

Europe by Europe

Festival of films of Greater Europe

11th Edition

Chaos and Harmonies

From March 16 to April 17
Paris 2016

CATALOG





presents

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Festival of films of Greater Europe

11th Edition
Chaos and Harmonies

From March 16 to April 17 2016

www.evropafilmakt.com

The 11th edition of the Europe by Europe film festival will open with **Le Bal**. The film introduces our tribute to Ettore Scola, as well as this year's theme: **Chaos and Harmonies**, two concepts that mirror this universe, where the fear of a repetition of history prevails, a feeling, however, that is tempered by a nostalgia for harmony.

Today's historical context was decisive for our selection of films, from the refugee crisis to the threat of terrorism (banalized terms), the never-ending wars and the growing trade of arms and human beings. The festival dedicates a section to the anniversaries of the Great War, the Spanish civil war, the Hungarian revolution, the First Chechen War. András Kovács, director of **Cold Days**, once said: *"I think that every country has to face its own errors, the shameful pages of its history, for it is the only way to liberate individual conscience. And this confrontation is a great part of the work of art and artists."**

We are honored to welcome to our festival, along with their films: Marlen Khoutsiev, Károly Makk, Carlos Saura, Hans-Jürgen Syberberg, István Szabó, Béla Tarr. These great directors have all looked at history exploring the responsibilities and the suffering of innocent people that were dragged into disruptive historical circumstances bigger than themselves. The directors of the films that are selected in both of our competition sections, Prix Sauvage and Prix Présent, are also concerned with today's reality. Hopefully they can profit from the atmosphere of this year's festival.

This year we honor Dutch cinema with masterpieces of the silent era at the Fondation Jérôme Seydoux-Pathé, the classic films of Bert Haanstra, Joris Ivens, Johan van der Keuken, Fons Rademakers. A selection of gems from the experimental cinema genre will be presented by Louis van Gasteren. Méliès, the creator of the cinematic spectacle, was also of Dutch origin. Europe is so small, really.

Our program also includes a great selection of films from Québec and Acadia, our French speaking guests from overseas...

"Time does not exist" is the last postulate in physics, a friend of mine, who's a mathematician, told me yesterday. It's comprehensible, in an intuitive way. I had already asked myself: what masterpiece of the past or the future are we part of ? We, the tireless dancers of the **Bal**.

Enjoy your screenings and your encounters,

Irena Bilic
Founder and general Delegate

* In Istvan Szugan , Interview with Andras Kovacs, Image et son, la revue du cinéma N°217, mai 1968

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Competition “Prix Sauvage”

Competition “Prix Sauvage”

The Petrov File, Georgi Balabanov

The Most of the Souls, Igor and Ivan Buharov

Atlantic, Jan-Willem van Ewijk

Winiwin, Daniel Hoesl

Oxi: An Act of Resistance, Ken McMullen

Roukli, Veiko Ounpuu

Land of Oz, Vassily Sigarev

Illegitimate, Andrian Sitaru

Autumn Fall, Jan Vardøen

Competition “Prix Sauvage”

Georgi Balabanov

Georgi Balabanov (born 1951 in Sofia, Bulgaria) graduated from the National Theater Academy in 1974. He was the director of the Pazardzhik Theater for 4 years, until his cinematographic debut with **Pomen** (1981, Best Documentary Award London- Film Festival, Best Short documentary award - Venice, 1985). After directing **Solo** for an **English Horn** (1984), for which he received an Honorary Diploma at the Leipzig Film Festival, he moved to Paris. There, he pursued a career as an independent filmmaker and directed many documentaries, including **Shadow Hunter** (1991), recipient of the Nestor Almendros Prize, Human Rights Watch Film Festival).

Dossieto Petrov / The Petrov File

(Feature film, Bulgaria, 2015, 93', C, French Subtitles)

with **Mihail Bilavov**, **Hristo Shopov**, **Geordi Novakov**, **Ana Papadopulu**, **Radina Kardjilova**, **Angela Nedialkova**

The film tells the story of the Bulgarian actor Alexander Petrov who was banned from the stage in the late 80s and was manipulated by governmental forces, over two different political systems, from 1987 to 2000. In the late 80s, actor Alexander Petrov was banned from the stage. After the demise of the communist regime, he realized that it was people close to him that had denounced him. Markov, a former director of the Secret Services, tried to make Petrov the head figure of a new political party, aiming at rescuing a country that was torn apart.



“Besides the historical periods the visual concept is also based on the presence of a third reality—that of theater, of art, of fiction, which prevail in the consciousness of some of the characters.” *Georgi Balabanov*

“With this film, we tell the story of the downfall of a society we thought was well-organized”.
Jean-Claude Carrière

Igor and Ivan Buharov

Kornél Szilágyi (born 1971) and Nándor Hevesi (born 1974) have worked together for the past 20 years, making several experimental films and composing experimental music under the pseudonyms of Igor and Ivan Buharov respectively. Igor holds a degree from the Hungarian Academy of Fine Arts, Budapest and Ivan holds an MA as a Teacher of Visual Culture, EKTF, Eger. They have produced and directed several experimental films, features, shorts, documentaries, and animations. Igor is on the board of the Young Artists Studio Association, in which Ivan is, also, a member. Their documentary films include **Modern Romeo** (2006), **Portrait of Katalin Ladik** (2015) and **First Choice** (2015) and among their feature films are **The Triumph of Sympathy** (2000) and **Slow Mirror** (2007). **Most of The Souls That Live Here** (2015) is their most recent feature-length film.

Most of the Souls that Live Here / Az Itt Élő Lelkek Nagy Része

(Feature film, Hungary, 2015, 90', C, French Subtitles)

with Nyitrai Illés, Szabó Domonkos, Durst Péter



“Whoever has a slight knowledge of history and a fairly clear head knows perfectly well from the beginning that theoretical propaganda for revolution will necessarily express itself in action long before the theoreticians have decided that the moment to act has come. Nevertheless, the cautious theoreticians are angry with these madmen- they “excommunicate” them, they “anathematize” them. But the madmen win sympathy, the mass of the people secretly applauds their courage, and they find imitators.” Piotr Kropotkin

The world created by the Buharovs stands at the frontier of dream and reality. Through their use of dreamlike imagery, poetic and philosophical texts, and self-composed music they capture archetypal experiences in a surrealistic atmosphere. The protagonists (mostly friends and non-actors) live outside of mainstream, elite culture, and often express poetic or philosophical dialogue they are given. The vision of freedom, its unattainability, and the slow steps of the individual towards self-liberation are topics touched upon with both melancholy and irony.

Jan-Willem van Ewijk

Jan-Willem van Ewijk (born 1970, in Delft, the Netherlands) studied aerospace engineering at the Delft University of Technology and graduated as an aircraft designer. He has worked at Airbus, Beechcraft and Bombardier Aerospace. In 2002, Jan-Willem quit his job and started writing the script for a feature film, **Nu**. He founded Propellor Film Productions to support the production of the film and attracted his old university friends, former colleagues and family members as cast and crew. Jan-Willem was selected to participate in the Sundance Lab in June 2009 with his second feature film project **Land**, which was later renamed **Atlantic**. The movie premiered at the Toronto International Film Festival in 2014 and was nominated for a Dutch Academy Award for Best Cinematography. In 2014, Jan-Willem also started work on his third feature film, **Sleep**.

Atlantic.

(Feature film, Germany/ Belgium/ Netherlands/ Morocco/ France, 2014, 94', C, French Subtitles)

with Thekla Reuten, Fettah Lamara, Soufian Sahli



Fettah is the son of a fisherman from the southern Atlantic coast of Morocco. During the summer season, he meets a beautiful European woman. When she leaves to go back home, he decides to set off on an epic journey towards Europe on his wind surfboard. But the pursuit of dreams does not come without sacri-

“The gorgeous cinematography provides plenty of eye candy, with masterful overhead shots and plenty of between-the-waves action that showcase Lamara’s windsurfing prowess.” Boyd van Hoeij, *The Hollywood Reporter*

“A sensitive and lyrical look at a Moroccan windsurfer who falls in love with long distances.” Jay Weissberg, *Variety*

Daniel Hoesl

Daniel Hoesl was born in 1982 in St. Pölten, Austria. He is a director and writer. He has directed two short films **Lektion von Alltäglichem Pathos** (2006) and **The Madness of The Day** (2011), and feature films such as **The Truth** (2012) and **Soldier Jane** (2013), which was screened for the first time internationally at Sundance Film festival and also received the Tiger Award at Rotterdam film festival. His last feature film is **Winwin** was released in 2016.

Winwin

(Feature film, Austria, 2016, 84', C, French Subtitles)

with Christoph Dostal, Stephanie Cumming, Jeff Ricketts, Nahoko Fort-Nishigami

Three investors, wolves in sheep's clothes, can't find heart or soul. In their jets they circle the globe, preaching love and earning gold. Smoke and mirrors is their game, ministers, unions and kings enjoy their fame. Gambling with open cards at the table, where there's no risk there's only one aim: the truth is a lie, 'cause lying is real – when you get pranked, how does it feel?



“Clown prince of Austrian cinema Daniel Hoesl wields satire like a crystal blade — more ornamental than lethal — in his second feature WINWIN, a playfully confrontational take on 21st century corporate capitalism that will leave no spectator indifferent.” Neil Young, *The Hollywood Reporter*

“The fundamental question we concerned ourselves with was that of the truth. The truth in our movie is the lie. The presence of the topic of truth made us think of Russian icon painting, which also, with its halos appeals to us directly. No matter what the people in our close-ups say: It is the truth or it becomes truth. Whatever an investor says it becomes truth because he possesses such power.” Daniel Hoesl

Ken McMullen

Ken McMullen (born 1948 in Manchester, UK.) is both a film director and artist who currently lives in London, where he has worked as an Anniversary Professor of Film Studies at Kingston University since 2012. His films are cinematic and painterly and they are grounded in philosophy, history, psychoanalysis and literature. McMullen's feature films and documentaries are distributed and broadcast, worldwide, and his artworks have been exhibited in leading contemporary art galleries, around the world. His recent artwork **Skin Without Skin** was awarded “The Prize for the Outstanding Work” in a major International Exhibition at The Museum of Contemporary Art, Beijing, in June 2001.

OXI : An Act of Resistance

(Feature film, Greece/ UK, 2014, 100', C, French Subtitles)

with Julia Faure, Alexis Georgopoulou, Eleni Kalina

‘OXI: An Act of Resistance’ is an international feature film which offers a direct response, using drama, philosophy, and poetry, to the deep economic crisis in Europe and the rest of the world.



“In working through the many processes involved in this film it became necessary to juxtapose very different acting, performance and shooting methods. The work draws on deep traditions in Greece, the clarity of acting styles in the UK and France, and on a degree of improvisation. The fusion of these elements, I believe, results in a dialectical synthesis which, in its form, mirrors the movement of historic forces we are witnessing today.” Ken McMullen

Veiko Õunpuu

Veiko Õunpuu (born 1972, in Saaremaa) is an Estonian film director and screenwriter. Veiko Õunpuu's debut feature **Autumn Ball** (2007) premiered at Venice IFF in 2007, winning the Orizzonti Award. He received the European Talent Award for **The Temptation of St. Tony** (2009), which premiered internationally at Sundance in 2011 and was nominated for the best production design at the European Film Awards. Õunpuu was chosen as one of the 100 most intriguing contemporary film directors in the book *10*10 in Film* (Phaidon Publishing). His previous work, **Free Range/ Ballad on Approving of The World** (2013), premiered in Berlinale 2013 and has won numerous awards at film festivals.

Roukli

(Feature Film, Estonia, 2015, 99', C, French Subtitles)

with Juhan Ulfask, Mirtel Pohla, Eva Klemets, Peeter Raudsepp, Lauri Lagle

A small farm community is on the brink of getting swallowed by raging war. The arrival of two men on the run from the mysterious, apparently vengeful Peedu shakes the lives of the frightened locals.



Following events delve into the fine ties of human relationships and the meaning of individual existence lurking behind them. A seemingly pessimistic premise of the film slowly turns into something much more complex – a work that depicts the frailty of deep human connection and reaffirms it as a legitimate possibility once we learn to let go.

“Rouklicontains inescapable, possibly intentional echoes of Nordic masters like Ingmar Bergman and Lars von Trier: in its austere Baltic location, its smattering of biblical symbolism, its tastefully washed-out color palette and its ominous suggestion of some existential apocalypse lurking just beyond the horizon”. Stephen Dalton, *The Hollywood Reporter*

Vassily Sigarev

VassilySigarev (born 1977, Russia) studied at the Yekaterinburg Academy of Drama and took acting courses with Nikolai Kolyada. His plays **Plasticine**, **Black Milk** and **Ladybirds Come Back to Earth** have been presented in some of Europe's most prestigious theaters. His cinematic career began in 2009, with the film **Wolfy** (Grand Prize, Kunst Film Biennale, Cologne). The preview of **Living** (2012) was screened at Rotterdam Film festival. **Land of Oz** is his third feature film. VassilySigarev is the screenwriter of all of his films.

Land of Oz / Strana Oz

(Feature film, Russia, 2015, 100', C, French Subtitles)

with Yana Troyanova, Gosha Kutsenko, Inna Tchourikova

Lena Shabadinova's New Year's Eve is very special, just like a modern Russian tale: unusual events are followed by unexpected encounters...



“In Sigarev's film, Balabanov's masks from the 1990s become alive, with flesh, blood, reality, in the form of familiar and unbearable photos. The result is an outstanding comedy. As splendid as it can be.” *Iskusstvo kino*.

