

دیشب چه خوابی دیدی پاراجانف؟



What Did You Dream Last Night,
Parajanov?



A film by
Faraz Fesharaki

WITH MITRA KIA HASAN FESHARAKI FARAZ FESHARAKI RAHI SINAKI

A GERMAN FILM AND TV ACADEMY BERLIN PRODUCTION IN CO-PRODUCTION WITH NEW MATTER FILMS AND EWELINA ROSINSKA

DIRECTOR, WRITER AND EDITOR FARAZ FESHARAKI CAMERA MORITZ FRIESE SHAHAB FOTOUHI FARAZ FESHARAKI SOUND DESIGN SUM-SUM SHEN SOUND MIX JAN PASEMANN

TITLE DESIGN FARHAD FOZOUNI LINE PRODUCER ANDREAS LOUIS PRODUCERS LUISE HAUSCHILD EWELINA ROSINSKA MARIAM SHATBERASHVILI



*German Film- and Television Academy Berlin,
New Matter Films, Ewelina Rosinska, Faraz Fesharaki
Present*

WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?

Was hast du gestern geträumt, Parajanov?

دیشب چه خوابی دیدی پاراجانف؟

A film by Faraz Fesharaki

Countries Germany **Languages** Farsi **Subtitles** available in German, English **Genre** Documentary Form
Running Time 81' **Format** DCP **Color** 1:1,33 **Dolby** 5.1 **Year** 2024

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WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?

The webcam witnessed it all: from the strange snowfall in Isfahan to Mitra telling stories of her prison time and Hasan insisting on hearing his son's last night dream.

A decade of family togetherness, online, between Isfahan and Berlin.

Electronical Press Kit

[Download](#)

*Including trailer, stills, poster,
video and audio clips*

WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?

Berlinale Screenings

Press Screening

Th 16.02.24 5.15pm @ Arsenal

Official Premiere

Mo 19.02.24 3.30pm @HKW

Screening

Th 20.02.24 1pm @ Arsenal

Market Screening

We 21.02.24. 4.30pm @ DFFB

Screening

Fr 23.02.24 4pm @ Cubix

Screening

Su 25.02.24 12.30pm @ silent green

Writer & Director Faraz Fesharaki

Cinematography Moritz Friese, Shahab

Fotouhi, Faraz Fesharaki

Editor Faraz Fesharaki

Sound Design Sum-Sum Shen

Mix Jan Pasemann

Producer Luise Hauschild, Ewelina

Rosinska, Mariam Shatberashvili

Cast

Mitra Kia

Hasan Fesharaki

Faraz Fesharaki

Rahi Sinaki

Production Company

German Film and Television Academy Berlin

Potsdamer Straße 2, 10785 Berlin, Germany

Co-Production

New Matter Films

Nikolaistraße 6-10, 04109 Leipzig, Germany

Ewelina Rosinska

Berlin, Germany

Faraz Fesharaki

Berlin, Germany



Director Faraz Fesharaki



Faraz Fesharaki is an Iranian-German filmmaker and award-winning cinematographer living in Berlin.

While studying Dramatic Literature and Film Studies at the Tehran University of Art, he attended Abbas Kiarostami's workshop and began making his own short films. In 2012, he started studying at the German Film and Television Academy in Berlin.

His graduation film as a cinematographer, *What Do We See When We Look at the Sky?* by Alexandre Koberidze, premiered in the Berlinale Competition in 2021, where it was awarded with the FIPRESCI prize. Faraz Fesharaki also received the award for *Best Cinematography* at the Sevilla Film Festival for his work on the film and a nomination for *Best Cinematography* at the German Film Critic Awards.

In 2021 he shot Sara Summa's second feature *Arthur & Diana* which premiered at TIFF in 2023 and Mónica Lima's new short film *Natureza Humana*, that won the Ammodo Tiger Short Award in Rotterdam 2023. *What did you dream last night, Parajanov?* is his first feature length film as a director.

AS DIRECTOR

WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?

