

Film by Laila Pakalniņa

S P  N

**Its meaningful
life will last for one
unceremonious
meal.**



**Karlovy Vary
International Film Festival**
Documentary Films – Competition



Karote / Spoon

2019, b/w, 66', sound 5.1, Latvia / Lithuania / Norway



This film is about a plastic spoon and a society that has reached such a level of development that it extracts petroleum from the depths of the earth, transports it to a refinery, where it is turned into plastic, then transports the plastic to another factory, where it takes on the form of a spoon, then transports the spoons to all kinds of stores and eating establishments, where the spoon's meaningful life lasts a mere ten minutes or so before being thrown out.

Download:

FILM STILLS

TRAILER:

<https://vimeo.com/338822907>

 / **filmspoon**

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The single-use plastic spoon is a global phenomenon, so SPOON is the only film by Laila Pakalniņa with so wide geographic variety of locations.



● NORWAY



● LATVIA
● LITHUANIA



AZERBAIJAN ●



CHINA ●



HONG KONG ●





SPOON

CINEMATOGRAPHER
GINTS BĒRZIŅŠ, LGC:

The world will never get tired of a black and white cinema and photography, and the SPOON in my mind was just in black and white from the very start. Black oil and white plastic – so, black and white cinema! This is a distinct long shot and landscape film where shot composition is particularly carefully watched at. Static camera here is the value *per se*.

DIRECTOR
LAILA PAKALNIĀ:

A spoon as an object easily awakes imagination and provokes thinking of something funny. I have been joking in at least three presentations of the project – I have given a plastic spoon to the experts allowing them to test how quickly and easily it breaks, how quickly and easily they can destroy an object created in a long and complex production process. However, the spoon is not the most important thing in this film.

SPOON is not a popular science film, neither is it journalism nor a travel through exotic countries where oil is extracted and plastic spoons produced. SPOON is a film depicting what is a real FILM in my understanding.



SILVIJA VILKAITĖ,
editor



ANRIJS KRENBEGS,
sound designer



SAULIUS URBANAVIČIUS,
sound designer



MALIKA MAKOUF RASMUSSEN, composer



JONAS MAKSVYTIS,
sound mixer



DAGNĖ VILDŽIŪNAITE,
co-producer



HEGE DEHLI,
co-producer

LAILA PAKALNIŅA:

I always work with very talented people and making use of their specific talents is included already in the idea for each film. Actually, it's impossible to describe, but I have sometimes shuddered – almost as if hit by lightning – at the realisation of how very special my situation is, what a happy miracle it is.

National Film Centre of Latvia | Lithuanian Film Centre | Norwegian Film Institute | Culture Capital Foundation of Latvia | Viken Film Centre | West Norwegian Film Centre | MEDIA Creative Europe

Three “whys” for Laila Pakalniņa

Your first university degree was in journalism; film directing came later. But there is no journalism in your documentary films, even in seemingly so socially relevant SPOON.... Why?

Because a film is a film, and a news segment is a news segment. I enjoy being a film director, and that’s why I make films.



Photo: Gints Bērziņš

Although colour films were invented more than 80 years ago, many of your films, including the SPOON, are black-and-white. Why?

The very idea of a film – which is, of course, visual – is either black-and-white or colour. Apparently I get more black-and-white ideas. There’s a special reason why each of my films is black-and-white; there are also lots of common reasons why black-and-white films are the way they are. For example, I think I can express myself much more precisely in a black-and-white image, because the composition can be arranged better – the unnecessary is lost. And at the same time, a black-and-white image has a special kind of depth in which you can “dip” your imagination. In its very essence, a black-and-white image does not copy reality.

Of your 39 finished and up-coming films, 28 have just a single word for the title: from from VEĻA / THE LINEN (1991) to SPOON (2019). Why?

I usually don’t think about what to call a film – the name usually arrives along with the idea. It’s kind of like, well, you decide you’re going to knit a Hat. So then you start knitting, and you know all along that you’re knitting a Hat. It’s the same with a film. I know I’m making a film about a Ferry, the Mail, a Bus, and so on. I know that right from the beginning.

FESTIVALS / FILMS BY LAILA PAKALNIŅA

Films by LP have been selected for almost all of the A-class festivals in the world. The only continent where screenings of LP films haven't been held yet, is Antarctica.

CANNES IFF

Prāmis / The Ferry (1994)
Pasts / The Mail (1995)
Kurpe / The Shoe (1998)
Klusums / Silence (2009)

VENICE IFF

Pitons / The Python (2003)
Pa Rubika ceļu / On Rubik's Road (2010)

BERLINALE

Ūdens / Water (2006)

LOCARNO IFF

Kīlnieks / The Hostage (2006)
Uguns / Fire (2007)
Par dzimtenīti / Three Men and the Fish Pond (2008)
Akmeņi / Stones (2008)
Zirdziņ, hallo! / Hello, Horse! (2017)

IDFA

Leiputrija / Dream Land (2004)
Teodors / Theodore (2006)
33 zvēri Ziemassvētku vecītim / 33 Animals of Santa Claus (2011)

VISIONS DU RÉEL

Sniegs / Snow Crazy (2012)
Viesnīca un bumba / Hotel and A Ball (2014)
Čau, Rasma! / Hi, Rasma! (2015)
Rumba / Waterfall (2016)

OBERHAUSEN IFF

Papa Gena (2001)
Īsfilma par dzīvi / Short Film About Life (2015)

KARLOVY VARY IFF

Leiputrija / Dream Land (2004)
Teodors / Theodore (2006)
Karote / Spoon (2019)

ETC.

MORE ABOUT LAILA PAKALNIŅA

HERE