Adrian Sitaru

Adrian Sitaru (born 1971 in Deva, Romania). After studying Film Directing in Bucharest, Sitaru directed the short film **Waves** (2007), which won the Golden Leopard (Locarno Film Festival), more than 25 other awards and was selected to be in the Official Competition at Sundance. In 2008, he finished his first feature film, **Hooked**, which was selected in Venice Days, Toronto IFF and BFI London. His short film, **The Cage** (2009), received 27 awards. **Best Intentions** (2011), his second feature, won two Silver Leopards in Locarno (Best Director and Best Actor) as well as 5 other awards.

Illegitimate / Illegitim

(Feature film, Romania/ Poland/ France, 2015, 89', C, French Subtitles)
with Alina Grogore, Robi Urs, Adrian Titieni

Two siblings and an illegitimate love. A father who's a doctor and several accusations. A family in which no one ever drew a line between what's moral and what's legal. Not even when it comes to abortion.



“I simply wanted to do a different kind of film. The non-intrusive attitude towards script and directing, the fact that I’m not influencing the characters with my own vision of life as a unique author in a classic screenplay reflects, somehow, all over the film.” Adrian Sitaru

Jan Vardøen

Jan Vardøen (born 1962, London) is a Norwegian auteur director/producer who was a renowned restaurateur/chef, musician, writer and singer before starting a career in cinema. As a multi-purpose artist, he decided to shoot his first short films **Working Stiff** (2013) and **Heart of Lightness** (2014). He is also the scriptwriter, composer; producer and actor of these two films. **Autumn Fall** (2015) is his third film.


Autumn Fall / Høst

(Feature film, Norway, 2015, 95', C, French Subtitles)
with Ingeborg Raustøl, Helge Jordal, Glenn Andre Kaada

Ingvild works as a stage manager at the National Theatre of Oslo. Although she has always claimed that she's not attracted to actors, her encounter with Jeppe is going to change her life.



“Jan Vardoen is romantic and nostalgic. Vertue, style and quality are very important elements for him. One could claim that he is reactionary but I would point out his perfectionism. But there is something more important in this film: the meaning of life, the fear of quest, the melancholy of the characters that we sympathize with.” Jon Selas www.vg.no



Competition Present

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Erbarne Dich - Mattheus Passion Stories, Ramon Gieling

Those Who Fell the Fire Burning, Morgan Knibbe

Under The Sun, Vitaly Mansky

16 years Till Summer, Lou McLoughlan

Toto and His Sisters, Alexander Nanau

Democrats, Camilla Nielsson

Kiss of War - The Children of the Hated, Per Ander Rudelius

Flotel Europa, Vladimir Tomic

Banditenkinder - Stolen Slovene Children, Maja Weiss

Competition Present

Ramon Gieling

Ramón Gieling (born 1954, Utrecht) is a renowned Dutch filmmaker who has made numerous documentaries, feature films, shorts and experimental films, since 1975. Many of his films have been shot in Spain, where the director lives part-time. His work includes the documentaries **The Future Is Within An Hour** (1997), **Bunuel's Prisoners** (1999), **Cine Ambulante** (2002), **Between Two Saints** (2002), **Film For Salvador** (2002), **Welcome To Hadassah Hospital** (2002), **JOHAN CRUIJFF – En un momento dado** (2004), **Garden of Remembrance** (2006) and **JOAQUIN SABINA - 19 días y 500 noches** (2008). Gieling's works have received awards in the Netherlands and abroad and have been shown at many international film festivals.

Erbarne Dich - Mattheus Passion Stories

(Documentary, Netherlands, 2015, 98', C, French Subtitles)

A labyrinthine journey against the backdrop of an abandoned church, during which people like opera director Peter Sellars, writer Anna Enquist, and dancer Emio Greco relate their special relationship with the music of Bach, surrounded by both the soloists of conductor Pieter Jan Leusink's Bach Choir and Orchestra of the Netherlands, and a group of homeless people which serves as their audience.



A choir consisting exclusively of homeless people is invited to attend the rehearsals of the St Matthew Passion in a church. Every person present in this abandoned house of God has his or her own reason for listening to the St. Matthew Passion. In the course of the film we will discover their personal connection to Bach's oratorio - Jesus' Via Dolorosa, which is performed across the world every year around Easter.

"The film is a hallucinatory trip through the monument that is Bach's music and the character's poignant stories." Cinando.com

Morgan Knibbe

Morgan Knibbe (born 1989, Netherlands) graduated from the Dutch Film Academy in 2012 with his short experimental film **A Twist in the Fabric of Space**. The film was selected for IDFA and was awarded a Wildcard from the Netherlands Film Fund, which gives emerging Dutch directors the opportunity to develop a film of their choice. Knibbe seized this opportunity to make **Those Who Feel the Fire Burning**. Morgan also directed the short film **Shipwreck**, which was awarded a Silver Leopard at the Locarno International Film Festival (2014). The film was also nominated for a European Film Award and was selected for AFI FEST, Camerimage and ZINEBI Bilbao. **Those Who Feel the Fire Burning** is Morgan's first feature length documentary.

Those Who Feel the Fire Burning

(Documentary, Netherlands/ Greece/ Italy, 2014, 74', C, French Subtitles)

As a group of refugees tries to enter Europe illegally by boat, a storm suddenly breaks out and an old man falls overboard. His perception shifts into another dimension: a dark, hallucinatory place. Driven by a mysterious power and in desperate search of his loved ones, his soul passes by the everyday reality of many castaway refugees at the border of the alleged paradise, Europe.



"Knibbe makes the most of what was evidently intimate access and trust, using his relatively brisk running time to provide informative and atmospheric peeks into a string of too-often-overlooked (and ignored) places and experiences." Neil Young, *The Hollywood Reporter*

"Nominally a documentary, Morgan Knibbe's attention-grabbing if overly ambitious debut *Those Who Feel the Fire Burning* is really a poetic boundary-blurrier that seeks to obliterate the fiction/nonfiction frontier." Neil Young, *The Hollywood Reporter*

Vitaly Mansky

Vitaly Mansky (born 1963 in Lvov, Ukraine) graduated from VGIK Film School (workshop of S.E. Medynsky). His first work appeared in 1989 and he became one of Russia's most acclaimed contemporary documentary filmmakers and producers. He has shot more than 30 films, screened at festivals worldwide, which have received several awards. Since 1996, Mansky has been working for various TV channels in Russia, making documentary cinema accessible through television. In 1996 he launched a project aimed at archiving amateur video imagery shot from the 1930 -1990s during the times of the former USSR. He is the president of the annual Moscow Documentary Film Festival ARTDOKFEST and continues to collaborate, as an independent producer, with various studios and television channels both in Russia and abroad. He moved to Latvia in 2015.

Under the Sun

(Documentary, Russia/ Latvia/ Germany/ Czech Republic/ North Korea, 2015, 90/106', C, French Subtitles)

This is a film about the ideal life in an ideal country - North Korea. We see a girl in an ideal school, the daughter of ideal parents, working in ideal factories, living in an ideal apartment in the center of the capital. We can see how much effort the North Korean people have to undertake to make this ideal world work. The girl is preparing to enter the children's union to be a part of the ideal society, living in the eternal rays of the sun, the symbol of the great leader of the people, Kim Il-sung.



Black Nights Film Festival 2015 Special Jury Prize and Best Director Prize

"*Under The Sun* could have fallen into the trap of becoming heavy-handed propaganda itself, but Mansky mostly maintains a humane and non-judgmental distance. Aside from adding a few explanatory captions on screen, he does not editorialize, simply allowing these staged vignettes to tell their own creepy story. He also captures some fascinating reportage images of everyday life inside Pyongyang..." Stephen Dalton, *The Hollywood Reporter*

Lou McLoughlan

Lou McLoughlan is a British director/cinematographer whose films are influenced by her ideas on painting, photography and writing. Her first short films were **Sky High** (2002) and **To the Last Word** in 2002. Her short film **Making It** (2007) was nominated for Best Scottish Documentary Film. She received the Grierson Award and 2 BAFTA Awards for her film **Caring for Calum** (2011), which she worked on for four years and evolved into **16 Years Till Summer**, her first feature film. Her films combine the narrative force of fiction with the freshness and the spontaneity of documentary.

16 Years Till Summer

(Documentary, Island/UK, 2015, 80', C, French Subtitles)

After 16 years of prison because of murder, Uisdean seeks for forgiveness. He returns home to take care of his old father and tries desperately to rebuild his life.



"Observational, never intrusive, McLoughlan's camera takes in Uisdean's journey with a quiet grace, letting us draw out its subtleties for ourselves. It's a tale that explores different kinds of isolation and that leaves the viewer with potent questions about the justice system and whether this is the best we can do for people, without ever losing sight of Uisdean's own responsibility for his situation. The result is a simple but powerful film which deserves much more attention than it is likely to get." Jennie Kermode, eyeforfilm.co.uk

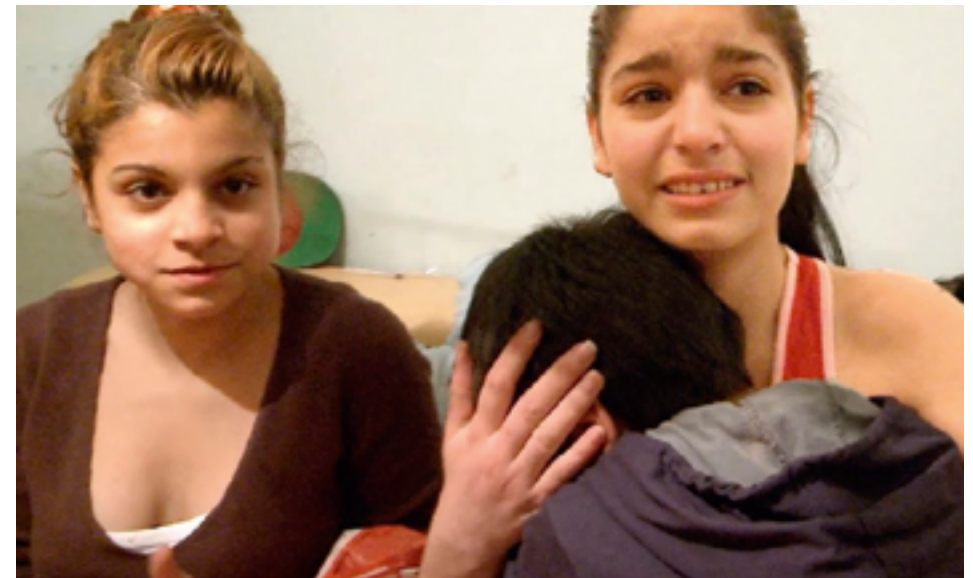
Alexander Nanau

Alexander Nanau (born 1979, in Romania) a German screenwriter and director of photography, studied cinema at Berlin's DFFB film school. He directed his first documentary film, **Peter Zadekinszeniert Peer Gynt**, in 2006. In 2009, he co-produced and directed a second documentary, **The World according to Ion B**, about a homeless man who begins a career in the art world at the age of 62. The film has been screened at more than 50 international festivals. **Toto And His Sisters** (2014), won the Grand Prize at the Festival Premiers Plans, in Angers.

Toto and His Sisters / Toto și surorile lui

(Documentary, Romania, 2016, 93', C, French Subtitles)

Toto, 10 years old, lives in a marginalized Roma family. He learns how to read, write and dance. He dreams of winning a Hip Hop dance contest. At the same time, his two sisters try to take care of the family all by themselves.



"Lensed largely at their eye level, and devoid of any visible trace of directorial participation, the film is a powerful look at siblings who might have had a chance to escape the tentacle-like grip of drugs, poverty, and a monstrous mother. It's this fleeting possibility of hope that makes "Toto" such a deeply distressing experience, inevitably calling into question the ethical boundaries of the genre: Is intervention possible?" Jay Weissberg, *Variety*

Camilla Nielsson

Director Camilla Nielsson (born 1973, Denmark) has a BA in anthropology from the University of Copenhagen and an MA in visual anthropology from New York University. Nielsson has worked as a producer and media consultant for UNICEF and UNESCO, for whom she directed the short documentary **The Children of Darfur** (2006), which won the Monte Carlo TV Festival Grand Prize. Nielsson contributed to **Mumbai Disconnected** (with Frederik Jacobi, 2009), and to **Cities on Speed**, a series of documentaries about megacities. **Democrats** (2014), selected for IDFA's feature-length competition, is Nielsson's first feature documentary.

Democrats

(Documentary, Denmark, 2014, 110', C, French Subtitles)

Two political opponents are appointed to write Zimbabwe's new constitution. It is the ultimate test that can bring an end to President Mugabe's 30 years of autocratic rule. It can go either way: towards the birth of a constitutional democracy - or renewed repression.



"Tracing the tortuous process of cross-party negotiation behind the country's 2013 constitution, Nielsson's film lays bare one country's specifically soured dreams of democracy while imparting more universal insight into the art and craft of political diplomacy. The result, filmed over three years with an astonishing level of internal access, is at once important and impishly entertaining, brightened by the kind of eccentric local color that cannot be forged or imagined." Guy Lodge, *Variety*

Vladimir Tomic

Vladimir Tomic (born 1980, in Sarajevo) studied at the Copenhagen Film & Photo School, the Copenhagen Film and Drama School and, in 2009, completed his studies at the Royal Danish Academy of Fine Arts. He is the writer and director of many experimental films and creative documentaries: The trilogy **Dead Nature and Movements**, **The Pianist** and **The Mailman** (2003-4), **Echo** (2005), **The Valley of Shadows** (2006), **My Lost Generation** (2009) and **Unfinished Journeys** (2012). He lives and works in Copenhagen.

Flotel Europa

(Documentary, Denmark/Bosnia and Herzegovina, 2015, 70', C, French Subtitles)

Vladimir Tomic remembers the years when he was an adolescent with the help of some VHS archives. This was the time he spent in Flotel Europa, a place that had become the refuge for hundreds of people who fled Yugoslavia during the war in 1990.