Germany 2024 | Documentary Form | 81 min

German Film- and Television Academy Berlin in Co-Production with New Matter Films, Ewelina Rosinska, Faraz Fesharaki

74. Berlinale Forum

IT'S A CRIMINAL WASTE TO GIVE THIS FILM A POSTPRODUCTION

Germany 2017 | DocFiction | 20 min

German Film- and Television Academy Berlin

Shortfilm Festival Cologne

AS DIRECTOR OF PHOTOGRAPHY

NATUREZA HUMANA

by Mónica Lima | Portugal, Germany 2023 | Fiction | 25 min

Uma Pedra no Sapato in Co-Production with New Matter Films,

German Film- and Television Academy Berlin

Int. Filmfestival Rotterdam - Tiger Competition - Ammodo Tiger Award, New Directors/New Films 2023, Vila do Conde - Best Film, Audience Award

ARTUR AND DIANA

by Sara Summa | Germany 2023 | Fiction | 100 min

German Film- and Television Academy Berlin

Toronto Int. Film Festival 2023

WHAT DO WE SEE WHEN WE LOOK AT THE SKY?

by Alexandre Koberidze | Germany, Georgia 2021 | Fiction | 150 min

German Film- and Television Academy Berlin in

Co-Production with New Matter Films, rbb

71. Berlinale Competition (FIPRESCI Award Berlinale Competition)

59. New York Film Festival, 65. BFI London Film Festival, 59. Viennale 2021,

36. Mar del Plata - Special Jury Award, 55. Karlovy Vary

Nomination FIPRESCI Grand Prix, German Film Critique Award - Best Film



Director's Note

My mother wanted to know why I was recording our Skype conversations. This was already back in 2012, when I had only been in Germany for a few months and already Skyped with my family many times. I told her that these recordings were like my diaries. I said I was too lazy to write them down and, even if I had done so, I would never have been able to capture with words the essence of all those moments in such detail so precisely and so faithfully.

How could I describe the moment when I secretly watched my mother knitting a jumper in front of the webcam, humming a song to herself as she waited for me? How can I put into words how it felt when my father asked me if I liked him, and I couldn't give him a serious answer? "The camera doesn't lie," Abbas Kiarostami used to say in his workshop. "One can trust the camera." That's why I recorded those moments.

My mother asked if I planned to make a film out of the footage. "Absolutely not," I said. "I would never expose such personal material." She didn't believe me and she was right. Back then, how could she already know what would happen ten years later?

Now, after the film is done, I'm not so sure if I can really "trust the camera". Every day in the editing room, I could have created a new, different family. At times, my father was the nicest person any child could wish for, at others, the devil on Earth. Sometimes, I was the most humorous son, entertaining my parents endlessly; at other moments I was completely absent, as if they didn't have a son. And my mother? She was ever constant, always the same person, and rightly so: loving, extremely sympathetic, smart and above all fierce.

So how could a camera that doesn't lie allow me to come out of the editing room every day with a new version of our family? That remains a mystery to me. I no longer recall which moments in the film really happened and which were staged during the edit. But I also don't know if the "staged" moments might not portray our real family even better than the "real" ones.

When I showed the movie to my parents to get their approval, my dad only got upset about one scene and claimed it was staged, unlike all the other "real" scenes. But that scene was among the most consistently "real" ones.

I never intended to make a faithful documentary about the Fesharaki family. What interested me most were the little narratives that emerge when people love each other. I found the moments recorded by the loyal webcam incredibly precious, which I was indeed able to rely on in the end, as everything that took place in front of it was grounded in love and longing.

And maybe through this film, the spectator will get a picture of a family and realise how the beloved revolution of my parents' generation was stolen from them and how the brutal oppression that followed ruined not only their lives, but also those of their children. But there is one thing that keeps us all together: hope.

Faraz Fesharaki

مامان سلامت

یاد دایم له هفتوز صلی صبرها رابوع بهمن

Interview

Barbara Wurm: Faraz, since when have you known that you're a director, and not just a cinematographer? And why did you as a cinematographer decide of all things to make your first film from video excerpts of Skype conversations?

Faraz Fesharaki: I still don't know if I'm a director. And I also don't know if I'm a cinematographer. The word I'd prefer to use is filmmaker. I see myself as someone who has a passion for cinema and wants to engage with it in whatever way that might be. You somehow always find a way. If I'm honest, starting out with cinematography was more of a question of practicality. I started studying in Iran and was asking myself how I'd be able to work there and earn money as a director in relation to censorship and dependence on state financing. Then I studied cinematography and noticed how much I actually enjoy it. I really like transferring other people's ideas into a visual language, like a translator. But the sort of obvious category where you say that this person directs and the other does cinematography hopefully doesn't exist for me.

