

GIORNATE DEGLI AUTORI VENICE DAYS

INTERVIEW TO VINKO MÖDERNDORFER

Initially, as a writer I wanted to write a thriller, a crime story. That was my idea, then I looked around for a story that was suitable for a thriller or crime story, and which was also current. Then from the 1990s on we Slovenians started discovered these mass graves of the Nazi collaborators killed by our Partisans.

I saw that I touched upon some themes that, sadly, are still topical today. Eighteen years later we're still digging around graves, opening up pits, pulling out bones.

The film has more of the politically topical than the book. The book was published in 1994 and we made the film last year, so I think that within a political context, the film is more radical than the book. When we started working on the film I realized that the story was not about Slovenians but about Europe. Europe is full of these kinds of graves from that era, almost all the victors have dealt with their traitors, the French had very many, but no one creates problems about that. Those were crimes, obviously, but they are contained within the context of those times. After all, there was a war, victory was celebrated and they despised traitors. Betrayal, according to Dante, truly belongs in the lowest circle of Hell.

From the very beginning I said it had to be a radical film because if we shoot radical sex scenes, in the sense that it's not some kind of theatrics, that it's all true, then the killing must be real. The audience will believe that the murders are real. In that sense, we hide nothing. Their love-making is open, without any masks, it's meant to be truthful. That's why all those acts go all the way, as does the killing. I think the audience fully believes in the murders as well. I think that's what gave the film authenticity.