"In the beginning, my intention was to tell the story of Flotel Europa, my story and the story of all the ethnical tensions and frustrations. Today Europe is full of refugees and I think that we can identify with them... The film shows that refugees are normal people who should not be demonized. I hope that my film contributes to a constructive and human debate on the subject of refugees today..." Vladimir Tomic, CPX-DOX

Per Anders Rudelius

Per Anders Rudelius (born 1968, Sweden) has produced and directed 16 documentaries since 1995 as well as participating in a documentary series from Italy and China that spanned several years. Among his films are: **The Lord of the Manor and his Tenants** (2013), **The Minkfarmers** (2012), **The Last Coastal Fisherman** (2011), **Heroes** (2009), **Caj and His Demons** (2006), **Kronan, A Deep Passion** (1997). He is currently based in Karlsshamn in the south of Sweden

Kiss Of War - The Children of the Hated / Tyskungarna - barn av de hatade (Documentary, Sweden, 2016, 72', C, French Subtitles)

A film about a time when a fraction of a young generation - children of Germans - were let down by Norwegian society. After the war, they became reviled targets for anti-Germanism. They were the enemy's bastards and probable fifth columnists, collectively seen as less worthy citizens. They were publicly vilified by the government, who tried to deport them to Australia after the war.



“The starting point for my film about this frail fragment of a generation, which has been betrayed by society time and time again, was their own stories and their experiences. Even now, in 2016, the myth is spread on multiple media, probably because of ignorance that the war children would be a Nazi breeding product.” Per Anders Rudelius, Director’s note

Maja Weiss

Maja Weiss (born 1965 in Novo Mesto, Slovenia) was the first female Slovenian film director to direct a full-length fiction film, **Guardian Of The Frontier** (2002). Her film received the Manfred Salzgeber award at the 2002 Berlinale and was nominated for the EFA Discovery award. **Installation Of Love** (2007) received the Jury Prize at the Trieste Film Festival and **Hidden Memory of Angela Vode** (2009) was nominated for best TV fiction at Prix Europa. In total, her films, including fiction shorts and documentaries, have been shown at over 300 festivals and received 40 awards. She is a member of the EFA, co-founder of BELA FILM and director of Zavod Maja Weiss.

Banditenkinder – Stolen Slovene Children / Banditenkinder - Slovenskemu Narodu Ukradeni Otroci (Documentary, Slovenia, 2014, 95', C, French Subtitles)

1941. The majority of Slovenian territory is occupied by Nazi Germany. Forced to be separated from their families, a few surviving stolen children testify, going back to places they have been in the past, exploring both collective story and individual experiences.



Following the invasion of Yugoslavia in April 1941, and the occupation of Slovene territories, the Nazis applied a strategy of destruction of the Slovene identity by separating children from their families and re-educating them violently. With professor Janez Žmavc, president of the Society of Surviving Stolen Children and direct witnesses from the war, Maja Weiss explores a national, collective and personnel trauma.



THEME

Chaos and Harmonies

Theme

Brother, Alexei Balabanov

Fool's Song, Csaba Bereczki

Thirty Two Short Films about Glenn Gould, François Girard

King and Country, Joseph Losey

The Chronicle of Anna Magdalena Bach,
Danièle Huillet and Jean-Marie Straub

The Round Up, Miklós Jancsó

Gainsbourg by Gainsbourg: An Intimate Self Portrait,
Pierre-Henry Salfati

Honour of the Knights, Albert Serra

Alexandra, Alexandre Sokourov

Alexei Balabanov

Alexei Balabanov (born 1959 in Sverdlovsk, Soviet Union; today's Yekaterinburg). After finishing his studies in cinema, Balabanov's first films were inspired by Samuel Beckett, **Happy Days** (1991) and by Franz Kafka, **The Castle** (1994). These were followed by **Brother** (1997), **Of Freaks and Men** (1998) and **Brother 2** (2000). Balabanov's subjects are challenging, but he has a rare capacity to tell his stories with both strength and elegance. **War** (2001) is a deeply touching story about prisoners in Chechnya. His filmography also includes the films **It Doesn't Hurt** (2006), **Cargo 200** (2007) and **Morfy** (2008), based on Mikhail Boulgakov's work. His most recent film, **Me Too** (2012), is a profound reflection on death.

Brother / Brat

(Feature film, Russia, 1997, 96', C, French Subtitles)

with Serguey Bodrov Jr, Svetlana Pismitchenko, Viktor Soukhoroukov

Danila Bagrov is 20 years old and has just finished his military service in Chechnya. Different circumstances lead him to Saint Petersburg where his older brother, a paid assassin, lives. Life in "Piter" is hard in the 1990s: one either wins or loses. Danila will soon have to choose which path he'll follow.



"Almost 20 years after its release in 1997, Aleksei Balabanov's *Brother* remains the greatest Russian movie about life in the first post-Soviet decade. An action movie that addresses the central social concerns of the age, and a popular blockbuster beloved by the critics, the film is a marvel of cinematic efficiency: crisply edited, the action develops with an almost mathematical logic, while the cinematography and music combine to create an indelible image of post-Soviet "Piter". Balabanov does a remarkable job blending the very different acting styles of his mostly unprofessional cast." Anthony Anemone, *Kino Kultura.com*

"*Brother* has a thread of cynical humor that connects it to the American gangster movies of the 1930's as well as to more recent films like "Goodfellas" that examine the flashier trappings of macho gangster culture with a satirical eye. Glamour and power in Danila's world are defined by the wad of cash he carries around and from which he casually peels off \$100 bills and dispenses as gifts when the spirit moves him." Stephen Holden, *The New York Times*

Csaba Bereczki

Csaba Bereczki (born 1966 in Nagyvarad, Transylvania, Hungary) is a Hungarian producer and director. He studied architecture and later joined the Hungarian Academy of Theatrical and Cinematic Arts, in Budapest. He also did an internship in film direction in the FEMIS film school, Paris. Bereczki is primarily known for **Hic** (2002), which he produced, and for **Fool's Song** (2003), which he directed. Bereczki has also directed documentaries and films for television.

Fool's song / Bolondokéneke

(Feature film, Hungary/ France, 2003, 106', C, French Subtitles)

with Julie Depardieu, Stéphane Hohn, Maia Morgenstern, Lajos Kovacs

Zoltán Frimont is a French doctor of Hungarian origin. He is on a mission with Doctors Without Borders in Romania with his wife, who is also a doctor. He soon has a psychological breakdown and ends up in a psychiatric institution in Transylvania.



François Girard

Director and screenwriter François Girard (born 1963, in Quebec) studied music before later deciding to work in cinema. In 1985 he founded the Zone Productions Company and started directing short films and video clips. In 1990 he directed his first film, **Cargo**. His film **Thirty Two Short Films About Glenn Gould** (1993) won 4 prizes at the Genie festival of Toronto. His film, **The Red Violin** (1998), which recounts the five-century history of a violin and its owners, won an Academy Award for Best Original Score, thirteen Genie Awards and nine Jutra Awards. After having directing numerous theatrical plays, François Girard returned to cinema in 2007 with *Soie*. His most recent film, *Boychoir*, was released in 2014.

Thirty Two Short Films about Glenn Gould / 32 films brefs sur Glenn Gloun

(Feature/ Documentary, Canada/ Netherlands/ Portugal/ Finland, 1993, 98', C, French Subtitles)

These 32 short films of fictional reconstitution and documentary research trace the life and the personality of an exceptional pianist, who disappeared at the age of 50.



The title is a reference to the 32 Variations of Goldberg by Bach, which was one of Glenn Gould's biggest successes. François Girard uses all possible cinematographic styles to capture the mystery around the life of the pianist: there are different witnesses (Yehudi Menuhin, Bruno Monsaingeon and others), a reconstitution of real moments of the pianist's life with actors, and even an animated orchestral episode by the master of Canadian animation: Norman McLaren.

Danièle Huillet et Jean-Marie Straub

Jean-Marie Straub (born 1923 in Metz, France) moved to Paris in 1954 and met his future partner in life and in work. All of their films were credited both of them. In 1956 Jean-Marie Straub was Jacques Rivette's assistant on **Checkmate**. Strongly opposed to the Algerian war, Straub and Huillet moved to Germany in 1958, where they directed their first short film **Machorka-Muff** (1963) followed by **The Chronicle of Anna Magdalena Bach** (1967). In 1969 they moved to Rome and started making films whose form resembled that of coverage. The subjects of their films are drawn by literature and artists' biographies, including: Hölderlin, Cézanne, Mallarmé, Schoenberg, Brecht, and Montaigne. **Class Relations** (1984) is an adaptation of Kafka's novel. **These Encounters of Theirs** (2006) was screened in the Mostra film festival of Venice, where Straub and Huillet received an honorary award for their life work.

The Chronicle of Anna Magdalena Bach / Chronik der Anna Magdalena Bach

(Feature film, Germany/ Italy, 1968, 93', B&W, French Subtitles)

with Gustav Leonhardt, Christiane Lang, Paolo Carlini, Ernst Castell

1720. Johann - Sebastian Bach marries Anna Magdalena after the death of his first wife. Jean-Marie Straub and Danièle Huillet explore the last period of the composer's life in a film that invites us to “look” at music in a most original way through the history of cinema. This is a musical film, austere in style, which looks like the directors' personal reflection on the life and the work of the composer. It proves their will for both historical and cinematographic originality. Besides using contemporary documents and sources about the life of the composer, as well as instruments from his time, they also decided to record the music live, performed by the actor.



“The starting point of our Chronicle of Anna Magdalena Bach was the idea of a film where music could be used - neither as a accompaniment nor as a commentary - but as raw material [...] We wanted to try and bring music to the screen, to show the music to those who go to the cinema.” Danièle Huillet and Jean-Marie Straub

“It's a movie that both reveals their deep classicism and their advanced modernism—and it proves that those two strains in their work are inextricably connected. In a way, “Chronicle” is a fairly traditional drama—a bio-pic of a historical hero. The connection between the documentary conception of a written work and the visual, sonic, and dramatic fiction of cinema are the essential themes that have nourished the filmmakers' work to this day.” Richard Brody, *The New Yorker*

Miklós Jancsó (see biography on page 166)

The Round Up / Szegénylegények

(Feature film, Hungary, 1966, 88', B&W, French Subtitles)

with János Görbe, Zoltán Latinovits, Tibor Molnár, Gábor Agárdy, András Kozák

Budapest, 1869. A handful of rebels organize riots against the Austrian-Hungarian Empire. After they are crushed, they are taken in a small fort where they are accused of being part of the “outlaws”, former bandits who fought against authorities in Habsbourg during the 1848 uprisings.



“The film achieves, in one critic’s accurate view, “a total absorption of content into form”. All this takes place on a very particular landscape: the vast, summer-scorched Hungarian plains where whitewashed buildings, cloaked men and their horses appear to be the only occupants. It seems like a world apart, but one able to illustrate both a specific vision of Hungarian history and part of the story of mankind, where the powerful slowly but surely triumph over the weak.” Derek Malcolm, *The Guardian*

“My film stands against an image of Hungary as a pseudo-romantic and antirealist country. This film wanted to make Hungarian people face their illusions and understand that their national history is not as flattering as we like to read it in the books of our great writers.” Miklós Jancsó

“In the 1960s, it was obvious that the film was about 1956 as it was so close in time, to everyone all round the world. But the story of the film, or a large part of it, was a true story from the 1800s. When the rope is put around someone’s neck to convince them to talk, that’s a real story. Before I was allowed to take the film to Cannes, I had to make a declaration that the film had nothing to do with Hungarian politics or society. Everybody knew it wasn’t true. They even showed the film in Russia, though.” Miklós Jancsó

Joseph Losey

Joseph Losey (born 1909 in Wisconsin, U.S.) traveled to Sweden, Great Britain, the URSS where he attended Sergei Eisenstein’s cinema classes, and Germany, where he worked with Berthold Brecht, between 1931 and 1935. On returning to the U.S., he became famous for his innovative stage direction and radio plays and became a leading figure in New York’s political theatre scene. In the late 1930s, Losey directed his first documentary and pedagogical films and in 1945 he was nominated for an Oscars for **A Gun in His Hand**. He produced his first feature length film in Hollywood in 1948, **The Boy With Green Hair**. It was followed by **The Lawless** (1950) and **The Prowler** (1951). A victim of McCarthyism (Losey had been a member of the Communist Party since 1946), he fled to Great Britain. There he met Harold Pinter and they collaborated on many productions including **The Servant** (1963), **Accident** (1967, Grand Prix in Cannes) and **The Go-Between** (1971, Palme d’Or in Cannes). In France, Alain Delon acted in his film **Monsieur Klein** (1976, César for Best Film and Best Director) and **Don Giovanni** (1979), an adaptation of Mozart’s opera. Losey died in London in 1984.

King & Country

(Feature film, Great Britain, 1964, 89', B&W, French Subtitles)

with Dirk Bogarde, Tom Courtenay and Leo McKern

In 1917, soldier Hamp volunteers to join the British Army but abandons his battalion when he can no longer bear the hell in the trenches. Taken in custody in Calais, he is put on trial for desertion in front of a military court. Captain Hargreaves defends him...



“I set out to make a picture which, while set in World War I in a very specific and classically limited way, was to my thinking not a war picture.” *Losey on Losey*. Edited and Introduced by Tom Milne, (Garden City N. Y. Doubleday, 1968), p. 124.

“Without any combat scenes, *King and Country* tells a terrible story of war’s injustice. More particularly, it exposes the fateful arrogance of a class-conscious officer corps all too confident of its prerogatives, and the grotesque notion that an execution for alleged cowardice, even when the allegation is demonstrably unjust, constitutes a fine and bracing tonic for young men about to face the renewed terror of trench warfare.” James Palmer, Michael Riley. *The Films of Joseph Losey*. (Cambridge: Cambridge University Press, 1993), p. 18.