Carolin Weidner: And yet you've actually been very successful as a cinematographer. Your last work RAS VKHEDAVT, RODESAC CAS VUKUREBT? [2021] by Alexandre Koberidze showed in the Berlinale Competition, for example. Does that make it frightening or intimidating to present a film of your own, particularly one about such a personal subject?

FF: Yes, and I regretted that many times while I was editing the film. I had that feeling of fear, of intimidation the whole time. Not really of how I would be perceived as a cinematographer turning to directing, but more in general – how was the film going to film turn out, particularly in relation to how personal it is? That accompanied me for a very long time. The editing process lasted five years and without the unbelievable support, both emotional and in terms of content, of my producers Luise Hauschild, Ewelina Rosinska and Mariam Shatberashvili, I would never have finished editing the film.

CW: When did you start recording the conversations between you and your family? Or did you do that from the beginning?

FF: From the beginning. When I came to Germany to study in 2012, I installed some software that automatically recorded our conversations. And then I told my parents and asked them if they had anything against it. They didn't. Afterwards we forgot that the software was observing us. Now and again my hard drive filled up and I realised that there must therefore be many videos. But the software was running by itself, and I had no intention of making a film out of that material. I more saw it as a sort of diary for me to record that first period in Germany, which was very special. I could have also written about it, but I'm not the best of writers.

CW: How did you arrive at the decision to make a film from all that material? And how often did you speak to your family?

FF: Every day at the beginning, but then it became less and less. It was really fascinating, as I was actually speaking more to my parents than when I was still in Iran and living in a different city. We really shared everyday life in a way we'd not done before. Again and again, there were moments of this everyday life that I thought I should make a note of and then maybe stage in a film some time. But when I watched the footage for the first time, I thought: why should they be restaged in another context if they already exist?

CW: Were you able to engage with each other on a new level in these conversations or get to know each other in a different way? Were other subjects possible? I had the impression that your mother was particularly open.

FF: From the pandemic, we all know that feeling that communicating via video is more uncomfortable, but also easier at the same time, because you're not physically present. Certain boundaries can be crossed as a result of that distance.

And that really helped with things, particularly in relationship to my mother. I started with the Skype conversations when I was 26. Certain things in a parent-child relationship are already established by then and can no longer be changed. But then several things did actually turn out to be flexible for us. When I watched all the material, a lot happened for me again. I had 80 hours of it, and suddenly you discover things you simply didn't notice while actually in the situation. You also see your own parents with a degree of distance.

CW: What was it that surprised you during this audio-visual recap?

FF: A lot of things. I noticed how open and flexible my parents were in trying to find a level of communication with me and adapting to the situation. And how closed-off I was in reacting to that, while still claiming that I was the one who's progressive. But another important insight for me – and that also has to do with what has happened in the last year in Iran as a result of the women's movement – was to notice just how much the patriarchal hierarchy still endures within our small family, even though my father thinks of himself as a left-wing intellectual. In this respect, I see myself as much further on than he is, but watching the footage, it became clear to me that I don't treat my mother much better than he does. I realised what her role actually is and how this is accepted at home as a matter of course. I saw that as really problematic.

I should actually go back a bit here. My original plan was to make a film about my father, who studied in London as a young man, was a Communist and travelled through Eastern Europe. I wanted him to repeat this trip 40 years later, we even did that and shot it! While editing, I decided against doing it, also because I noticed that my mother is the more fascinating person within our family. She had to sacrifice a lot. And she was the one who was in prison.

Interview

CW: Your mother is also given more and more space over the course of the film. There are many decisions that I find interesting, such as the zoom onto her when she's sitting in the background by the window, or your conversation where she's lying down and talking about the encounter with the woman from prison. Did you start working with stage directions from a certain point?

FF: No, or at least there weren't any explicit stage directions being given while the conversations were being conducted. It was only during the editing process that I started to manipulate certain things and build new conversations and moments from the material.

