

KINOELEKTRON & CASK FILMS
PRESENT

GOOD LUCK



СРЕЋО

A FILM BY BEN RUSSELL

WITH MINERS OF RTB COPPER MINE (BOR, SERBIA) + MINERS OF KIÍKI NEÍGI GOLD MINE (BROKOPONDO DISTRICT, SURINAME) DIRECTOR OF PHOTOGRAPHY BEN RUSSELL
STEADICAM CHRIS FAWCETT ASSISTANT CAMERA HELENE DEGRANDCOURT + GUILLAUME CAILLEAU + VILLE PIIPPO EDITOR BEN RUSSELL + MAJA TENNSTEDT COLOR GRADING
UNAI ROSENDE SOUND JAKOV MUNIZABA + SIMON APOSTOLOU + NICOLAS BECKER POSTPRODUCTION SUPERVISOR FABIEN TRAMPONT A KINOELEKTRON / CASK FILMS PRODUCTION
IN ASSOCIATION WITH ARTE FRANCE - LA LUCARNE & ARTE / COFINOVA WITH SUPPORT OF LE CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMÉE + MEDIENBOARD
BERLIN-BRANDENBURG GMBH + DOCUMENTA 14 INTERNATIONAL SALES STRAY DOGS PRODUCED BY JANJA KRALJ + GUILLAUME CAILLEAU DIRECTED BY BEN RUSSELL

GOOD LUCK

by Ben Russell

France, Germany

Documentary

143'

Super 16mm

2017

Serbian, Saramaccan

CREW

Director: Ben Russell

Producers: Janja Kralj (KinoElektron), Guillaume Cailleau (CaSk Films)

Camera: Ben Russell

Steadicam: Chris Fawcett

Assistant Camera: Ville Piippo, Hélène Degrandcourt, Guillaume Cailleau

Sound: Jakov Munižaba

Editors: Ben Russell, Maja Tennstedt

Add'l Sound Design, Foley: Nicolas Becker

Sound Mix: Simon Apostolou

Color Grading: Unai Rosende

Filming Locations: RTB Copper Mine, Bor, Serbia & Kiiki Negi Gold Mine, Brokopondo District, Suriname

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SYNOPSIS

Beginning with a 600-meter descent into the depths of the earth, *Good Luck* shines a flashlight onto the human face of labor in the time-warp'd working conditions of an underground state-owned mine in Serbia. The hiss of oxygen cuts through the diesel rumble, the walls of the office vibrate with explosions two levels below; war-torn and half-forgotten, these miners' physical struggle finds its mirror a continent away – in the tropical heat of an illegal Surinamese gold mine. The water pumps roar under the blinding sun; silver liquid rolls across the hand of a Saramaccan Maroon as he adds mercury to dirt in a never-ending search for gold.

Formed between dark and light, cold and heat, North and South, *Good Luck* immerses its viewer in the precarious natural and social environments of two distinct labor groups so as to better understand the bonds that men share. In a time of global economic turmoil, here is the human foundation of capital, revealed.



