

lukas moodysson  
suediako mutil hori...  
that swedish boy...

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Xixon-ko zinemaldiko azken edizioan, behin baino gehiagotan eta egoera ezberdinetan zuzendari suediarrekin egin nuen topo. Emanaldi ofizialetan, zine areto edo eta hondartzan, kasualitateak behin baino gehiagotan elkartu gintuen. Niri jakina, topaketa hauetan voyeur-arena egitea tokatzen zitzaidan. Zine garaikidearen “enfant terrible”-a antropologo baten moduan espiatu nuen nire eguzki betaurrekoen atzean ezkutaturik.

#### Lehendabiziko topaketa

Zinemaldiaren inagurazio ekitaldian, eskenatokiko hertz batean, teloia altxa zain. Jertse gorriko txanoak ia aurpegia estaltzen zion. Boxeolariak konbatearen aurreko pasillo dantzan azaltzen diren moduan zebilen batetik bestera Jovellanos antzokiko eszenategi bazterrean. Inagurazioa amaitu eta pelikulen proiektzioan nire alboko eserlekuan izan nuen emanaldi osoa, txanoa jantzita, aspertu aurpegiarekin, 12. asaltoa noiz iritsi zain.

#### Bigarren topaketa

Begoña Kalea. Eguerdiko hamabiak. Parka berdean babestuta eta bere skate zapatilei begira oinez. Lukas Moodysson handia, kritikoa eta zinefiloen kuttuna kaleko baldosa marraz ez zapaltzera jolasten.

#### Hirugarren topaketa

Prentsaurrekoa. Kazetari batek Bergman, Kaurismaki, Haneke eta bere moduko zuzendari nordikoek zergatik duten munduaren ikuspegi hotz hori galdetu dio. << Baina Haneke austriarra da ezta?>> -erantzun dio Moodysson-ek-Beno iparraldeko europarra –kazetariak-. << Ez dut Suedia, Finlandia edo eta Austriaren arteko ezberdintasunak azaltzeko asmorik...>>.

Prentsaurreko orotan kazetari iluminatu bat azaltzen da beti. Horrelako egoerak behin eta berriro errepikatzen direla pentsatu dut. Moodyssonek prentsaurrekoan botatakoen artean hauek:

<< film gutxi dago bizirik egotea zer den ongi islatzen dakitenak >>;<< Bergman eta biok oso ezberdinak gara. Hark bere haurra mantentzen zuen bizirik eta nik nire nerabetasuna daramat oraindik barruan sartuta>>; << Suedia ez da herrialde idilikoa. Apur bat sikopatak gara. Guztia ongi dagoela dirudi. Itxurakeri hutsa da. Badakigu gu aberatsak bagara, txiroagoak direnei lapurtu diegulako dela eta horrek gure sentimenduak itzaltzera eramán gaitu. Mendebaldeko herrialdeetan bi aukera soilik daude: pobrea edo sikopata izatea>>.

Azkeneko galdera.

-Zure azken filmak zergatik izena du “Zulo bat nire bihotzean”? <<Filma zulo bat delako nire bihotzean>>.

#### 4. topaketa ondartzan

Uhertzean. Oinez. Bere skate zapatilei begira. Pauso bakoitzeko istorio bat pentsatuko balu bezala. Tarteka gelditu eta olatuei begira geratzen zen. Gurutzatu ginen baina saiatu nintzen ez begiratzen. Horrezkero hari segika nengoela pentsatuko zuen.



I ran into the Swedish director more than once and in varying situations at the latest edition of the Xixon Film Festival. Coincidence brought us together more than once at official screenings, film theatres and on the beach. I, of course, went at it as a voyeur would. I anthropologically spied on the enfant terrible of contemporary cinema from behind the hidden safety of my sunglasses.

#### The First Meeting

At the festivals opening ceremony, at one end of the stage, waiting for the curtain to rise. The hood of his red sweater almost hides his face from view. He’s jiggling around the corner of the stage in the Jovellanos Theatre like the way you’d see boxers warming up in the corridor as they make their way down to fight. Once the opening ceremony had finished, he sat in the seat next to me for the whole screening. He sat there with his hood up, looking bored, waiting for the twelfth round.

#### The Second Meeting

On Begoña Street. Twelve midday. Wrapped up in a big green Parka, he looked at his skating sneakers as he walked along. The great Lukas Moodysson, adored by film fans and critics alike, playing at not walking on the cracks in the pavement.

#### The Third Meeting

The press conference. A journalist asks him why Bergman, Kaurismaki, Haneke and other Nordic directors of such ilk have such a cold outlook on the world. “But Haneke is Austrisan, isn’t he?” answers Moodysson. “Well, Northern European directors then?” Replies the journalist. “I have no intention of explaining the difference between Sweden, Finland and Austria...” There’s always one wise-guy journalist at these press conferences. I can’t help thinking that these situations happen over and over again. Some of the things Moodysson said during the press conference: “There are very few films that really know how to reflect what it is to be alive”; “Bergman and I are very different. He kept the child in him alive whereas I still carry around the teenager in me”; “Sweden is not an idyllic country. We are all a little bit psychopathic. Everything seems perfect but that’s just show. We know that if we are rich it’s because we have robbed the poor and the realisation of this leads us to bury our feelings. In Western countries there are two options only: be poor or a psychopath.”

The last question.

“Why is your last film called “A hole in My Heart”?

“Because the film is a hole in my heart.”

#### The Fourth Meeting

On the shore. Walking. Looking at his skate sneakers again. It’s as if he was thinking up a new story with each step. He’d stop for a moment, and gaze at the waves. We crossed paths but I tried not to look. By then he must have thought I was following him...

#### Filmografia

Ingmar Bergman-ek, zine garaikidetik interesatzen zitzaion gutxia Moodyssonen lana zela esan zuenetik zama hori darama bizkar gainean 1969an jaio zen Lukasek. “Talk” laburmetraiaren ostean “Fucking Amal” liluragarria filmatu zuen. Ostean “The new country” eta “Together” etorri ziren. 2001ean “Terrorister” filmatu zuen, debekatua eta Suediatik ateratzerik ez dagoen pelikula apurtzailea. 2002. urtean etorri zen aldaketa “Lilya 4-ever” filmarekin. Ordura arte irtenbidea zuten bere filmen protagonistek hemen guztiz galduko dute. Itxaropen eza eta zulo beltzaren sakontzea da bere azken lana, “A hole in my heart”. Inor epel utziko ez duen pelikula bortitza.

#### Films

Since Ingmar Bergman said that the little from contemporary cinema he was interested in was the work of Moodysson, the 1969-born Lukas has carried that weight around on his back. After the short film “Talk”, he filmed the fascinating “Fucking Amal”. Afterwards, he made “The New Country” and “Together”. He made the hard-hitting “Terrorister” in 2001. It was banned and cannot be taken out of the country. Change came with “Lilya 4-ever” in 2002. The characters in his films always had a way out until then. Now they lose everything. A total lack of hope and digging deeper into the black hole is the meat and potatoes of his latest film, “A hole in my heart”. This violent movie will leave no-one untouched.