CW: We don't just see your parents, but also your cousin Rahi. Did you record other people too?

FF: The problem with the software was that it couldn't differentiate between different people – it just recorded everything. I often had to think about what I was supposed to erase, also because not everyone knew they were being recorded. My parents and Rahi emerged as the constants. Rahi isn't just my cousin, he's also my best friend. We came to Europe at the same time, we grew up together – we're almost like siblings. He went to Vienna, I went to Berlin. And somehow we always had to exchange experiences with one another, also in order to protect ourselves. We had to give each other the feeling that we were experiencing similar things in this new life. Because of that, the moments with him were just as important as the ones with my parents.

CW: There are two recurring musical motifs in the film, a particular melody and then the sound of a gong, which for me was reminiscent of a boxing match. The scenes between you and Rahi in particular also seem like an exchange of blows.

FF: Yes, the gong is inspired by Abbas Kiarostami's TEN. There's also a scene that begins with my father actually standing in a boxer's pose in front of the camera and saying "Do you really want to fight? Then get over here!" The communication with Rahi and with my father had that sort of feeling the whole time, I don't want to use the word "fight", but I don't know how else to say it: it was a fighting exchange of sorts.

CW: Locking horns, as it were?

FF: Yes, maybe.

CW: In a banal way, you could also say that it's a typically male form of communication when it's not so easy to speak about feelings, and connection occurs on this level instead.

FF: Yes, unfortunately. Although during the editing process, I was also astounded by how directly and courageously feelings were sometimes spoken actually about. But watching the entire collection of Skype conversations also had a therapeutic dimension. To notice that many of these typically heteronormative ideas of masculinity did actually sit pretty deep in me and still do today.

BW: So there are thematic lines in the film, about feminism, for example, or the discovery of the significance of your role within the family. In addition, you use the powerful video footage of the little girls singing and reciting poems, which also enables you to bring the past – your childhood – into the frame. At what point did you decide to include it?

FF: This material with the children is from my kindergarten. I myself was in the children's choir that sings the song about America. And the girl that recites the poem was also at our kindergarten. What I found really interesting about that material is that it's actually totally kitsch. But the way the girl does it, with total belief in what she's doing, is special. She feels it so much that those kitsch words become genuine. When I watched it for the first time, I had goosebumps.

CW: In addition to the Skype footage and the videos we just talked about, literature enters the film too, such as through the brief excerpt from a text by poet Amir Afrassiabi and the letters later on. The film has two parts anyway, whereby the second part has a stronger focus on the written word. How did that come about?

FF: The honest answer is that I'd already finished the film some time before, but wasn't happy with the ending. I couldn't find one. And at exactly that time, I was nursing a broken heart. I'd actually preferred to have put **WAS HAST DU GESTERN GETRÄUMT, PARAJANOV?** aside and made a film about love. But I couldn't do that, because everyone was expecting me to finish off this film. And then I had to somehow combine those two levels. It ultimately became clear to me that the first part is about the love these people have for one another and why couldn't I just expand that a bit and then have the second part relate to the first? Ultimately, this love is the only thing that keeps us together right now, when we are so far away from one another and the world is in such a terrible state – it also keeps us alive. I wanted to write and/or shoot the letter to my mother anyway. And then it became the end of the film. In the end, it came together very quickly, even if everything else lasted a really long time.

Interview

BW: Did your parents try to interfere with how you directed the film?

FF: My mother didn't at all, she trusts me. My father is very doubting, however, and sees my films as pointless. The good thing about Skyping was that no one knew that a film was being shot at that moment. But when I had to reshoot or record particular things, he protested a bit. But by that point it was too late.

CW: On the films that you made before, you worked with a wide range of different cameras. Now you used a webcam. What effect did that have on you?

FF: As a cinematographer, I've always tried to sabotage that sort of crisp, direct, digital encounter with reality. I feel more active as a spectator when you can't immediately see everything clearly and there's space for secrets in the images. I find grain and pixels mysterious and poetic. In this film, it was also a relief to a certain extent to leave myself out of things as a cinematographer and simply see how the aesthetic could be reduced in such a way that this task no longer exists. How can you find poetry in pre-existing images you didn't create yourself? Another challenge was that I had to narrate the entire film via shot-countershot with images of a very poor quality and a camera running entirely at random. Yet I still enjoyed looking for poetry there and finding it. That's also what I usually do as a cinematographer.