Pierre-Henry Salfati

Pierre-Henry Salfati (born 1953, in Carcassonne, France) is a French director and writer who started his career in cinema in the 1980s. His first short film was **La Fonte de Barlaeus** (1983), which won the Prix Jean Vigo, and his short film **Amnesia** (1988) won the Canal+ prize and the Prix Qualité of the CNC. His film **Tolerance** (1990) was nominated for the César Award for Best First Feature Film. Salfati is also known for his documentary films including **The Jazzman from the Gulag** (2000), and **The Ninth** a political history of Beethoven’s Ninth Symphony (2004) which was awarded numerous prizes at both French and international festivals.

Gainsbourg by Gainsbourg: An Intimate Self Portrait / Je suis venu vous dire

(Documentary, France, 2012, 98’, C and B&W, No Subtitles)

This film is like a personal journal that gives Gainsbourg the opportunity to create his own self portrait. Pierre-Henry Salfati has painstakingly stitched together a wealth of footage (dozens of interviews and other recordings) to create a thrilling, poetic portrait of Gainsbourg, by Gainsbourg himself. It is a biopic that allows the viewer to truly get under the skin of a great creative mind, a very moving testimony supported by black and white images and legendary music. The film won various awards in festivals around the world including International Film Festival Mar Del Plata in Argentina, and the Golden Horse Film Festival in Taipei.



“Salfati’s persistence in gathering all the words that the singer has ever said, reveals that Gainsbourg was also an extraordinary storyteller regarding himself and his own existence”. Julien Marsa, *Critikat.com*

Albert Serra

Albert Serra (born 1975, in Banyoles, Spain) studied Spanish literature and Literary Theory at the University of Barcelona. He began his career writing plays for theater and shooting video films. In 2006, he came to international attention with his second feature film, **Honour of The Knights** (2006), which was selected at the Quinzaine de réalisateurs in Cannes. The Cahiers du Cinéma included the film in its list of the 10 best films of 2007. In 2008 he shot **Birdsong**, which also premiered at the Quinzaine de réalisateurs in Cannes. His film **Story of My Death** (2013) won the Leopard D'or prize at the 2013 Locarno Film Festival and, in that same year, the Centre Pompidou in Paris organized a retrospective on his work.

Honour of the Knights / Honor de Cavalleria

(Feature film, Spain, 2006, 107', C, French Subtitles)

with Luis Carbo and Lluís Serrat

“In Cervantes’ book, Don Quichotte makes his armor out of leftovers, little things found in his house. That’s how I perceived the film: We had to take small elements, small things around us, and use them to create a world. Like Quichotte, we made our armor out of little nothings and headed off to adventures.” Albert Serra



Alexandre Sokourov

Alexander Nikolayevitch Sokurov (born 1951, in Podorvikha, Russia) graduated from the History Department of the Nizhny Novgorod University in 1974 and entered the prestigious VGIK film school the following year. His friend Tarkovsky helped him get a job at Lenfilm Studios in 1980, where he shot his first feature films. Some of his best-known films are **Mother and Son** (1997), followed by **Father and Son** (2003) some years later. From 1999 to 2011 Sokurov directed some of his most acclaimed films, known as the tetralogy of power, which explore its effects on human nature. The first three were about 20th-century rulers: Hitler in **Moloch** (1999), Lenin in **Taurus** (2000), Japanese Emperor Shōwa in **The Sun** (2004) then finally **Faust** (2011) a retelling of Goethe’s tragedy, which won the Golden Lion at the 68th Venice International Film Festival. **Francophonía**, released in 2015, is Sokurov’s latest film.

Alexandra

(Feature film, Russia/France, 2007, 97', C, French Subtitles)

with Galina Vishnevskaya, Vassily Shevtsov, Raïssa Guichayeva

Jury prize for Best Director – Tallinn Black Nights Film Festival

Alexandra gets permission to visit her grandson Denis, an officer on mission in Chechnya. The film tells of his encounters with the soldiers, with the local market-women, and her moments with Denis who, after 7 years of absence, has become a very different man - a bright and potent officer.





Tribute to Masters

Tribute to Masters

It Was in May, Marlen Khoutsiev
Infinitas, Marlen Khoutsiev

Cruel Romance, Eldar Ryazanov

The Hunt, Carlos Saura
Ay, Carmela!, Carlos Saura
I, Don Giovanni, Carlos Saura

Le Bal, Ettore Scola

Parsifal, Hans Jürgen Syberberg
Ludwig: Requiem for a Virgin King, Hans Jürgen Syberberg
Karl May, Hans Jürgen Syberberg

Family Nest, Béla Tarr
The Outsider, Béla Tarr
The Prefab People, Béla Tarr
Almanac of Fall, Béla Tarr
Damnation, Béla Tarr
Werchmeister Harmonies, Béla Tarr
Satantango, Béla Tarr
The Man from London, Béla Tarr
The Turin Horse, Béla Tarr

The Diary of An Unknown Soldier, Peter Watkins
The Forgotten faces, Peter Watkins
The Battle of Culloden, Peter Watkins
The Freethinker, Peter Watkins
La Commune (Paris, 1871), Peter Watkins

Boris Godounov, Andrzej Zulawski

Marlen Khoutsiev

Marlen Khoutsiev (born 1925, in Tbilisi, Georgia). Khutsiev's father was member of the Communist Party, killed during the Great Purge. His mother was an actress. He studied film at the VGIK (the Gerasimov Institute of Cinematography, in Moscow). His first fiction film, a comedy entitled **Spring on Zarechnaya Street** (1956), became one of the greatest commercial successes in 1950s Russia. But **I Am Twenty** provoked tensions between the filmmaker and the authorities. Khutsiev's next movie **July Rain** (1966) was even more pessimistic and negative towards the government. In that same year, Khutsiev signed a petition to block Stalin's rehabilitation efforts. The end of the Khrushchev Thaw forced him into artistic silence: in the 1970s and 80s he dedicated himself to teaching at the VGIK and to some television projects. Khutsiev regained worldwide acclaim thanks to **Infinitas** (1991), which won the Alfred Bauer Prize and the Prize of Ecumenical Jury in the 42nd Berlin International Film Festival.



It Was In May / Byl messiatzmaï

(Feature, USSR, 1970, 115', B&W, French Subtitles)

with Piotr Todorovski, Sergueï Chakourov, Alexandre Arzhilovsky

May 1945, some days after the German capitulation, a group of Russian soldiers spend their days in a pleasant village waiting to return home. One day, they discover a recently – freed concentration camp, which wrecks havoc with their existence.



“I did not fight. I had asthma, I was myopic, and physically very weak- I was not drafted. And this is why, all of my life, I’ve felt that I had not served my duty. War is present in all of my films. War left its traces. There are songs that I can’t listen to without bursting into tears. It was a glorious time- a time of blood, mud, absurdity, of mistakes... but glorious, despite it all.” Marlen Khoutsiev seance.ru

Infinitas / Beskonechnost

(Feature film, Russia, 1991, 202', C, French subtitles)

with Vladislav Pilnikov, Aleksei Zelenov, Marina Khazova

Vladimir Ivanovic, an overweight intellectual in mid-life crisis, sells all his furniture and leaves on a long journey to track down his alter ego. This film, which was shot during the dramatic collapse of the Soviet Union, won two special awards at the 1992 Berlin Film Festival.



Prize of The Ecumenical Jury at Berlin Film Festival 1992

“This kind of Russian province is unseen in our cinema. Almost automatically, and by citing other classics, one wanted to classify the film as an ‘Encyclopedia of Contemporary Russian Life’. Infinitas is not only an assessment of Khutsiev’s saga on the second half of the twentieth century but also an assessment of the closed and irrevocable cinematographic century, its poetry, atmosphere, subjects and stereotypes, its illusions and hopes.” Miron Chernenko, *Novaya Gazeta*

Eldar Ryazanov



Eldar Ryazanov (1927-2015) was a Russian film director and screenwriter. He studied at the VGIK Film School of Moscow with professors like G.Kozintsev and S. Eisenstein. His first films were documentaries such as the short **Ostrov Sakhalin** (1954), which was selected in the Cannes film festival the same year. His first feature film was **The Carnival Night** (1956), a musical film that gained international success. Ryazanov soon became an unrivaled director of musical comedy developing a style whose principal characteristics were already present in his first film: humor and attention to the psychology of his characters, subtle social analysis and criticism of the system (often hidden behind the “everyday life” themes of his films). His filmography is a cinematographic portrait of his times: **Girl Without an Address**

(1957), **Nowhere Man** (1961), **Ballad of a Hussar** (1962), **Watch out for the Automobile** (1966), **The Zigzag of Success** (1968), **The Irony of Faith** (1975), **Office Romance** (1977), and **A Railway Station for Two** (1982), which was nominated for the Palm d’Or in Cannes film festival. The end of the Soviet regime coincided with the darkest period of the Ryazanov’s work, as he was very sensible to social changes: **Promised Heaven** (1991), and **The Prophecy** (1993). After the 1980s he also worked on many television projects. His last feature film for cinema, **Untitled Eldar Ryazanov/Hans Christian Andersen Project** was released in 2006.

A Cruel Romance / Zhestokiy romans

(Feature film, USSR, 1984, 142', C, French Subtitles)

with Alissa Freindlikh, Larissa Gouseyeva, Nikita Mikhalkov, Andreï Myagkov

Russia, 1880. Beautiful and sensitive, young Larissa grows up in a poor family where her mother, who survives by doing favors to suitors while trying to appear normal, hopes to marry off her daughter without a dowry. Due to her painful life Larissa is obliged to accept the hand of a local civil servant, but the return of the man she really loves upsets the fragile balance. Adaptation of *The Dowerless Bride* by Ostrovsky.

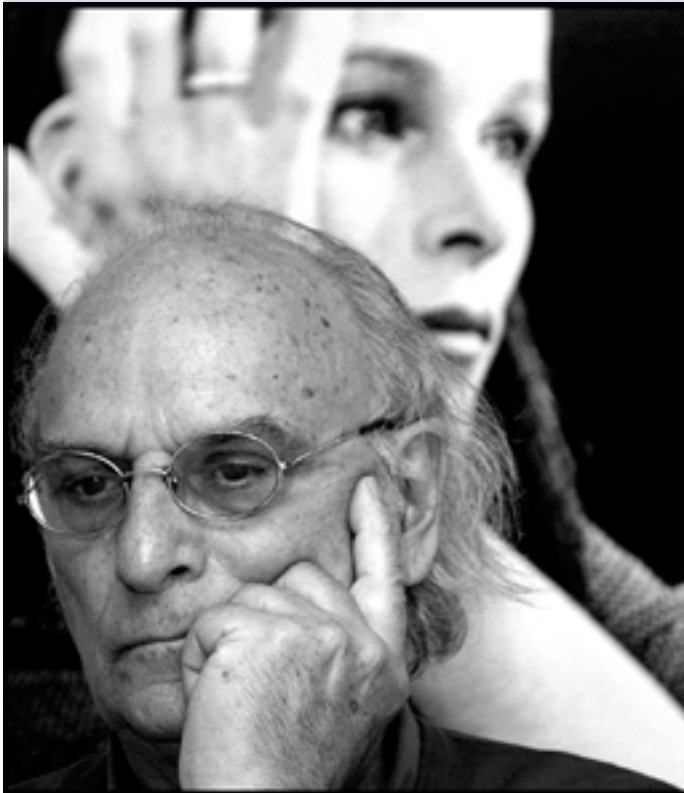


Price The Golden Peacock for Best Film - Festivalin Delhi 1985

“Mr. Ryazanov, who was voted the most popular director in the Soviet Union last year and is the host of a television show there, does a handsome job of presenting this cautionary tale and keeps the emphasis on entertainment; some of the most spectacular scenes take place on Sergei’s elaborate Volga barge, called *The Swallow*.” Janet Maslin, *The New York Times*

“I thought about the title *A Cruel Romance* at the same time that I decided to make the film. Since I love old love songs, I thought about using them exclusively. In the novel, Larissa sings *Don’t tempt me...*, in Protazanov’s film- No, he did not love me... And in the beginning, I wanted to use even more classic love songs. But that was imitation. So I turned to my favorite feminine poets: Tsvetaieva, Akhmadoulina and realized that this was what I had to do. More modern. A poem- *Like a butterfly that leans towards a flame...*- I wrote it all by myself, as I was desperate. And finally Kipling’s poem about a bumblebee found its place in the film...” Eldar Ryazanov, *Les bilans inachevés*

Carlos Saura



Carlos Saura was born in 1932, in Spain, in a family of actors. After the Spanish civil war, he moved to Madrid and joined the Instituto de Investigaciones y Estudios Cinematográficos. In 1957 he completed his studies and directed his first mid-length documentary film, **Cuenca**, an introduction to Spanish neo-realism. **The Hunt** (1966) depicts the psychological burden of the past and of the war, one of the principal themes of Saura's work. Until the death of Franco in 1976, Saura had to find ways to avoid censorship. . He did this by using a symbolical language in his

films **Peppermint frappé** (1967, Silver Bear at the Berlin International Film Festival), **Honeycomb** (1969), and **The Garden of Delights** (1970). **Cousin Angelica** (1974) was selected at the Cannes Film Festival and Cría Cuervos received the jury's Special Grand Prize at Cannes Film Festival in 1975. **Fast, Fast** (1981) won the Golden Bear at the International Film Festival of Berlin. Since 1980, many of his films have been concerned with dance, music and performance: **Blood Wedding** (1981), **Carmen** (1983), **Flamenco** (1995), **Goya** (1999, Ecumenical Jury Prize at the Montreal Film Festival), **Tango** (1998), **Fados** (2007), **Argentina** (2015).

The Hunt / La Caza

(Feature film, Spain, 1966, 91', B&W, French Subtitles)

with Ismael Merlo, Alfredo Mayo, José María Prada, Emilio Gutiérrez Caba

Three friends, veterans of the Spanish Civil War, meet to go rabbit hunting at the same place they fought, 30 years earlier. Their personal lives have changed since the war, and their relationships become more and more estranged.