DIRECTOR'S STATEMENT

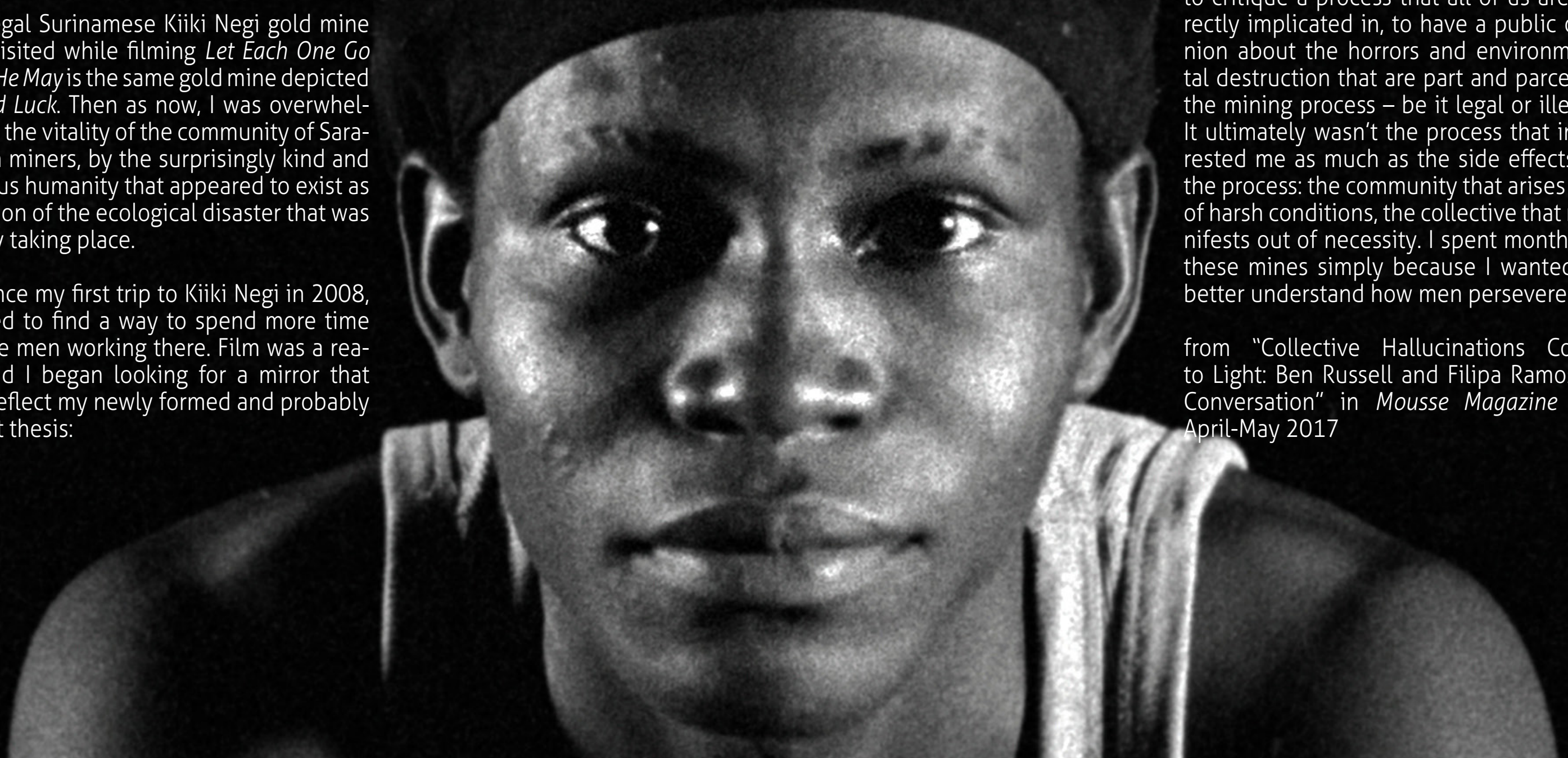
"As a medium, cinema's origin is directly bound up in the representation of labor – the very first moving images made are literally of workers – *Workers Leaving the Lumière Factory*. I can't help but see instances of my own work – from my 2009 Lumière remake, *Workers Leaving the Factory (Dubai)*, to my first feature film, *Let Each One Go Where He May* (2009), to *Good Luck* – as operating in tandem with this 120-year-old kino-inquiry.

The illegal Surinamese Kiiki Negi gold mine that I visited while filming *Let Each One Go Where He May* is the same gold mine depicted in *Good Luck*. Then as now, I was overwhelmed by the vitality of the community of Saraccan miners, by the surprisingly kind and generous humanity that appeared to exist as a function of the ecological disaster that was actively taking place.