CW: I was also fascinated by the different backgrounds, such as the huge painted heads on the wall? What's the story with them?

FF: My parents Skype in two rooms. The first belongs to my brother, the second, the one with the heads, to me. As a teenager, I wanted to make a short film and that was a leftover setting from it.

CW: When you just mentioned poetry, I had to think of the elegant intertitles. The film comes across as more playful because of that, but also very composed. It's a wonderful typography on a red background.

FF: The typography also only came right at the very end and contributed a lot. A good friend in Iran, Farhad Fozouni, made it for me, he's an outstanding graphic designer. He lived in Berlin for two years and was the first person to say that I had to do something with the Skype material. That's a long time ago now. We laughed about it over a beer. When I sent him the film and asked him if he wanted to do the graphic design, it was really exciting for him to see what became of that joke from back then. What he added to the film with his work is really important, I think. He knows me well and understands very well what it means to be in this in-between realm between two cultures and languages, sounds and aesthetics. The red backdrop already existed – funnily enough it actually comes from one of the kindergarten videos. When the event was over, this red backdrop could be seen for two whole minutes. I thought it was really beautiful and I had the feeling that it fit well.

CW: What role do the recurring dreams play for you? They even found their way into the title.

FF: I write down my dreams and already have several notebooks full of them. For example, the dream that appears in the film as a text comes from one of these books. And with the people close to me, I always speak about my dreams. The title of the film came right at the end, it's also to do with the fact that when the film was finished, it seemed to me like one long dream – because of the quality of the images and the music, because of the people changing over a period of eight, nine years.



NewMatterFilms



New Matter Films was founded in 2020 by Luise Hauschild und Mariam Shatberashvili in Leipzig and Berlin. In close collaboration with authors and directors, New Matter Films produces international and German films with a unique form and a specific artistic approach.

Their first feature **WHAT DO WE SEE WHEN WE LOOK AT THE SKY?** by Alexandre Koberidze premiered in the Berlinale Competition 2021 where it was awarded with the FIPRESCI Prize followed by screenings at festivals such as New York Film Festival and BFI London Film Festival. It was awarded with the Special Jury Award at Mar del Plata, the Grand Prix du Jury at Premiere Plans and the German Film Critic Award for Best Film, among others. Their second feature **TALKING ABOUT THE WEATHER** by Annika Pinske premiered at the Panorama section of the Berlinale in 2022 followed by screenings at festivals such as New Directors/New Films and Premiere Plans and won the Prize for Best Script at the German Film Critic Award. In the same year they've released the medium-length film **PERFORMER** by Oliver Grüttner at Filmfest Munich and celebrated in 2023 the premiere of the Portuguese-German short film **NATUREZA HUMANA** by Mónica Lima at the International Filmfestival Rotterdam in the Tiger Competition, where it won the Ammodo Tiger Award.

Their latest film, the doc-fiction film **WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?** by long-term collaborator Faraz Fesharaki, is celebrating its premiere at the upcoming Berlinale Forum.

WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?

by Faraz Fesharaki | Germany 2024 | Documentary Form | 81 min
German Film- and Television Academy Berlin in Co-Production with New Matter Films, Ewelina Rosinska, Faraz Fesharaki
74. Berlinale Forum

NATUREZA HUMANA

by Mónica Lima | Portugal, Germany 2023 | Fiction | 25 min
Uma Pedra no Sapato in Co-Production with New Matter Films,
German Film- and Television Academy Berlin
*Int. Filmfestival Rotterdam - Tiger Competition - Ammodo Tiger Award
New Directors/New Films 2023, Vila do Conde - Best Film, Audience Award*

PERFORMER

by Oliver Grüttner | Germany 2022 | Fiction | 55 min
German Film- and Television Academy Berlin in
Co-Production with New Matter Films
*Filmfest München - New German Cinema,
Achtung Berlin - Best Medium Length Film*