"The Hunt deals with the international problem of the aggressiveness that exists in the world; the pointlessness of war and the pointlessness of hunting; for today, we go hunting for pleasure and not out of need." Carlos Saura, *A nuestro cine*, 1966, n°51).

Silver Bear for Best Director, Berlin International Film Festival (1966)

¡Ay, Carmela!

(Feature film, Italy/Spain, 1990, 105', C, French Subtitles)

with Carmen Maura, Andrés Pajares, Gabino Diego, Maurizio di Razza, Miguel A. Rellan

Carmela and Pauline are travelling actor and singers. During the Spanish Civil War, they are asked to perform to lift the troops' spirits. Tired of the discomfort of the war, they try to escape but are arrested in a zone controlled by Franco's army. They are forced to do one final performance for the Polish troops of the International Brigades before they are executed the following day.



¡Ay, Carmela! is based on the eponymous play of José Sanchis Sinisterra.

"Personally; I need to speak about the Spanish Civil War because it has been the main theme of my life." Carlos Saura, *Le Mystère Saura* by Henri Talvat.

"Ay, Carmela succeeds because it does not sacrifice Maura's character, nor anyone else's, to allegorical design, because it is content to let its characters live in history instead of in the service of history- or politics." Bert Cardullo, *Tenty-One Landmark European Films 1939-1999*, AlgoraPublishin New York, 2015

13 Goyas in 1991 including which Best Film, Best Director, Best Actor, Best Actresse, Best Adaptation.

European Award for Best Actress (Carmen Maura).

I, Don Giovanni / Io, Don Giovanni

(Feature film, Italy/ Spain, 2009, 127', C, French Subtitles)

with Lorenzo Balducci, Lino Guanciale, Emilia Verginelli, Tobias Moretti, Ennio Fantastichini

In 1781, young priest Lorenzo Da Ponte is forced into exile by the Venetian inquisition. He moves to Vienna, where he becomes Mozart's librettist. He starts writing and completes his masterpiece: Don Giovanni inspired by his encounter with Casanova.



Carlos Saura has always been interested in representing live performances on screen. In *I, Don Giovanni*, he overcame the difficulties of shooting a film-opera by focusing on the creative work, by elaborating the rehearsals of this mythical project from the perspectives of Mozart, Sa Ponte and Casanova. His film presents all visual and sound issues of the late 18th century. He worked on the music with musicians playing period instruments in order to represent the sound as originally played in Prague, in 1787. Saura also did a great job with the set: mostly painted curtains with representational realistic scenes as with the décor for plays of the 19th century. His choice was rewarded as the film was nominated for Best Production Designer Award in the European Cinema Awards.

"Undoubtedly the most interesting thing about the film is the concentration not on Mozart but on that librettist, Lorenzo Da Ponte (Lorenzo Balducci). Smart move because he is not only the forgotten player in the Mozart oeuvre but a man with a fascinating life story." Kirk Honeycutt, *The Hollywood Reporter*

Ettore Scola



Ettore Scola (born 1936, in Travico Italy) was a representative of the *commedia all'italiana* with Dino Risi, Mario Monicelli and Luigi Comencini. Ettore Scola's first acclaimed work was **The Pizza Italiana** (1970) with Marcello Mastroianni. His international success began with the film **We All Love Each Other So Much** (1974, César Award for Best Foreign film) that he dedicated to his best friend Vittorio De Sica. Two years later, he won the Best Director Award in the Cannes Film Festival with the film **Ugly, Dirty and Bad** (1976). **A Special Day** (1977, César for Best Foreign film), tells the story of one day in the lives of two Roman neighbors, when Mussolini invited Hitler on a jubilation day. His following films were: **La Terazza** (1980, Award for Best Screenplay in Cannes),

That Night in Varennes (1982) and **Le Bal** (1983). Scola was always very active politically: first in the Communist Party and, after 1996) in central-left governments. He never stopped studying popular memory and cinema memory, and their relation to ideology, history and politics. In an acerbic, yet never bitter style, he filmed comedy with brio until his last film, **How Strange to Be Named Federico**, in which he deals with his relationship with the director of *La Dolce Vita*. Ettore Scola died in Rome on the 16th of January 2016 at the age of 84.

Le Bal / Ballando, ballando

(Feature film, France / Italy, 1983, 112', C, French Subtitles)

with Jean-Claude Penchenat, Jean-François Perrier and Geneviève Rey-Penchenat

The history of France unfolds in a ballroom: from the Popular Front to the Second World War and from May 1968 to the 1980s, with jazz, rock and roll and disco rhythms accompanying dancing couples.



Ettore Scola begins "Le Bal," a strikingly handsome, very stylized film spectacle that condenses approximately 50 years of European social and political history into one night at the dance hall. "Le Bal," which sometimes recalls the kind of comedy of which Jacques Tati was master, is a series of vignettes in music and dance without a single word of spoken dialogue. People come together, flirt, fight, are reconciled and, at the end, go their separate ways. I'm afraid that at this dance hall, as in life, people rarely exit together." Vincent Canby, *The New York Times*

"This is a film about time that passes by, about memory, friendship, my themes. What's important is to understand men. And for this I use history, I use memories. I am interested in ambiguity. I laugh at realism. Men do not change, just like ballrooms. I want to give them the means to meet again." Ettore Scola

Hans-Jürgen Syberberg



Serge Daney, Gilles Deleuze and Michel Foucault considered Hans-Jürgen Syberberg one of the most innovative artists of his time, someone who never stopped exploring European culture. Syberberg was born in 1922 in Nossendorf. He became interested in cinema while filming rehearsals for Bertolt Brecht in 1952. After making some television documentaries such as the portrait of Romy Schneider, **Romy: Anatomy of a Face** (1966), he shot his first features in the late 1960s: **Scarabea - How Much Land Does a Man Need?** (1969) and **San Domingo** (1970). Syberberg became internationally known through his ambitious, epic trilogy about three key German historical personalities: Ludwig II of Bavaria (**Ludwig:**

Requiem for a Virgin King, 1972), Karl May (1974) and finally Adolf Hitler (**Hitler: A Film from Germany**). During the 1980s he met the actress Edith Clever on the set of **Parsifal** (1982) and together they shot a series of films – from **Die Nacht** (1985) to **Die Marquise von O...** (1989) – which is a fascinating mixture of cinema, literature and theater. He has also done installations for museums and art galleries. In 2000 he created a website dedicated to his work (www.syberberg.de), one of the first to take the form of a blog.

Parsifal / Parsifal

(Feature film, France / Germany, 1982, 255', French Subtitles)

with Michael Kutter, Karin Krick, Reiner Goldberg Armin Jordan, Wolfgang Schöne

Sorcerer Klingsor is removed from the Grail Knights order. He seriously injures the king, Amfortas, in battle. Parsifal, a young man with a pure heart, tries to find the Holy Spear, taken by Klingsor, as it is the only thing that can cure the sovereign.

Syberberg's film includes all the ambiguities of composer Richard Wagner's final work, which had been based on the Medieval epic Parzifal by Wolfram von Eschenbach and Perceval or le Conte du Graal by Chrétien de Troyes.



The film version of Richard Wagner's music drama, "Parsifal," should enthrall both film lovers and Wagner fans. Mr. Syberberg's work represents not only the summation of his career thus far, but is as gripping, strange and, in the end, devotionally faithful a staging as any Wagner opera has received in our time." John Rockwell, *The New York Times*

Ludwig: Requiem for a Virgin King /

Ludwig - Requiem für einen jung fräulichen König

(Feature film, Germany, 1972, 140', C, French Subtitles)

with Harry Baer, Ingrid Caven, Balthasar Thomass, Oskar von Schab, Eddy Murray

King Louis II of Bavaria lives shut off from the world in the baroque environment of his castle in Neuschwanstein. He's a great fan of Wagner and totally devoted to his passion for art.



Ludwig: Requiem for a Virgin King is the first part of the Syberberg's "German trilogy", followed by **Karl May** (1974) and **Hitler: A Film From Germany** (1978).

"Although Ludwig is an historical figure, I wanted to show his excessiveness."

"For me, Louis II, was possessed, he was a psychic. He had a great imagination and was an agoraphobic. We knew that. I think that this is how he conceived Hitler; he was scared of the crowds. This was the concept of the Nazi crowds, and Hitler managed to make the biggest perversion that can ever exist come true". Hans-Jürgen Syberberg

Karl May

(Feature film, Germany, 1974, 187', C, French Subtitles)

with Helmut Käutner, Kristina Söderbaum, Käthe Gold, Attila Hörbiger

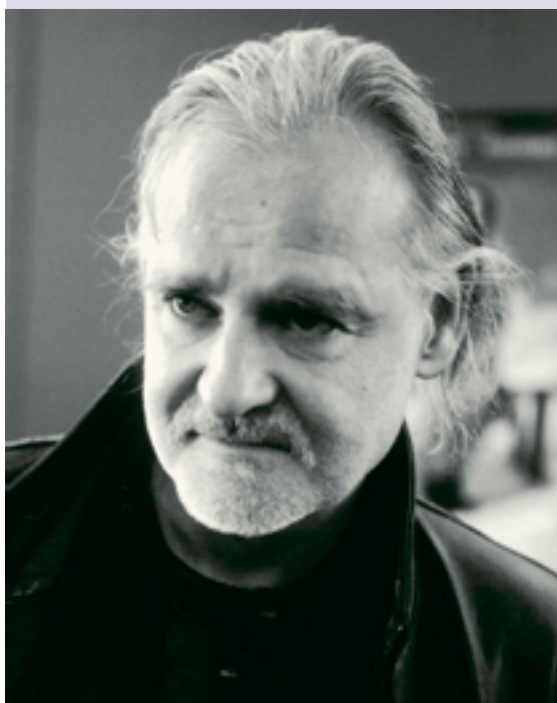
Hans-Jürgen Syberberg continues to investigate the subconscious of the German people in the second part of his "German trilogy", devoted to writer Karl May, author of adventure novels that take place in the Far West.



"Syberberg grounds his film firmly in the social and cultural elements of the time. It is interesting to note that although on one hand the film is so obviously low budget, it still has richness to its surface. Many scenes are clearly filmed on real locations and in glowing color. Others take place within stylized tableaux, where a painted backdrop and some items of flamboyant contemporaneous bric-a-brac succeed in reflecting the popular tastes of the day." Peter Hourigan, sensesofcinema.com

"Parts of Karl May, with its "real" sets and actors, come closer to the linear, mimetic dramaturgy than anything in Ludwig or in the incomparably more ambitious and profound film on Hitler. But, like all artists with a taste for pastiche, Syberberg has only a limited feeling for what is understood as realism. The pasticheur's style is essentially a style of fantasy. Syberberg has devised a particularly German variety of spectacle: the moralized horror show. In the excruciating banalities of the valet's narrative, in a burlesque of Chaplin's impersonation of Hitler in *The Great Dictator*, in a Grand Guignol skit about Hitler's sperm—the Devil is a familiar spirit." Susan Sontag, Syberberg's Hitler, *The New Yorker Review of Books*, 1980

Béla Tarr



Béla Tarr (born 1955, in Pecs, Hungary) started directing non-professional films at the age of 16. His work soon drew the attention of Béla Balázs film Studios, which decided to produce Tarr's first feature film **Family Nest** (1977), a film shot in just 4 days when the director was only 22 years old. His next films were **The Outsider** (1981), **Macbeth** (1982), and **Almanac of Fall** (1985). Béla Tarr collaborated for the first time with author and scriptwriter László Krasznahorkai in 1987, on his film **Damnation**. It took them almost 7 years to adapt Krasznahorkai's novel, **Satantango** (1994), for the screen, which resulted in a 450-minute masterpiece. **The Weckmeister Harmonies**

(2000) is an adaptation of the novel *The Melancholy of Resistance*, by the same author. The two of them worked together on an adaptation of George Simenon's novel, **The Man from London**, which was selected at the Cannes Film Festival, in 2007. In 2011, Tarr won the Silver Bear Award at the 61st Berlin International Film Festival. This tale about the end of the world was, he has stated, his final film.

"I am not in this idea of transcendental or religious that would save humanity, like Tarkovsky. In his work, the rain cleans the individuals; it purifies them in a way. My rain remains dirty and muddy." Feigelson, "Interview with Béla Tarr: The Man from Budapest"

Family Nest / Családitűzfészek

(Feature film, Hungary, 1979, 108', B&W, French Subtitles)
with László Horváth, Gábor Kun, Lászlóné Horváth

Iren lives in a small apartment with her in-laws while her husband, Laci, is conscripted into the army. Every day she has to deal with the reproaches of her husband's father, who accuses her of having been unfaithful to his son. This hostile environment makes Iren want to find her own housing.



"There were a lot of shit things in the cinema, a lot of lies. We weren't knocking at the door, we just beat it down. We were coming with some fresh, new, true, real things. We just wanted to show the reality - anti-movies." Béla Tarr, interview by Jonathan Romney, *The Guardian*

"Throughout this and Tarr's other family films, it becomes clear that, although socialist Hungary employs many women, their domestic status is nevertheless subordinate; 'only the men move freely through this space'. Michael J. Sapiro, *Genre and the (Post) communist woman, Analyzing transformation of the Central and Eastern European female ideal*, Routledge, 2015.

The Outsider / Szabadgyalog

(Feature film, Hungary, 1981, 146', B&W, French Subtitles)
with László Horváth, Gábor Kun, Lászlóné Horváth

The story of a talented violin player, who ruins his marriage as a result of his alcoholism and asocial behavior.



