level of dark comedy and the dense pacing and rhythm is something we want to explore in our film as well.



Marriage of Maria Braun (1978)
dir. Rainer Werner Fassbinder

In this post-war world that Fassbinder created the pragmatic implementation of the survival instinct is a pivotal force of the plot. The audience recognizes it immediately and sees the world through a character that arises from a worn-torn society. We aspire to achieve this as well.



La Strada (1954)
dir. Federico Fellini

The linear dramatic structure of the plot that turns into a full circle via the haunting of its characters past is the skeleton of our film as well.



400 Blows (1959)
dir. Fra ois Truffaut

The meticulous writing and mesmerizing portrayal of Jean-Pierre L aud of Antoine Doinel as a witty, street-smart yet conflicted coming-of-age child is a fundamental inspiration to our protagonist, Lis. The parallels between the character's deepens further with absence of a real father figure and the shared burden of becoming a man.