TALKING ABOUT THE WEATHER

by Annika Pinske | Germany 2022 | Fiction | 89 min
German Film- and Television Academy Berlin in
Co-Production with New Matter Films, pennybooth production, rbb
*72. Berlinale Panorama, New Directors/New Films 2022
Premiere Plans - Festival D'Angers, German Film Critique Award - Best Script*

WHAT DO WE SEE WHEN WE LOOK AT THE SKY?

by Alexandre Koberidze | Germany, Georgia 2021 | Fiction | 150 min
German Film- and Television Academy Berlin in
Co-Production with New Matter Films, rbb
*71. Berlinale Competition, FIPRESCI Award Berlinale Competition
59. New York Film Festival, 65. BFI London Film Festival
59. Viennale 2021, 36. Mar del Plata - Special Jury Award, 55. Karlovy Vary,
Nomination FIPRESCI Grand Prix, German Film Critique Award - Best Film*

Ewelina Rosinska



Ewelina Rosinska is a Polish-German filmmaker, based between Berlin and Sarnadas de Ródão in Portugal. As a director, her experimental films have been screened at the International Film Festival Rotterdam (IFFR) and First Look at the Museum of the Moving Image in New York, among others. Her latest film *ASHES BY NAME IS MAN* won the Best EXiS Award at the EXiS Experimental Film and Video Festival in Seoul and was nominated for the German Short Film Award 2023. As a producer, Rosinska focuses mainly on long-term documentaries: *PROPERTY* by Matthias Lintner (premiere at CPH:DOX 2019) and *WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?* by Faraz Fesharaki, which will premiere at Forum Berlinale 2024.

AS PRODUCER

WHAT DID YOU DREAM LAST NIGHT, PARAJANOV?

by Faraz Fesharaki | Germany 2024 | Documentary Form | 81 min
German Film- and Television Academy Berlin in
Co-Produktion with New Matter Films, Ewelina Rosinska, Faraz Fesharaki
74. Forum Berlinale

PROPERTY

by Matthias Lintner | Germany 2019 | Documentary | 85 min
German Film- and Television Academy Berlin
CPH:DOX 2019, Sheffield Docs Film Festival 2019, 19. New Horizons Film Festival, Duisburger Filmwoche 2019 - Lobende Erwähnung

AS PRODUCER AND DIRECTOR

ASHES BY NAME IS MAN

by Ewelina Rosinska | Germany 2023 | Experimental | 20 min
German Film- and Television Academy Berlin
Int. Filmfestival Rotterdam IFFR 2023, First Look 2023 at the Museum of the Moving Image in New York, FICUNAM International Cinema Festival in Mexico-City, Experimental Film and Video Festival in Seoul - Best EXiS Award 2023, Nomination for the German Short Film Award 2023 (endowed nomination)

EARTH IN THE MOUTH

by Ewelina Rosinska | Germany 2020 | Experimental | 20 min
German Film- and Television Academy Berlin
Punto de Vista Film Festival in Pamplona 2020, Courtisane Film Festival in Ghent 2021, Musée de la Photographie Charleroi - Solo Exhibition at Boîte Noire, First Look 2023 at the Museum of the Moving Image in New York



The German Film and Television Academy Berlin (DFFFB), founded in 1966, is one of the most prominent film schools in Europe. Focusing on the essential crafts of filmmaking, the school offers five specializations in Screenwriting, Cinematography, Directing, Producing, and Editing & Sound. The DFFFB is a place where talented filmmakers from Germany and abroad come together to create brave and visionary films and series with an individual artistic signature—whether they tell fictional, hybrid, or documentary stories; whether they deal with smaller or larger contexts; whether they operate internationally or locally.

ARTHUR & DIANA

by Sara Summa

Germany 2023 | Fiction | 108 min

German Film- and Television Academy Berlin

Toronto International Film Festival 2023

GERANIEN

by Tanja Egen

Germany 2023 | Fiction | 84 min

German Film- and Television Academy Berlin in

Co-Production with ZDF Kleinesfernsehspiel

Berlinale Perspektive Deutsches Kino 2023

SPRICH MIT MIR

by Janin Halisch

Germany 2023 | Fiction | 80 min

German Film- and Television Academy Berlin in

Co-Production with Softspot Productions, Achtung

Panda! & RBB

Max Ophüls Preis 2023



World Sales
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