

**Ileana Stanculescu
Macedonski Street No. 8
010591 Bucharest
Romania**



VILLAGE OF SOCKS
(SATUL ȘOSETELOR)

**a film by ILEANA STANCULESCU
co-directed by Klaudia Begic**

- PRESS KIT -

VILLAGE OF SOCKS
(SATUL ȘOSETELOR)

a film by **ILEANA STANCULESCU**

Germany / Romania 2006, 78 min., Colour

Director & Producer: Ileana Stănculescu

Co-Director & Editor: Klaudia Begič

Directors of Photography: Valentin Popescu, Artchil Khetagouri, Nikola
Wyrwich

Sound: Alexandru Ionescu

Sound-Mix: Anuşavan Salamanian

Assistant: Neluțu Bain

Color Correction: Karsten Raetsch

Dramaturgy Consultant: Prof. Peter Rabenalt

*The Film was financed by the Award for Joint Film Productions of the
Robert-Bosch-Stiftung ("Filmförderpreis für Koproduktionen")*



**Press Contact: Ileana Stănculescu • Art-Doc • Macedonski Street No. 8 •
010591 Bucharest, Romania
Tel.: +40 21 211 5756 • Fax: +40 21 323 40 91
E-mail: ile-stancu@gmx.de**

SYNOPSIS

VILLAGE OF SOCKS



In the small village Viscri, in the middle of Transylvania (Romania), all women are knitting socks.

A German musician, Harald Riese, sells the socks to Germany, to Austria and to other countries. But, most of all, Harald enjoys living in Viscri.

He gives German lessons to children, he plays piano and sings about the beauty of the Romanian language.

Last but not least, he organizes the sock-export to Western Europe.

Slowly by slowly all the village became a sock-factory. There is almost no woman in Viscri, who doesn't work for the "sock-project".

This documentary is a portrait of a very special village, isolated in a beautiful landscape, but still full of life.

Ileana Stănculescu

Born on 13 October 1976 in Bucharest, Romania.

From 1999 till 2004 Ileana studied at the film school HFF "Konrad Wolf" in Potsdam-Babelsberg (Germany).

She graduated with the documentary: "Podul peste Tisa" ("The Bridge", 75 min.).

The documentary has won the "First Appearance Award" on the International Documentary Festival Amsterdam in 2004, was selected by several major festivals like the Moscow Film Festival, Sarajevo Film Festival, Silverdocs (USA), etc. and broadcast on TV.

In 2005 and 2006 she has produced two other documentaries: "Akhmeteli 4" (directed by Artchil Khetagouri) and "Satul șosetelor" ("Village of Socks", 78 min., directed by Ileana Stănculescu, co-director Klaudia Begič).

"Satul șosetelor" was financed by the German Award for Joint Film Productions of the Robert-Bosch-Stiftung and won the British Council Award for The Best Romanian Documentary.

Klaudia Begič

Born on 05.11.1975 in München, Germany. From 1995 till 1998 Klaudia studied agricultural science in München and in Berlin.

After having travelled through Bosnia and Croatia for an ARTE-documentary production about the former Yugoslavia, Klaudia started to work as an editor in the Berlin based production company MPS Produktion.

From 2001, she is a freelance editor in Berlin and works both as an editor and as an independent filmmaker.

Klaudia edited the short film "At Father's Table" and the feature length documentary "Podul peste Tisa", both of them directed by Ileana Stănculescu.

"Village of Socks" was co-directed together with Ileana Stănculescu and was Klaudia's directorial debut.

