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present

AHASIN WETEI

BETWEEN TWO WORLDS

TRA DUE MONDI
ENTRE DEUX MONDES

A film by Vimukthi Jayasundara

SRI LANKA – FRANCE, 35 MM SCOPE COLOR, DTS, 85 MINUTES, 2009

PRESS

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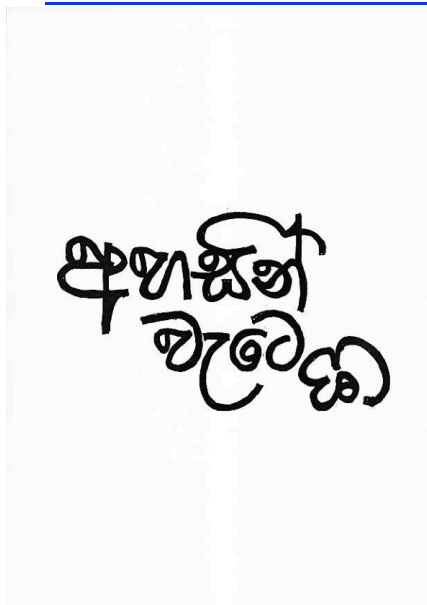
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SYNOPSIS

The young man has fallen from the sky
The lines of communication are burned
To flee the city and its tumult, get back to nature
Enter into another story
Of the legend of the prince
In the hope of a love
To hide in the hollow of the tree
Nothing magical is improbable
What happened yesterday may happen again tomorrow

DIRECTOR'S NOTE

In *Between Two Worlds*, the forces of History, of the past, the forces of nature, the forces of each character, the forces of the institutional powers, the forces of cinema, all come to a clash and to explode. All these forces flow through time, come from the past, reappear in the present and are tensed into the future.

I am highly aware of what nature produces, for example landscapes and emotions. The film allowed us to flee from the city, inhabited by signs and violence — to his unknown, Rajith undertakes a sort of spiritual journey—taking us to surroundings (first the countryside then the mountains) where life is not something that is obvious, where signs are invisible, where the sensation of the unknown, mystery, horror can arise, where one starts to understand that all of this has always been possible for human beings. The city makes one mad, but nature might be even worse, reawakening the past, legends. It is testimony of each and every thing, it talks to us without pause, referring to myths, arousing our imagination and ghosts. It is also the site of great violence. Nature never ceases fighting back, being born again where man has built; it cannot be controlled. In this sense it isolates us, it goes both before us and after us.

In *The Forsaken Land*, my aim was to be an architect of the landscape, moulding it from scratch. In *Between Two Worlds*, my goal was more to create something inside the landscape, to invest it radically, to interact in it in order to reinvent it.

I know that coming from me this can sound surprising, or even like a form of provocation, but *Between Two Worlds* is not narrated in an original way. I grew up listening to people telling stories. And when you're listening to stories, whatever the story is, you need to follow its flow, not to interrupt it, not to ask questions. Orality induces that the same story is never told twice the same way. Because the listener is someone else but also because the moment and mood are different.

In my culture, as soon as you start writing down a story, you imprison it, you weaken it. But if you film it, then you're freeing it, because you are combining its different elements. You are leaving room for the audience to explore its shadows, to experience it entirely, to receive it its own way, similarly to the experience of a painting.

Orality, like cinema, can restore the scope and all the resonances of a story. You can feel all its layers, sense all its meanings, and not necessarily what is symbolic about it.

VIMUKTHI JAYASUNDARA

Born in Sri Lanka in 1977.

After *The Land of Silence*, a documentary in black and white about victims of civil war, which participated in several international film festivals (Marseille, Rotterdam, Berlin), Vimukthi Jayasundara studied in France at Le Fresnoy Art School. He was selected in 2003 by the Cinefondation of the Cannes Film Festival to participate in their residency programme.

His directorial debut, *The Forsaken Land (Sulanga enu Pinisa)*, has been officially selected at Cannes Film Festival in 2005 (Un certain regard), and got the Camera D'Or award.

Since 2005, Vimukthi lives between Paris and Colombo.

Between Two Worlds (Ahasin Wetei) is his second feature film.

filmography

The Forsaken Land, first feature film, 2005

Cannes 2005, Un Certain Regard section, Camera D'Or

Empty for love, short, 2002

Premiered at Cannes 2003 (short films presented by Cinefondation)

The Land of Silence, documentary B&W, 2001

Festivals: Marseilles, 2002 ; Rotterdam, Berlin, 2003.

Thibiri Dela, video, 59 min, 1996

CAST

Thusitha Laknath
Kaushalya Fernando
Huang Lu

**Rajith
Kanthi**
The young Chinese girl

CREW

Written and directed by **Vimukthi Jayasundara**
Cinematography **Channa Deshapriya**
Music **Lackshman Joseph de Saram**
Sound **Dana Farzanehpour**
Franck Desmoulins
Roman Dymny
Production design **Lal Harendranath**
Editing **Gisèle Rapp-Meichler**
Co-producers **Chandana Aluthge**
Nicolas Naegelen
Michel Reilhac
Anura Silva
Associate producer **Laetitia Fèvre**
Executive producers **Michel Klein**
Philippe Avril

A CO-PRODUCTION

LES FILMS HATARI | UNLIMITED
ARTE FRANCE CINEMA
FILM COUNCIL PRODUCTIONS | ANURA SILVA

IN ASSOCIATION WITH

POLY-SON POST-PRODUCTION
LE FRESNOY Studio national des arts contemporains
24FRAMES / Sri Lanka

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