



DAYBREAK

a GENTIAN KOÇI film

Synopsis



Leta is in a difficult economic situation and has not been able to pay the rent for several months. When she and her one-year-old son are thrown out of their apartment, they move in with Sophie, an old, immobile woman whose daughter has just employed Leta as a caretaker. In order to keep her job and their new roof, Leta has to keep Sophie alive at any cost.

Director's
Note



THE DAYBREAK is an intimate drama that takes place in an apartment, in Tirana's urban context, but it could take place everywhere. Human relations and their deep complexity have always fascinated me. The story relies on two female characters. Its pivot is the very fragile relationship between the young and the old woman swinging between empathy and pragmatic aims. One of the most important challenges for me is to keep a subtle balance between two opposite aspects of their relationship: humanity and pure pragmatic interests. THE DAYBREAK is about the moral compromises we all make somehow in a ceaseless struggle for economic safety, or even survival. Here, the moral crisis is questioned from a social microcosm perspective. Instead of judging the young woman for her extreme decision, we should consider it a symptom whose causes are yet to be understood. While the old woman is like an endangered species – a woman of olden times – the younger one cannot allow herself to look at the sky. She can merely fight to survive. The way in which characters deal with space is one of the most important visual components. They are set mostly in indoor locations (small rooms, bathrooms, apartments, crowded bank halls, behind walls), which allow the camera to get closer to the characters, to penetrate progressively into their psychological condition and the development of their relationship. The more the camera captures meticulous details and adopts the characters' perspectives, the more the relationships between them become ambivalent. In terms of tone and style, I aim at balancing what we see and what we don't see, whilst adopting a realistic approach. The daily repetitive movements of the characters, minimal and intense dialogues condensing emotions in a strongly cinematic way, help progressively to unfold the gloominess of the story.



Director's
Biography

Gentian Koçi was born in Tirana. He graduated in Film Directing in 2009. His short fiction film, ANTENNA (2008) played in numerous international film festivals and won two top prizes at DokuFestPrizren and at the Balkan Film Festival in Pogradec. His second fiction short, JINX IN A JIFFY (2009), played in a dozen international film festivals from Munich and Trieste to Uruguay and Nigeria, garnering five top prizes including Best Film at the SwiKos Film Festival in Basel, Switzerland. Gentian Koçi has also directed and shot several noted documentaries. Koçi's 2011 nonfiction short, REVENGE, supported by Goethe Institute, played at several film festivals. In 2012, Gentian Koçi shot and directed the 50-minute documentary, NOT A CARWASH, which premiered in the official selection at Hot Docs, was nominated for the Special Jury Award at Sheffield Doc/Fest 2012 and met with great critical acclaim in the reviews by *Sight&Sound* and *DOX Magazine*. Gentian Koçi participated in Berlinale Talent Campus in 2011. In June 2014, the premiere of his feature documentary, AJASO, A PHILOPERFORMANCE, was held at the University Paris-Sorbonne. Daybreak is the first feature fiction film by Gentian Koçi.

ARTALB FILM



ARTALB FILM is a film company based in Tirana and founded by emerging filmmaker Gentian Koçi in 2011. From 2007 to 2009, Koçi, in collaboration with the Academy of Film and Multimedia Marubi, produced, wrote and directed three short films – THE MIRROR, ANTENNA and JINX IN A JIFFY – which screened in numerous international film festivals, garnering a total of seven prizes. In 2011, ARTALB FILM produced the short documentary REVENGE, and in 2012 the medium-length documentary, NOT A CARWASH, which was shot, edited and directed by Gentian Koçi. NOT A CARWASH premiered in the official selection at Hot Docs and was nominated for the Special Jury Award at Sheffield Doc/Fest 2012. In 2014, ARTALB FILM and ERRAPHIS in France co-produced the documentary AJASO, A PHILOPERFORMANCE, which premiered at the University Paris-Sorbonne. ARTALB FILM produced his first feature film project entitled DAYBREAK, which was selected in 2014, in three important co-production markets: Cinelink in Sarajevo Film festival, in Euro-Mediterranean Coproduction Forum/Apulia Film Commission in Taranto and in Connecting Cottbus in Cottbus Film Festival. DAYBREAK was supported by the Albanian and the Greek Film Centre and EURIMAGES.

GRAAL S.A.



Graal Films is a production and post-production facility in Greece. Currently in its 17th year of operation, the company is focused on cinema and its involvement in the cinematic process varies from the early stages of development to providing post-production services for short, feature films and documentaries. It has produced three feature films and three documentaries to date awarded in international festivals. In 2003, Graal entered international co-production and has continued with a wide selection of projects. It has a significant international track record, with its films selected for Cannes, Venice, Berlinale and other international festivals. The company has co-produced 51 films to date and has a portfolio of approximately 385 titles. Since 2010, it has been the main sponsor of the Agora Film Market section of Thessaloniki IFF, offering a complete image post-production award.



DAYBREAK written and directed by **GENTIAN KOÇI** with **ORNELA KAPETANI,**
SUZANA PRIFTI, KASEM HOXHA producer **GENTIAN KOÇI**
co-producers **KONSTANTINA STAVRIANOU, RENA VOUGIOUKALOU,**
director of photography **ILIAS ADAMIS,** editing **CHRISTOS GIANNAKOPOULOUS,**
BONITA PAPASTATHI, production designer **ILIA KOLKA,**
costume designer **EMIR TURKESHI,** sound **XENOPHON KONTOPOULOS,**
music **MARDIT B. LLESHI,** assistant director **BENARD LAZE**

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