“He was just a musician. He never acted in any movies. I’m looking for their personality, how they react... When I get into real human situations in a scene, I want them to react how they would in their lives. They have to be natural, they have to be dancers. If someone is acting in my movies, I become mad and I stop them and say, “OK, this is nice, what you’re doing, but not in this movie. I’m interested in what is happening inside of you.” Béla Tarr, interview with Emmet Sweeney in *Film comment*, 2012

The Prefab People / Panelkapcsolat

(Feature film, Hungary, 1982, 76', B&W, French Subtitles)
with Judit Pogány, Róbert Koltai

Communist Hungary in the 1980s. A worker couple deals with their relationship that is deteriorating as time goes by.



“Prefab People was the first movie in which I worked with professional actors, and that was the first moment when I moved away from the social aspect toward capturing human connections, of the couple. They were a real couple. I wanted to work with them because I love them, and love watching their personalities.” Béla Tarr, interview by R. Emmet Sweeney, *Film Comment* 2012

“Just as despairing as his later films (and also shot in richly textured black-and-white), Tarr’s early works are more feet-on-the-ground and never indulge in metaphysics. Prefab People is the best of them, an unrelenting, smell-the-sour-breath portrait of a blue-collar marriage dissolving under pressure from Communist-era poverty, masculine inadequacy, and restless depression. As the imploding wife, theater vet (and recently, Hungarian politician) Judit Pogány is wrenchingly convincing.” Michael Atkinson, *Village Voice*

Almanac of Fall / Őszialmanach

(Feature film, Hungary, 1985, 115', C, French Subtitles)

with Temessy, Erika Bodnár, Miklos B. Székely, Pál Hetényi

A rich elderly woman, Hedi, lives in a roomy apartment with her nurse and the nurse's lover. But her son, János, brings in a new lodger who falls in love with Hedi. János hopes to inherit his mother's fortune soon and as the inhabitants try to relate to each other, their deepest obsessions, fears and hostilities surface.



"From *Almanac of Fall* (1984) to *The Turin Horse* (2011), renowned Hungarian filmmaker Béla Tarr has followed the collapse of the communist promise. The "time after" is not the uniform and morose time of those who no longer believe in anything. It is the time when we are less interested in histories and their successes or failures than we are in the delicate fabric of time from which they are carved. It is the time of pure material events against which belief will be measured for as long as life will sustain it." Jacques Rancière, Béla Tarr, *The Time After*, Univocal 2015

"It was shot in a real flat, which I used like a studio. We wanted it to look fake, like a cathedral of lies. About each person's interests and how they betray each other and fight with each other. And how the fucking money and these interests destroy the human condition." Béla Tarr, interview by Emmet Sweeney, *Film comment*, 2012

Damnation / Kárhozat

(Feature film, Hungary, 1987, 115', B&W, French Subtitles)

with Miklós B. Székely, Vali Kerekes, Gyula Paver, Hédi Temessy

Karrer lives alone, cut away from the world, in a windy place. Each day he gazes at the wagons that slowly disappear on the horizon and wanders under the incessant rain. Every night he ends up in the bar Titanic to listen to the songs of a singer he loves.



"The most real damnation is absolute loneliness. That's what we wanted to show. All of ours despair." Béla Tarr, interview by Isabelle Renier, *Le Monde*, 2011

"His 1988 film *Damnation* offered the first full expression of the unique style defined by Tarr across the four extraordinary features he directed since then, all sharing brooding black and white cinematography, elaborately choreographed extended tracking shots, a hypnotic rhythm and enigmatic stories imbued with a sense of impending doom." Harvard Film Archive

Satantango / Sátántangó

(Feature film, Hungary, 1994, 450', B&W, French Subtitles)

with Mihály Vig, Putyi Horváth, László Lugassy, Éva Almássy Albert

A group of lost souls, inhabitants of a small village, seems lost in the long autumn of the Hungarian plains. In an abandoned collective farm, some conspire against each other. When a rumor announces the return of a villager, thought to be dead, some think he's the Messiah coming and others believe that he is Satan. The film is an adaptation of László Krasznahorkai's homonymous novel.



"Satantango' does not last so long because the director wants to tell us or show us so much. Tarr wants to say very little and show very little. But he wants us to see and understand what he says and shows it to us exactly as it is. He wants us to see devastation at the bottom of everything." Andras Balint Kovacs, The Cinema of Béla Tarr: The Circle Closes, Wallflower Press, 2013

"The striking black and white look of Satantango avoids any form of conventional beauty, and really does achieve a transporting nihilism that casts a heavy spell." Janet Maslin, The New York Times

Werckmeister Harmonies / Werckmeister Harmóniák

(Feature film, Hungary/France/ Germany/ Italy, 2000, 140', B&W, French Subtitles)

with Peter Fritz, Lars Rudolph, Hanna Schygulla

In a small Hungarian village, János Valuska, a young innocent postman, is impressed by a world full of deliquescence? His daily routine is shaken by the arrival of a circus group composed of a Prince and a whale. The whole town is immersed in fear and the post office workers become unsettled by the ominous signs of the circus' arrival. Brutal riots break out. The town's inhumanity seems unnatural. The film is an adaptation of László Krasznahorkai's novel The Melancholy of Resistance.



"As a metaphysical horror story, Werckmeister Harmonies deserves to be Tarr's breakthrough with a cult audience, especially since its atmosphere bears comparison with early David Lynch. The hermetic world Tarr creates is ineffably mysterious, yet the film's representation is rooted in a scrupulously mundane naturalism" Jonathan Romney at www.bifi.org.uk

"Aside from being the most talented filmmaker to emerge from the dismal plains of Hungary in the last 20 years, Béla Tarr has the spirit of an old Hollywood director, somebody like Fritz Lang, Douglas Sirk, or Nicholas Ray (the eye-patch club). His physical presence is a monument to cinema, and that's all too rare nowadays. As a society, we have always based our world on both fake and real images. This cannot vanish in the world of cinema, especially with such lovely films as this one." Eric Johnson, [sensesofcinema](http://sensesofcinema.com)

The Man from London / A londoni férfi

(Feature film, Hungary/ France/Germany, 2007, 137', B&W, French Subtitles)
with Miroslav Krobot, Tilda Swinton, Erika Bók

Malin, a railway worker, is living a pointless existence in a port town. He could not care less about the world around him and he has accepted his loneliness. But one day he witnesses a murder and he is forced to face issues like sin, morality and - in the end - the actual meaning of existence. The film is based on George Simenon's novel *The Man from London*.



"Tarr's authorial signature is everywhere, and this signature does not herald thrills or spills - though chills are here in abundance. We get distinctively weird and halting dialogue, doomy-eerie organ chords on the soundtrack, monochrome cinematography in which daylight is only slightly brighter than the night, extreme closeups of stricken, immobile faces and glacially slow, hypnotic camera movements. [...] The combined effect of all this is unsettling, sometimes absurd, sometimes stunning, and Fred Kelemen's lighting and camerawork are always impressive." Peter Bradshaw, *The Guardian*

"The movie is really about a manner of looking at things, exploring space in unexpected ways, meditating on qualities of light and the surface of objects." Nathan Lee, *The New York Times*

The Turin Horse / A Torinóló

(Feature film, Hungary/ France/ Germany/ Switzerland/ USA, 2011, 146', B&W, French Subtitles)
with János Derzsi, Erika Bók, Mihály Kormos

Turin, 1889. Friedrich Nietzsche is opposed to the violence of a coach driver who whips his horse because it refuses to move. The philosopher weeps and embraces the horse before he descends into madness. After this prologue, the film tells the story of the life of the coachman, of his daughter and finally, of the horse.



"In *Turin Horse* not only does natural light go out but artificial light is impossible to turn on. The important difference between Antonioni's *eclipse* and Tarr's *apocalypse* is that Antonioni's film is about the disappearance of human relationships, while Tarr's film is about the disappearance of nature, as human relations are already missing at the outset." Andras Balint Kovacs, *The Cinema of Béla Tarr: The circle Closes*, Wallflower Press, 2013

"Once Laszlo had a lecture in a theater, and in closing he read this Nietzsche anecdote, but he added this question about what happened to the horse. I decided after *The Man From London* that it was over, that I was going to close the shop. But I was thinking and talking with Laszlo, this is our debt. We have to answer this question, 'What happened with the horse?' We talked about it, and I knew it would be my last movie." Béla Tarr, interview by R. Emmet Sweeney, *Film comment* 2012

Peter Watkins



Photo : Corinna Paltrinieri

Peter Watkins (born 1935, in England) is a film and television director, one of the pioneers of docu-drama, who had always been interested in exploring the limits between fiction and documentary. He studied dramatic art in London, where he discovered Brecht's theatre plays. Watkins started directing short films after 1956. He lived in Canterbury where he directed **The Diary of An Unknown Soldier** (1959) and **The Forgotten Faces** (1960), both of which express their interest in parts of history, which are often forgotten. His work drew the interest of BBC, who recruited him as a documentary director. His first

feature film was **The Battle of Culloden** (1964). Two years later he directed **The War Game** (1966), which won an Academy Award for Best Documentary. His next films were **Privilege** (1968), **Edvard Munch** (1973), **The Freethinker** (1994) and **La Commune (Paris, 1871)** (2000), his last film. Peter Watkins has always been very critical against the media system, which has led him into exile. But he has continued to be very active through his Internet blog and, in 2012, the Tate Modern Art Gallery organized a retrospective of his work.

The Diary of An Unknown Soldier

(Feature film, UK, 1959, 17', B&W, French Subtitles)

with Brian Robertson

Shot in 16 mm with 15 friends from his theater troop, this first short film was shot in Canterbury. The story is about a young English soldier in the trenches, during the First World War.



"The Diary of an Unknown Soldier, however, is not limited strictly to techniques of realism. It contains a curious, almost uneasy, mixture of expressionist and documentary styles, and one suspects that the financial and physical limitations that Watkins faced because of equipment and location problems played a major part in the evolution of this syncretistic approach." Joseph Gomez, Peter Watkins, Twayne Publishers, 1979

"The strength of The Diary of an Unknown Soldier rests with its striking visual impact. Much of the film, photographed by Watkins himself, consists of close-ups and extreme close-ups of the protagonist or what the viewer sees from his perspective. These shots are noteworthy because of Watkins' unique framing." Joseph Gomez, Peter Watkins, Twayne Publishers, 1979

The Forgotten Faces

(Feature film, UK, 1960, 18', B&W, French Subtitles)

with Frank Hickey, Michael Roy, John Newing, Stan Mercer

Reconstitution, shot in the streets of Canterbury, of the last days of the 1956 Hungarian revolution.



"The Forgotten Faces (1961), a film reconstruction of the Hungarian revolution of 1956, won Watkins another amateur Oscar, and to this day, the film is praised in England as "one of the most memorable amateur films ever made". Joseph Gomez, Peter Watkins, Twayne Publishers, 1979

"The work of Watkins consists in juxtaposing the elements that produce "real" effects and a fictional dimension which makes seem fake, whatever's too real- however, the film maintains its power of credibility and emotion". Michèle Lagny in L'insurrection médiatique, PU De Bordeaux, 2010

The Battle of Culloden

(Docufiction, UK, 1964, 69', B&W, French Subtitles)

with Tony Cosgrove, Olivier Espitalier-Noel, Don Fairservice George McBean

Television journalists watch the battle of Culloden, live, thought it took place on April 16th 1746, near Inverness in Scotland. During this battle, the Duke of Cumberland, son of King George II of Great Britain, suppressed the rebellion by the Highlander clans, lead by Charles Edward Stuart.



Shot with non-professional actors, *The Battle of Culloden*, explores the limits between fiction and documentary in a very original way: ENG style. Peter Watkins moves around in the battlefield, interviewing the soldiers and commenting with a voice over. For him, the "pacification" of the Scottish territory by the English in the 18th century is a distant echo of what the Americans set about doing in Vietnam in the 1960s: a "pacification" that brought about millions of dead.

"Culloden presented "you are there" coverage of a battle that had occurred 218 years before: a surreal Brechtian gambit that proved to be a major success with critics and the viewing public and set the tone and style for much of Watkins' later work." Robert Niemi, *History in the Media, Film and Television*, Santa Barbara, 2006

The Freethinker

(Feature film, Sweden, 1994, 270', C, French Subtitles)
with Yasmine Garbi, Anders Mattsson, Lena Settervall

Peter Watkins tells the story of the life of Swedish playwright, August Strindberg. After two years researching the life of August Strindberg, Watkins wrote a 400 page script, which was rejected by the Swedish Film Institute in 1981. In 1992 decided to work on the project again, in the context of a teaching program in collaboration with the students of Nordens Folk High School.



"The Freethinker' endeavors to show: a) how non-orthodox filmic language forms can expand our view of history, and our way of relating to people on the screen, and to each other b) that there are ways to produce audio-visual material other than according to the rigidly centralized methods used by the MAVM c) that, contrary to what we see on TV, there are potentially alternative processes for viewers as well - through which they can become individual participants instead of hierarchically dominated, passive receivers." Peter Watkins

"The Freethinker is also working with the psychology of Strindberg, and its various filmic devices and processes thus reflect the constant search for alternative forms which engaged the author most of his life. Many of the ideas in The Freethinker are analogous to concepts that Strindberg worked with in his dramas; although he moved in and out of several very reactionary periods (brought about in part by the depths of his own personal crisis) both in his early years and again shortly before his death in 1912, Strindberg struggled desperately to find a place for ordinary people within the power-hungry and hierarchical structures of his day." Peter Watkins

La Commune (Paris, 1871)

(Feature film, France, 1999, 345'/ 220', B&W, French Subtitles)
with Eliane Annie Adalto, Pierre Barbieux, Bernard Bombeau

During the Paris Commune, national television in Versailles and the communal television in Paris encounter ordinary people.

Shot in 18 days in 1999, this 5 h 45 film was initially destined for Arte. Peter Watkins uses a previously tried technique he used in **The Battle of Culloden**, using 200 non-professional actors to reconstitute the tragic reality of the Parisian Revolution in 1871 beneath the anachronistic perspectives of television journalists.