Filmography



2005/2006

„Village of Socks”, (Satul șosetelor)
documentary, video, 78 min., directed by
Ileana Stanculescu, co-director: Klaudia
Begic,

***Financed by the Award for Joint Film
Productions of the Robert-Bosch-
Stiftung***

(Filmförderpreis für Koproduktionen)

***Nominated for the Joris Ivens Award –
IDFA 2006*** (International Documentary Festival
Amsterdam)

***British Council Award for the Best
Romanian Documentary*** (Astra Film Fest
2006)

Special Jury-Mention (ZagrebDox)

Festivals:

IDFA 2006, Hot Docs 2007, Astra Film Fest,
Sarajevo Film Festival, Jihlava Documentary
Festival 2007 (Czech Republic), Aland Film
Festival (Finland), ZagrebDox (Croatia),
Documentary Festival – Lemesos 2007
(Cyprus), Global Visions Film Festival
(Canada), Ethno Film Festival Berlin
(Germany), Dokufest Prizren 2007, Guelph
Film Festival, Heimat Film Festival (Austria),
Hellas Sveriges Film Festival (Sweden),
Mediawave Film Festival (Hungary), Unde-i
iubirea Film Festival (Bucharest, Romania),
Saar-Loire-Lux Film Festival

(Germany/France/Luxembourg), Go-East Film Festival (Wiesbaden, Germany), Bucharest International Film Festival (Romania), OxDox (U.K.)

Screened in the DocHouse Cinema – London

2004

"Podul peste Tisa" (The Bridge),
documentary, video, 75 min, directed by
Ileana Stanculescu, edited by Klaudia Begic

Financed by the Jan Vrijman Fund (The Netherlands)



First Appearance Award - IDFA 2004
(International Documentary Festival Amsterdam)

Main Award Cinefest Miskolc 2005

Main Award CadRo Competition 2007
(Cronograf Film Festival)

Festivals:

IDFA 2004, XXVII Moscow film festival - Interfest, Int. Film Festival Sarajevo, Oxdox (UK), Silverdocs, Munich Documentary festival, Thessaloniki Documentary Festival, It's All True (Bresil), Crossing Europe Film Festival (Linz, Austria), Greenfilmfestival Seoul, Jakarta Film Festival, Rencontres Internationales du Documentaire de Montreal (Canada), DocLisboa, Golden Apricot Film Festival (Armenia), Pärnu Film Festival (Estonia), Vera Film Festival (Finland), Filmschau Baden-Wuerttemberg, Human

Rights Film Festival Zagreb (Croatia), 1001
Documentary Festival Istanbul, Human
Rights Film Festival Sarajevo, Astra Film Fest
Sibiu (Romania), Cinefest Miskolc (Hungary),
Cronograf Documentary Festival

Broadcast on YLE 2 (Finish Public Television),
on Fox International (Italy)

2002

“La masa domnului” (At Father’s Table),
documentary, video, 12 min., directed by
Ileana Stanculescu, edited by Klaudia Begic



Festivals:

International Film Festival Dakino,
International Film Festival Sarajevo,

broadcast on TVR CULTURAL, Romanian
Public Television

JURY-REPORTS AND PRESS-CLIPPINGS

VILLAGE OF SOCKS



International Documentary Festival Amsterdam

IDFA 2006 NOMINATION FOR THE VPRO JORIS IVENS AWARD

Jury-report:

On behalf of the VPRO Joris Ivens jury, consisting of chairman Claire Aguilar, Igor Blazevic, Jasmine Dellal, Niek Koppen and Gerald Peary, we are honoured and delighted to present the nominations for this important award (VPRO Joris Ivens Award for the best long documentary)

Satul șoșetelor / Village of Socks by Ileana Stanculescu & Klaudia Begic

This intimate portrait of a Romanian village engaged in a cottage industry of knitting socks captivated the jury. We admired its ability to metaphorically represent global change, and made us keenly aware of new Europe seeking its identity amidst many uncertainties. A "foot-warming" story.

Astra Film Fest 2006 (Romania)

AFF 2006 AWARDS

BRITISH COUNCIL AWARD

BRITISH COUNCIL AWARD FOR THE BEST ROMANIAN DOCUMENTARY

Jury-report:

The jury was impressed by the analytical and cinematic qualities of this film, which examines how a small hand industry can help keep village culture alive and empower the local women.

