

A FILM BY ILDIKÓ ENYEDI

MY 20TH CENTURY

DOROTHA SEGDA, OLEG YANKOVSKY

DIRECTOR OF PHOTOGRAPHY: TIBOR MÁTHÉ

 68th Internationale
Filmfestspiele
Berlin
Berlinale Classics



CAMÉRA D'OR
FESTIVAL DE CANNES


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MY 20TH CENTURY

AZ ÉN XX. SZÁZADOM (1988)

A FILM BY ILDIKÓ ENYEDI

INCANDESCENT LAMP.

,761.

Patented Apr. 15,

The New York Times

“It’s a bracing combination of wit, invention, common sense and lunacy. It’s a gravely comic meditation on civilization at the turn of this century.”

(The New York Times, Vincent Canby March 17, 1990)

INCANDESCENT LAMP.

Patented Apr. 15, 1890.

**Directed by,
screenplay by:** Ildikó Enyedi

**Director of
photography:** Tibor Máthé

Music by: László Vidovszky

Cast: Dorotha Segda,
Oleg Yankovsky,
Paulus Manker,
Gábor Máté,
Péter Andorai

Genre: art film

Technical specs: black and white, 99 min

Production: Budapest Film Studio,
Friedländer GmbH,
Hamburger Film Büro

Technical specs: black and white, 89 min

Format: 1:1.37, 4K restored

**4K digital
restoration by:** Hungarian Film Fund –
Film Archive & Hungarian FilmLab
in cooperation with Hungarian
Society of Cinematographers (HSC)





CAMÉRA D'OR
FESTIVAL DE CANNES

Awards (selection): 1989 Cannes Film Festival – Golden Camera for the Best First Film
1989 Edinburgh Film Festival – Special Prize
1989 Las Vegas Film Festival – Special Prize, Author Prize
1989 Hungarian Film Week – Best Direction, Foreign Critics' Prize
2000 Part of The Budapest 12 – One of Hungary's Best Films



Ildikó Enyedi's fairytale-like, unconventional ironic film luminaire was awarded the Golden Camera at Cannes in 1989. On the eve of the 20th century, two twin girls, Lili the anarchist and Dóra a luxurious woman of loose morals, along with Mr. Z. who loves them as an entity, all reach the Hungarian border at the same time on board the Orient Express. Their story, rushing under the spell of Edison's inventions, is a special 'research of happiness', reclaiming the 'mass murdering century' from the restlessly changing world and the miracle of existence. Tarkovsky's fabulous actor, Oleg Yankovsky, performs an unforgettable double with the young Polish actress Dorotha Segda. The movie earned Enyedi the Golden Camera award at the 1989 Cannes Film Festival. The complete 4K digital restoration of the film was carried out at the Hungarian Filmlab, supervised by the Hungarian Film Fund – Hungarian National Film Archive in 2017. Digital grading was supervised by Tibor Máthé DOP, HSC.

(Hungarian National Film Archive)



“By the end of the 19th century, those brave and wonderful people – Edison and the likes of him – all of a sudden, within a few decades, put into action the childhood dreams mankind had cherished for millennia, which had always seemed illusory. To see and to hear into the distance, to fly about in the skies, to hide under water, to lock up your voice in a box, to steal your face, figure and movements from death and grant them eternal life, to stop time, to wind it back, to repeat it, to turn night into day... surely, it is not surprising that Edison was called a magician. It was something essentially different from the industrial revolution, or any other technical feat of earlier times, or ever since. These cheerfully bold ones were characterized by an intimate and everyday intercourse with the impossible, and by an infinite faith in the capacities of man.

By 1900 the grounds were prepared – so they thought – to turn the Earth into a Paradise for all its inhabitants. It was just up to man to let it happen. That’s why this film is concerned with people instead of great historical events.

“Let’s go back on the road, down to the junction where every way other than the one we went down in the century that was to follow, had seemed simple and viable” – a viewer of the film said. That’s why the film takes place at the turn of the century, in the age of great inventors, of global expos, but also of relentless plotting, of hanged student girls and banished, imprisoned teenagers.”

(Ildikó Enyedi)

San Francisco Chronicle

“SERENDIPITOUS IS THE WORD for Ildiko Enyedi’s My 20th Century, an effervescent Hungarian celebration of electricity, love, movies and the infinite possibilities of man, woman and the chimpanzee.”

(San Francisco Chronicle, Judy Stone November 4, 1990)

The Washington Post

“Enyedi tells her story in a rush of lamebrain enthusiasm; it gushes out in a disorderly torrent of metaphors, half-chewed feminist notions, dream fragments and historical allusions that sometimes make sense, sometimes not. Initially this heady mix of encyclopedic wit and magical surrealism is fascinating, even if it is something of a muddle.”

(Washington Post, Hal Hinson January 4, 1991)

The New York Times

“My 20th Century, photographed by Tibor Máthé, must be one of the most handsome black-and-white films since Federico Fellini’s 8 1/2. It is also enormously good humored.”

(The New York Times, Vincent Canby, November 9, 1990)



Ildikó Enyedi © István Jávorski

Ildikó Enyedi was born in 1955 in Budapest. She studied Economics and Filmmaking at the University of Budapest and later in Montpellier, France. She has started her career as a concept and media artist. She was a member of the art group Indigo and the Balázs Béla Studio, the only independent film studio in Eastern Europe before 1989. She later turned to feature film directing and script writing, wrote and directed five features and several shorts. With these works she's got more than forty international prizes.

Enyedi received the Golden Camera Award for the best debut-film at the Cannes Film Festival for *My 20th Century* (1989) and was chosen as one of the 12 Best Hungarian Films of All Time and selected among the 10 best films of the year by The New York Times. In addition to prizes awarded to her as a filmmaker, she has also received recognition as a script writer (as winner of the Grand Prize of the Hartley Merrill International Screenwriting Prize for best European Script etc.). With *Magic Hunter* and *Tamás and Juli*, she took part in the Official Competition at the Venice Film Festival in 1995 and 1997. With *Europe* (2003), she provided – on the occasion of Hungary's entry into the European Union – a short contribution to the film project *Európából Európába* (From Europe into Europe) by ten Hungarian directors, including István Szabó, Miklós Jancsó and Benedek Fliegauf. Ildikó Enyedi's short film is her answer to the *United Europe* – a humorous game of tag in which the usual roles can all be jumbled up.

She lectures at European master classes (Switzerland, Poland) and teaches at the University of Film and Theatrical Arts in Budapest. Founding member of ECMA, the European Cross Media Academy.

She worked in Berlin in the frames of the Artist in Residence program of the DAAD. In 2011 she defended her DLA paper "Summa cum Laude" in the field of Transmedia (Created Worlds / The Relationship of Technique and Fantasy in Moving images). In the same year she organized two international conferences, held workshops and published a volume as author and editor in this field.

She was a member of the main jury at the Berlin, Moscow, and San Sebastian Film Festivals (among others). Member of the European Film Academy and the Academy of Motion Picture Arts and Sciences. She was president of the Hungarian Director Guild. She was awarded the Balázs Béla and the Merited Artist Prizes, and has received the Republic President's Order of Merit Cross and Prima Primissima award.

Enyedi hasn't made a feature film for almost fifteen years, but her comeback with *On Body and Soul* in 2017 was grandiose. The film won a Golden Bear at the Berlinale, Máté Herbai DOP won a Camerimage award and Alexandra Borbély won best actress at the EFA.