"Clearly in France, as in all Western countries, there is much confusion and unease about the future, about the degree to which the middle-class should continue to support the consumer society, and about the extent to which individuals should remain complicitous in an increasingly corrupt system. Or the degree to which they should oppose the dominant order; and the nature of the personal / professional price paid by those who speak out. A silent and acquiescent press does not help people resolve these questions - it makes things worse, for it solidifies a social climate of fear and withdrawal." Peter Watkins

"I think that our media, and French intellectuals, prefer to marginalize 'La Commune' and its presence, rather than to confront Peter Watkins and the theme of this social revolution of 129 years ago ... Today I have really become aware of the role of the mass media, and it is clear that any form of opposition media is really absent from the struggle. It is therefore really necessary to emancipate oneself from this censoring audiovisual system, and to work together to imagine the creation of a new form of critical, informative television." Jean-Yves Staropoli, actor in *La Commune (Paris, 1871)*

Andrzej Żuławski



Andrzej Żuławski (born 1940, in Poland) came from a family with a privileged background. His writer and poet father introduced him to France, where Andrzej later studied in the IDHEC Film School. When he returned to Poland he studied philosophy at the University of Warsaw and became Andrzej Wajda's assistant (1960-1966). **The Third Part of The Night** (1971) was his first film. Because of the censorship imposed in Poland on his **The Devil** (1972), he decided to move to France where he directed **The Most**

Important Thing: Love (1975, for which Romy Schneider was awarded César). As a director of outstanding actors, he gave Isabelle Adjani the chance to be awarded in Cannes for the film **The Night the Screaming Stops** (1981). **Cosmos** (2015) earned the Best Direction award at the Locarno International Film Festival, 2015. Andrzej Żuławski died on 17th February 2016, in Warsaw.

Boris Godounov

(Feature film, France/ Spain/ Yugoslavia, 1989, 115, C, French Subtitles)

with Ruggero Raimondi, Kenneth Riegel, Pavel Slabý, Wyatcheslaw Polozov, Bernard Lefort

Young composer Mussorgsky watches the premier of his opera Boris Godunov, in Saint-Petersbourg in 1874. The opera, based on a play by Russian dramatist Alexander Pushkin, tells the story of power intrigues in 16th century Russia. Czar Feodor is dead and his successor, Dimitri, is murdered. Boris Godunov becomes Czar but, right before his crowning, he confesses his fear of his last judgment: he is the one who killed Dimitri. The Czar's brief reign (1598-1605) includes intrigues, plots, betrayals, attempted coups, murders, and nearly every kind of calamity that can befall a leader. His only consolation is that he can bequeath his unruly empire to his son on his deathbed.



"Boris is tossed about by the film's storm of wild visions, shouts, political cries, fanatic intrigues". Jacques Siclier, *Le Monde*

"For one more time, the director is as urged as his heroes, and his feverish (although extremely meticulous) mise en scène expresses and extraordinary interior violence". Philippe Rouyer, *Positif*, février 1990, n°348



Tribute to Dutch Cinema

Tribute to Dutch cinema

Now Do You Get Why I'm Crying?, Louis van Gasteren
The Price of Survival, Louis van Gasteren
There is no Plane for Zagreb, Louis van Gasteren

Rembrandt, Painter of Man, Ben Haanstra
Zoo, Ben Haanstra
The Human Dutch, Ben Haanstra

Spanish Earth, Joris Ivens

The Cat, Johan van der Keuken
Brass Unbound, Johan van der Keuken

Like Two Drops of Water, Fons Rademakers
Max Havelaar, Fons Rademakers

Big City Blues, Charles Huguenot
This Tiny World, Charles Huguenot

Sky Over Holland, John Fernhout
Anna & Bella, Børge Ring

Tribute to Dutch Cinema

Louis van Gasteren

Louis van Gasteren was born in 1922, in Amsterdam. He grew up in a family of artists. He became passionate about theater at an early age. After World War II, he became a journalist and film critic. Some years later, following the advice of director Alberto Cavalcanti, he entered the world of cinema as a sound engineer. He founded his own production company Spectrum Film through which he directed many films: **Brown Gold** (1952), **Stranding** (1960), **The House** (1961), **Jazz and Poetry** (1964), **Now Do You Get It Why I'm Crying?** (1969), **Multinationals** (1974), **Il Riso Sardonico** (1977), **A Disturbed Dinner in a Russian Monastery** (1978), **A Matter of Level** (Amsterdam Film Award 1989), and **The Grief of Roermond** (2006). He won the Dutch Film Critics Award for Best Documentary as well as the Golden Elf Award for Best Picture in 1983 with the film Hans, **Life Before Death**. He received the Golden Elf, for the second time, in 2003 with the film **The Price of Survival** (2003), about children who survived from concentration camps. In addition to filmmaking, Louis van Gasteren has always been involved with art and technology. This has resulted in several art projects and works. He is the oldest living director in Netherlands. His last film **Wassenaar's Beacon** was released in 2014.

Now Do You Get It Why I'm Crying? / Begrijpt U Nu Waarom Ik Huil?
(Documentary, Netherlands, 1969, 62', B&W, French Subtitles)

Louis van Gasteren films a therapeutic LSD-session with a former inmate of a German concentration camp.

*At the end of the 1960s, the director was interested in the work of Jan Bastiaans, neurologist and psychiatrist in the University of Leiden, a specialist in post-war traumas who was researching psychotherapeutic treatment using LSD. So he filmed the first session that ever took place in the Bastiaans clinic. The patient is plagued by nightmares and can't have contact with other people. **Now Do You Get It Why I'm Crying?** focuses on the physical symptoms of Joop's pathology. This work interested both the civil and political community and catalyzed many debates in the Dutch parliament. In 2003, Van Gasteren directed **The Prince of Survival**, which focused primarily on Joop's family. Joop had disappeared in 2000 but with his suffering still intact.*



The Price of Survival / De prijs van overleven

(Documentary, Netherlands, 2003, 56', C, French Subtitles)

Interviews with Joop's family that reveal how the post traumatic stress of a Nazi concentration camp survivor impacted both the victim and his close family. A follow up of the film **Now Do You Get It Why I'm Crying?**, which was made in 1969, and related to the children of camp survivors of World War II. Gasteren returns to the same subject but rather than analyzing how the victims of the Nazi crimes deal with the past, themselves, he focuses on the effects these events have had on the victim's family members.



There Is no Plane for Zagreb / Nemaavionaza Zagreb

(Docu-fiction, Netherlands, 2012, 80', C, French Subtitles)

with Louis van Gasteren, Meher Baba, Timothy Leary, Michèle Girardon, Nicholas Parsons

Discover the world of the 60's, as seen through the eyes of Louis van Gasteren and his little daughter: a vital and open world, with the urge to experiment, participate and observe. Van Gasteren utilizes images he shot while traveling 40 years ago.

The film is a unique mix of documentary and fiction, using black and white and color images, from the director's different perspectives (those at the time of the shooting and those after 40 years). The viewer travels with the two van Gasterens to a variety of different places: from Holland to East Germany and Yugoslavia, and the US of the end of the 1960s. This film was initially presented by the director in the EYE Film Institute Netherlands in 2012, on his 90th birthday.



"Van Gasteren's work is an invaluable source of historical documentation and perceptive cultural analysis made by an adventurous 'participating observer' of the twentieth century that is worthwhile (re)discovering in and for the twenty-first century." Patricia Pisters, University of Amsterdam.

Bert Haanstra

Bert Haanstra was born in 1916, in Holten, Netherlands. He grew up in a family of painters and became a professional filmmaker in 1947. Haanstra was self-taught like many directors of his time. He won international acclaim with his short documentary **Mirror of Holland** that received the Grand Prize for Short Film at the Cannes Film Festival of 1951. In 1958 his documentary **Glass**, a filmic improvisation made in a glass factory, won an Academy Award for Best Documentary Short Subject. He directed several fiction films including **Fanfare** (1958), as well as short and long documentaries including **The Human Dutch** (1964) and **The Voice of the Water** (1966) in which he reflected on The Netherlands and its inhabitants. In the seventies and eighties Haanstra made several films about animals: **Ape and Super-Ape** (1973), **Zoo** (1962) and **Family of Chimps** (1984) in which he compared the behavior of animals and human beings. He died in 1997, in the town of Hilversum.

Rembrandt, Painter of Man/ Rembrandt, schilder van de men

(Documentary, Netherlands, 1957, 20', C, French Subtitles)

The film is a cinematic painting, commissioned by the Dutch Arts Ministry to mark the 350th anniversary of Rembrandt's birth. It consists solely of shots of actual Rembrandt paintings, with a helpful narrator. It gives the key details of the painter's life as well as the import of his work as it relates to the events of Haanstra's own life.



"The beauty of this film lies in Haanstra's refined lighting, his emphasis on vital details in the paintings, and his gradual dramatization of Rembrandt's characters in relation both to the master and to one another." Henk ten Berge, www.berthaanstra.nl

Zoo

(Documentary, Netherlands, 1962, 10', B&W, French Subtitles)

Bert Haanstra placed hidden cameras in the Artis Zoo in Amsterdam: A touching and humorous look at the way people and animals behave.



"Observing people and animals when they don't know you're there is fascinating. I bonded with them." Bert Haanstra

"Making a film of this kind required tact and integrity, and Haanstra and his team were aware of their responsibilities throughout and respected the privacy of their subjects." Henk ten Berge, www.berthaanstra.nl

The Human Dutch / Alleman

(Documentary, Netherlands, 1963, 90', B&W, French Subtitles)

How do Dutch people live? The film portrays the daily lives of people living in the Netherlands. Through a range of different lifestyles he reveals the deep emotional connections and community-minded manners of the Dutch to paint their national portrait.



"I ended up making these type of films due to the lack of a good comedy scenario and out of fear of being exaggerated. In my documentaries I avoided implausible storylines. In a way I played it safe. I had already developed a routine and felt comfortable with that genre. But it was much more difficult to attract large audiences. Making a blockbuster documentary was unheard of, but it worked!" Bert Haanstra

Joris Ivens

George Henri Anton Ivens (born 1898, in Van Berchenstraat, Nijmegen) studied economy at Higher Commercial College in Rotterdam in 1919 and, in 1921, studied photography in Berlin. In 1927 he Co-founded FILM LIGA, and began his first film experiments. His short film **The Bridge** (1928) made Joris Ivens the pioneer of Dutch art film and attracted international attention. In 1936 he settled in the U.S. and made anti-fascist films including **The Spanish Earth**, together with Ernest Hemingway, and **The 400 Million in China**. In 1946 he resigned as the Dutch Government's film-commissioner in Indonesia, in solidarity with the new-born Indonesian Republic and made **Indonesia Calling**, a film pro Indonesian independence. Between 1947- 1957 he was forced to stay in Eastern Europe because his Dutch passport had been confiscated. There, in collaboration with Brecht and Sjostakovic and others, he made some trade union films including **Song of the Rivers**. In 1957 he settled in Paris and won a Golden Palm in Cannes. In 1988 he was awarded the Golden Lion for his complete works at the Venice Film Festival. He died in Paris, on June 28, 1989.

"All of Ivens' documentaries have a frustrated quality, like in the news; but they do not claim objectivity: the news tell us where- when- what; documentary films tell us why and show us the relations between events." Peter Cowie, *Dutch cinema: an illustrated history*

The Spanish Earth

(Documentary, USA, 53', 1937, B&W, French Subtitles)

This documentary film shows the elected Spanish Republican government's fight against a rebellion by Franco's right-wing forces, which was backed by Nazi Germany and Fascist Italy. The film was directed by Joris Ivens, written by John Dos Passos and Ernest Hemingway, and narrated by Orson Welles.



"The photographic eloquence of Joris Ivens's admirable camera reporting makes The Spanish Earth at the Fifty-fifth Street Playhouse, the most rational appeal the screen thus far has presented for the cause of Spanish democracy. Mr. Ivens's camera argues gently and persuasively, with the irrefutable argument of pictorially recorded fact, that the Spanish people are fighting, not for broad principles of Muscovite Marxism, but for the right to the productivity of a land denied them through years of absented land lordship." *The New York Times*, 1937 (Unknown author)

"The Spanish Earth remains a film of outmost pertinence, A special Ivens issue of Cinema Politique, a French review of militant cinema, listed in 1978 the major issues of contemporary radical cinema and declared Iven's relevance to each one: the relationship of form and content, collective work, the use of reenactment in documentary reportage; the role of the party, political direction, and the commissioned film [...] The Spanish Earth, finally has a central place within the evolution of the documentary form." Documenting the Documentary- Close reading of Documentary Film and Video, Barry Keith Grant and Jeanette Sloniowski, Wayne State University Press, Detroit, 2014

Johan van der Keuken

Johan van der Keuken (born 1938, in Amsterdam) studied in the L'IDEC (Institute for Advanced Cinematographic Studies) in Paris, in 1956. He was a photographer, a director and a film critic who published many articles in Dutch journals and organized many exhibitions and installations for museums including The Center Pompidou in Paris (1983). He directed his first short film **Paris à l'aube** in 1957 and has directed around 60 short and feature films since, including **Blind Kind** (1964), **Beauty** (1970), **The White Castle** (1973), **Filmmaker's Holiday** (1974), **The New Ice Age** (1974), **The Eye Above the Well** (1987), **Lucebert : Time and Farewell** (1994) and **On Animal Locomotion** (1994). **The Long Holiday** (2000) was a film he made about his own fight against cancer. His final film **The Present** was released in 2002, one year after his death.