Ever since my first trip to Kiiki Negi in 2008, I wanted to find a way to spend more time with the men working there. Film was a reason, and I began looking for a mirror that could reflect my newly formed and probably suspect thesis:

this place is that place, that process is this process, these bodies are those bodies, a state-run underground Serbian copper mine is an illegal Surinamese gold mine, et cetera. What could be called a film about the physical act of mineral extraction is also a film about men – about bodies, about proximity, about collectivity, about alienation, about agency, about serendipity. From the outset, it felt too easy to critique a process that all of us are directly implicated in, to have a public opinion about the horrors and environmental destruction that are part and parcel of the mining process – be it legal or illegal. It ultimately wasn't the process that interested me as much as the side effects of the process: the community that arises out of harsh conditions, the collective that manifests out of necessity. I spent months in these mines simply because I wanted to better understand how men persevere."

from "Collective Hallucinations Come to Light: Ben Russell and Filipa Ramos in Conversation" in *Mousse Magazine* 58, April-May 2017





DIRECTOR'S BIOGRAPHY

Ben Russell (b.1976, USA) is an artist and filmmaker whose work lies at the intersection of ethnography and psychedelia. His films and installations are in direct conversation with the history of the documentary image, providing a time-based inquiry into trance phenomena and evoking the research of Jean Rouch, Maya Deren and Michael Snow, among others. Russell received a 2008 Guggenheim Fellowship, a FIPRESCI International Critics Prize (IFFR 2009) for his first feature film *Let Each One Go Where He May*, and was a participating artist in documenta 14. His second feature film, *A Spell to Ward Off the Darkness* (co-directed with Ben Rivers), premiered at the Locarno International Film Festival in 2013. Curatorial projects include "Magic Lantern" (Providence, USA, 2005-2007), "Ben Russell" (Chicago, USA, 2009-2011), and "Hallucinations" (Athens, Greece, 2017). He currently resides in Los Angeles.

FILMOGRAPHY

Good Luck
He Who Eats Children
YOLO
Greetings to the Ancestors
Atlantis
A Spell to Ward off the Darkness
(co-directed with Ben Rivers)
Let Us Persevere In What We Have Resolved
Before We Forget
Ponce de León (co-directed with Jim Drain)
Austerity Measures (co-directed
with Guillaume Cailleau)
River Rites
Trypps #7 (Badlands)
Trypps #6 (Malobi)
Let Each One Go Where He May
Rock Me Amadeus by Falco via Kardinal
by Otto Muehl

(143', Super 16mm, 2017)
(25'45", Super 16mm, 2016)
(6'25", Super 16mm, 2015)
(29', Super 16mm, 2015)
(23'33", Super 16mm, 2014)

(98', Super 16mm, 2013)

(20', Super 16mm, 2013)
(24', video, 2012)

(9', 16mm, 2012)
(11', Super 16mm, 2011)
(10', Super 16 mm, 2010)
(12', 16 mm, 2009)
(135', 16mm, 2009)

(3'20", 16mm, 2009)

Trypps #5 (Dubai)
Black and White Trypps Number Four
Tjúba Tén/ The Wet Season (co-directed
with Brigid McCaffrey)
Workers Leaving the Factory (Dubai)
Black and White Trypps Number Three
Black and White Trypps Number Two
Black and White Trypps Number One
The Red and the Blue Gods
The Twenty-One Lives of Billy the Kid
Last Days
The Ataraxians (co-directed with Sabine Gruffat)
Extra Terrestrial (co-directed with Robert Rhyne)
The Tawny
Terra Incognita
the quarry
The Breathers-In
Daumë

(3', 16 mm, 2008)
(10'30", 16 mm, 2008)

(47', 16mm, 2008)
(8', 16mm, silent, 2007)
(11'30", 35mm, 2007)
(8', 16mm, 2006)
(6'30", 16mm, 2005)
(8', 16mm, 2005)
(55', 16mm, 2005)
(5', 16mm, 2004)
(6', 16mm, 2004)
(11', video, 2004)
(11', video, 2003)
(10', 16mm, 2002)
(4', 16mm, 2002)
(30', 16mm, 2002)
(7', 16mm, 2000)

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KÖLÖKU

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