

Ricky Rijneke about Silent Ones: 'Nationality is irrelevant'

With her feature film debut *Silent Ones*, Rotterdam director **Ricky Rijneke** explores the boundary between life and death. This proved to be a tough theme. Nominated for a **Hivos Tiger Award**.

In a nutshell

'Actually it's impossible to explain my film's plot in a couple of lines, but I'll give it a shot. *Silent Ones* is about Csilla, a young Hungarian woman who loses her little brother in a car accident. During her bereavement she ends up in a shadow world.'

First time

'I shot my short film *Wing* entirely indoors in just four days. *Silent Ones*' shoot took 26 days in total. I worked on this film for four years, seven days a week. The shooting had to be spread out over a longer period of time because the landscape and the seasons played an important role. Landscape is used to emphasise Csilla's interior life. Trying to reveal the latter is my principal reason for making films. It fascinates me. Where do you get the strength to carry on after such a great loss?'

Tough theme

'Alongside directing, I also wrote the scenario and did the editing. That was pretty tough. The whole process was a struggle sometimes. The theme is intense; I cared about my main character so much that my own film started to depress me every now and then. I left the editing desk a couple of times and then came back to it when I'd cleared my head.'

Rotterdam

'It's a shame that it's becoming increasingly difficult to watch independent films in Rotterdam. Films like *Once Upon a Time in Anatolia* or *Sokoerov's Faust* don't make the cinemas here. Then I'm forced to go to another city or wait for the DVD. Which is sad. Luckily Rotterdam has a fabulous festival that provides opportunities for new filmmakers. It's also positive that IFFR is open to all forms of film and it's astounding how it manages to appeal to such a diverse audience.'

Hungary

'Whether *Silent Ones* is a Dutch or a Hungarian film? Does that matter? It's just a feature film. I met Hungarian actress Orsi Tóth at the Locarno film festival. I'd seen her in *Pleasant Days* which she was fabulous in. I asked her to be in my film on the spot. Cooperation with Orsi and the rest of the international cast and crew was a breeze. A lot of them were Hungarian, including one of the directors of photography; the other was Belgian. The composer was Russian. Nationality doesn't matter if you understand and inspire each other. The lingua franca was English. We only had to use an interpreter a couple of times.'

Bright Future

'I'm already working on the scenario for my next feature. The working title is *Hotel Europa*. At the moment, I'm collecting ideas for it. I am definitely going to use the same method I did for *Silent Ones* which was pretty un-Dutch. I never view a

scenario as completed: it develops continuously, right up until the last moment in the editing suite. In the Netherlands there is little room for this. Everything is pre-determined, while - to me at least - filmmaking is an organic process.'

Silent Ones – Ricky Rijneke

Sun 27 16:30 Pathé 4, Tue 29 16:30 Pathé 4,
Wed 22:15 Pathé 3, Sat 2 18:45 Pathé 5

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