With informal interviews, observation of everyday social interactions and gentle humor the filmmaker knits together a perceptive portrait of life in what has historically been a multiethnic village. The film is an enjoyable work of documentary cinema as well as a valuable study of gender and small – scale economics. It raises questions of trust and distrust between communities as Romania enters the European Union.

Michael Yorke (member of the jury)

“Village of Socks” is a beautiful title by Ileana Stanculescu. It was a little masterpiece by a first time filmmaker. It is the tale of one small rural village in Transylvania. Some years back two German tourists bought two pairs of locally knitted socks. They sold one to their friends back home. Next year they bought 50 pairs of socks. Now, a few years on, they take thousands of socks and sell them for the villagers in Germany. They are what I would call Birkenstocker socks, thick, hairy and full of lanolin. They have a healthy organic feel about them.

But the story is about the 100s of women who have found a new economic freedom sitting in the village square and outside their houses gossiping about their never-do-well and often drunken husbands, who have lost all their economic power over their womenfolk. A gently observational film, it beautifully portrays the life of a small village through the vehicle of talkative women of all ages. Laced through this structure is the disquiet by villagers who feel they have not been paid for their socks and the German couples problems with quality control.

The film had cinematic quality and analytical elegance, while also being gently humorous – a recipe for an excellent film that was well crafted. It took the BRITISH COUNCIL AWARD.

My Sweet Little Village of Socks

22.01.2008

Jan Kolář // Dok.revue 2/2007 //

The Viscri of Transylvania may be a village of socks. Nevertheless, it is primarily – just like the film of the same name by Ileana Stanculescu – a place of improbable encounters, a crossroads intermingling

perpetual opponents: The past and the future, illusion followed by frustration, romantic yearning and realistic calculation, newcomers and denizens, men and women.

The former Weisskirch was originally an enclave of German colonizers who shared with their Romanian neighbors the fate of people working on the pastures from the very beginning. Their offspring, too, shared the fate of country people lost in the whirl of economic transformation of post-socialist Romania. Owing to Germans again, Viscri has not turned into a deserted cluster of buildings lost in the mud but – thanks to the new-time incomer Harald – into a manufacture producing woolen socks for the chilly feet of half of Europe.

The Village of Socks is not a mere portrait of a fair trade project, securing the economic independence of one country community. It focuses on the individual portraits of women who work to make a living for their whole families. Their conversations over the knitted stockings and hats take up most of the film space. Men are restricted to brief looks into their resigned faces.

In a similarly refined way, another latent conflict is expressed, drowsing under the seemingly amiable surface. Little jokes, snatches of sentences and unrequited attempts at flirting hint at the fundamental misunderstanding of the cultivated philanthropist from the West and the gnarled locals. It's not just that they can hardly understand a man who runs about the meadows every morning. What is more important, Harald can not comprehend the motivation of people participating at his project. For the Romanians who were born in Viscri, knitting is not an opportunity to raise the "sometimes so romantic, sometimes so wild a landscape" but the last, feeble barrier due to which they have not yet deserted the world-forsaken pastures.

The director's amiability and unwillingness to show the conflicts in another way but in the form of allusions could be considered a weakness. However, the meaning of this film lies elsewhere. Like the German tourist, following in the footsteps of her father, says: "I'm not looking for graves and scars. I just wanted to see the countryside and meet the people living in it. To soothe my heart."

Martin Gruber (journalist):

Romanian filmmaker Ileana Stanculescu's award-winning "Village of Socks" (Romania; 2006; 78 min) is the portrait of the Transylvanian village Viscri. All the women in the community knit socks - which are then sold to Western European countries by a local cooperative set up by a German musician who lives in the village. This new form of income - as well as tourism and "settlers" from Western Europe - has initiated social

change in the community. The new inequality causes tensions between men and women, Romanians and outsiders and even between the different women working for the cooperative. The film is shot and edited at a slow pace and approaches its protagonists in a friendly and slightly ironic way. It is a very successful film about Romanian village life and about social and cultural change.