"The moment we film a man, he stops being a man and he becomes a piece of fiction, of filming material. And yet, he still exists. This double reality is full of tension. Finding a form to express this tension means being able to built an imaginary world and describe the human struggle. Combining a painter's approach with my love for music, I slowly enter into the world of poetry." Johan van der Keuken

The Cat / De poes

(Experimental, Netherlands, 1968, 5', B&W, French Subtitles)

Johan Van der Keuken makes a silk purse from a pig's ear out of standard detective movie rules, directing a short film about his cat for Dutch television.

For Jean-Paul Fargier, *The Cat* is a kind of "manifesto of a political image" that juxtaposes images of the director's cat against images of police repression. Van der Kauken's cinema utilizes simplification in order to examine the complexity of the world. But watch out: the variety of cinematographic forms he uses meets the diversity of subjects he deals with on a high analytical level. A simple vision of the world is not easy. Van der Kauken's work is like a series of essays, rather than just individual documentaries.



Brass Unbound / Bewogenkoper

(Documentary, Netherlands, 1993, 105', C, French Subtitles)

Inspired by anthropologists Rob BoonzajerFlaes, Johan van der Keuken traces the influence of European brass bands in former Dutch colonies. From Nepal to Surinam, these marching bands still play at weddings, parties and religious festivals. But in other places, like Ghana, the contact with colonies has influenced this type of music.



“Wind instruments made their way from Europe, with the armies, the traders and the church to every corner of the world. They conquered lands and enslaved nations. They brought with them one God to subdue the spirits of the ancestors. Brass bands were given tribal rhythms and strange new melodies. Several generations later, the West was to recuperate these sounds through Jazz and World Music. (In association with Rob BoonzaherFlaes). Van der Keuken took his cameras to Nepal, Surinam the Minahassa Peninsula and Ghana observing the riotous transformation that native culture wrought on the old oom-pah-pah of the colonial brass a-bands...” Geoff Brown, *The Times*.

Fons Rademakers

Fons Rademakers (born 1920, in Roosendaal) the founder of the Dutch fiction cinema, studied in the Acting School of Amsterdam but his studies were never completed because he was drafted into the army. He escaped to Switzerland in 1943, after having been accused of helping Jewish people. After the war, he became a theater director and, ten years later, started working in cinema, his real passion. He had the chance to learn about cinema from the greatest directors of his time: Federico Fellini, David Lean and Jean Renoir... His first film **Village by the River** (1958, nominated for the Best Film Oscar) was an important turning point for Dutch cinema, which had been very orientated to documentary until then. Rademakers directed 12 films, including **That Joyous Eve** (1960, Silver Bear for Best Director in Berlin), **The Knife** (1961), **Like Two Drops of Water** (1963), **Mira** (1971), **Because of Cats** (1973). Rademakers was devoted to great literature. He adapted *Multatuli* for the screen as **Max Havelaar** (1976) and also Harry Mulisch as **The Assault** (first Dutch film to win an Oscar as Best Foreign Film, 1986). **The Rose Garden** (1989), with Maximilian Schell and LivUllmann was his last drama. He died in 2007.

Like Two Drops of Water / Als Twee Druppels Water

(Feature film, Netherlands, 1963, 121', French Subtitles)

with Lex Schoorel, Mia Goossen, Elise Hoomans, Nan Los, Jos Gevers

During the Second World War, Ducker, a retiring cigar seller, sees Dorbeck, his spitting image, land in his garden with a parachute. This brave man encourages Ducker to go to the front to fight. Thanks to this encounter, he becomes one of the heroes of the resistance.



“Rademakers’ film is intelligent thanks to this essential contrast which makes the anecdote different according to whether we see it or tell it, which spares us from actually doing it.”

Jean-André Fieschi, *Les cahiers du cinéma*, n°152, 1964

Max Havelaar

(Feature film, Netherlands, 1976, 170', French Subtitles)

with Peter Faber, Sacha Bulthuis, Rutger Hauer, E.M. Adenan Soesilaningrat

Around the 1950s, civil servant Max Havelaar is sent to the Dutch East Indies. Outraged by the injustice and the painful abuse of the Javanese people, he rises up against coffee trade and becomes a symbol of the anti-colonialist movement.



Max Havelaar is an adaptation of the work of Dutch writer Eduard Douwes Dekker, better known as Multatuli. In the form of a novel, it tells the story of his revolt and his fight against the Dutch colonialist company. Thanks to the talent of the director of photography Jan De Bont, Fons Rademakers manages to bring the novel's force to the screen: superimposing a black negative film on a color negative film. This gives the film a graphic palette, enriched with an exotic aspect that evokes Indonesia, and is liberated from any trace of the West. This work was recognized around the world, in Naples (Special Jury Award), in Teheran (Golden Ibis) and in Copenhagen (Bodil).

Charles Huguenot van der Linden

Charles Huguenot van der Linden (born 1909, in Amsterdam) began his career in 1928 at Paramount in Amsterdam, as a translator. His first film **Young Hearts** (1936) was co-directed with Heinz Josephson, as was **Dutch in Seven Lessons** (1948), in which Audrey Hepburn appeared for the first time. He directed documentary as well as fiction films, some of the most famous of which are **Big City Blues** (1962) which won the Golden Bear at the Berlin International Film Festival and **This Tiny World** (1972) which won an Academy Award for Best Short Documentary Film. With his little film poems he became internationally known as one of the most important directors of post-war Netherlands. He died in 1987.

Big City Blues / Bouwspelement

(Feature film, Netherlands 1962, 20', B&W, French Subtitles)

with Joop Admiraal, Isle Zweers, René Deshouteurs, David Kropveld



In a large office building, still under construction, a teenage girl looks for a white rabbit she took from a boy a while back. When she chances upon two drunken young men, a tragic chase ensues with fatal consequences. The film's footage is supported by a jazz music track.

This Tiny World / Die KleineWereld

(Documentary, Netherlands, 1972, 15', C, French Subtitles)

This film shows restored toy treasures from private collections and museums, offering a nostalgic perspective on old toys, providing insight into the progression of industrialization and suggesting ties to greater human themes.



Oscar for Best Documentary Short (1973).

"With gratitude for all the toys I received as a child, and with regret that I destroyed them."
Charles Huguenot van der Linden

John Fernhout

John Fernhout (born 1913, in Bergen, Norway) was considered a Dutch photographer and director. His encounter with Joris Ivens in 1928 was the beginning of his long career. He worked as a cameraman for Ivens' film **The Spanish Earth** and **The 400 millions**. From 1939 on he traveled the world directing documentary films in the U.S., France, England, and Israel... His distinctive style is due to the combination of his technical capacities with his artistic sensibility. He died in 1987.

Sky Over Holland

(Documentary, Netherlands, 1967, 22', B&W, French Subtitles)



The film captures the Netherlands from the air with astonishing shots filmed with a 70mm panorama camera on a fighter jet. These shots create a connection with the landscapes captured in paint by the nation's artists like Rembrandt, Van Gogh.

Børge Ring

Børge Ring (born 1921, in Denmark) started his animation career in 1949 with **Tallenes Tale**. He traveled to Copenhagen, the Netherlands, London, and participated in international projects in Europe and Canada, including **Asterix and Cleopatra** (1968), **The 12 Tasks of Asterix** (1976), **Heavy Metal** (1981), and **Momo** (2001). He directed three independent animation films: **Oh My Darling** (1978) which won the Jury Prize at the Cannes Film Festival and was nominated for an Oscar, **Anna & Bella** (1984) which received the Academy Award for Best Animated film, and **Run of the Mill** (1999), which was awarded the UNICEF prize for children.

Anna & Bella

(Animation, Netherlands, 1984, 8', C, French Subtitles)



Two old sisters spend an evening with a glass of wine and some photo albums, talking about the memories of their youth.

Connections

Connections

SHORT MATTERS !

A selection of 15 short films that were nominated for the European Film Awards.

Foundation Jérôme Seydoux-Pathé

Méliès, birth of the cinematic spectacle

EYE Filmmuseum's film collection

The Hungarian National Digital Archive and Film Institute

Yugoslav Film Archive

Romanian National Film Archive

SHORT MATTERS! from the European Film Academy is a selection of 15 short films that were nominated for the European Film Award and presented in various festivals in Europe and throughout rest of the world. Coming from countries like Croatia, Germany, Greece, Denmark, France, Israel, Palestine, Serbia, Spain, Sweden, Turkey and the UK, Short Matters! is a panorama of young contemporary European Cinema.

Dissonance

(Animation, Germany, 2015, 17', C, English Subtitles)
by Till Nowak



A genius musician lives a lonely life in a surreal, floating world. He plays the piano every day in a gigantic concert hall, but there is nobody to listen. One day his animated world collapses and he must face reality. He only has one wish: to share his music with his daughter, but her mother doesn't allow it.

E.T.E.R.N.I.T

(Short film, France, 2015, 14', C, English Subtitles)
by Giobanni Aloï



Italy, during the year 2015: Ali, a Tunisian immigrant working in asbestos removal receives the visa, which will allow his wife and daughter to join him. To get ready to welcome his family, he must take a radical decision.

Field Study

(Short film, UK, 2014, 20', C, English Subtitles)
by Eva Weber



Martin, an English man in his early 20s is in Poland doing a field study on river pollution when he sees a woman and her son bathe in the river, a moment of pure joy. Eva works at the guesthouse he's staying at and he warns them not to bathe in the river due to the pollution from the nearby factories.

Kung Fury*(Short film, Sweden, 2015, 30', C, English Subtitles)***by David Sandberg**

Miami Police Department detective and martial artist Kung Fury time travels from 1980s to World War II to kill Adolf Hitler, a.k.a. "Kung Fürher", and revenge his friend's death at the hands of the Nazi leader. An error in the time machine sends him further back to Viking Age.

Listen / Kuuntele*(Short film, Denmark, 2014, 13', C, English Subtitles)***by Hamy Ramezan and Rungano Nyoni**

A foreign woman in a burqa brings her young son to a Copenhagen police station to get away from her abusive husband, yet the translator assigned to her seems unwilling to convey the true meaning of her words to the police, thus corrupting the truth of her terrible situation.

Our Body / NašeTelo*(Experimental, Serbia/Bosnia & Herzegovina/ Germany, 2015, 15', C, English Subtitles)***by Dane Komljen**

From here you can see everything:
the sea to the right,
the mountains to the left,
the sky in between.

Over*(Short film, UK, 2015, 13', C, English Subtitles)***by Jörn Threlfall**

OVER presents a crime scene. During the course of nine wide shots, told in reverse order, we witness an intriguing story unfold. What has happened in this quiet neighborhood? A murder, a hit-and-run, an accident? The reality is profound, and deeply unexpected.

Picnic / Piknik*(Short film, Croatia, 2015, 13', C, English Subtitles)***by Jure Pavlović**

Sarajevo, rush hour. Emir (2015), accompanied by a social worker, is on his way to meet his father Safet for a weekend picnic at Igman, a semi-open penitentiary. Due to the heavy traffic they are late...

Smile and the World Will Smile Back*(Documentary, Israel/ Palestine, 2014, 20', C, English Subtitles)***by Yoav Gross, Ehab Tarabieh and the al-Haddad family**

One cold December night, Israeli soldiers come up to the al-Haddad family home in a Palestinian neighborhood of Hebron and knock on the door. They've come to search the house. The night grows colder and the soldiers take Diaa, the teenage son, outside and order him to face the wall. They won't leave until he stops smiling.

Son of The Wolf / Fils du loup*(Short film, France, 2015, 23', C, English Subtitles)***by Lola Quivoron**

Between the walls of an ancient military fort, Johnny, a young boy, learns how to train and dominate Iron, his first guard dog.

Symbolic Threats*(Documentary, Germany, 2015, 15', C, English Subtitles)***by Mischa Leinkauf, Lutz Henke & Matthias Wermke**

Poetry or threat? An act of surrender or perhaps art? These were the theories that New York puzzled over last summer. How can one incident be interpreted in so many ways? By means of press reports, Symbolic Threats allows the public at large to express their extreme disparity of interpretation.

The Runner/ El Corredor*(Short film, Spain, 2014, 12', C, English Subtitles)*

by José Luis Montesinos



Five years ago the boss closed the company and fires 300 workers. The first day that he goes out to run he meets one of them.

The Translator/ Çevirmen*(Short film, UK/ Turkey, 2014, 23', C, English Subtitles)*

by Emre Kayış



Yusuf, a Syrian refugee boy who lives in exile in a remote Turkish border town is chosen for his newfound power but he has to experience how to use it, at the cost of his innocence.

The Place We Call Our Home*(Documentary, Denmark, 2015, 30', C, English Subtitles)*

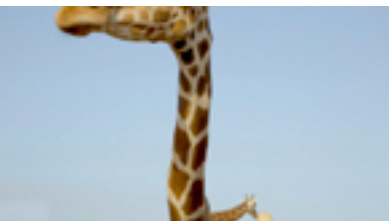
by Thora Lorentzen and Sybilla Marie WesterTuxen



A documentary film from Ukraine, summer 2014. In this film war is an atmosphere, rather than journalistic facts. Through music we visit all layers of society. In the form of a poem we show how it feels when your country is in an invincible conflict.

Washingtonia*(Short film, Greece, 2014, 24', C, English Subtitles)*

by Konstantina Kotzamani



Washingtonia starts when the giraffe's heart can no longer be heard. Washingtonia in an alternative name for Athens, a place where people, like animals, fall into summer-time sadness because of the heat. Washingtonia is the only palm tree that its heart is not devoured by the red beetle. Because its heart is small and dry and no one likes small and dry hearts.

The festival continues its collaboration with the Foundation Jérôme Seydoux-Pathé. This year the program includes a selection of silent, early-twentieth-century short films from: The Hungarian National Digital Archive and Film Institute (MaNDA, Hungary), The Cinémathèque Méliès – Les Amis de Georges Méliès Association, the EYE FILM MUSEUM (Netherlands), the Romanian National Film Archive and the Yugoslav Film Archive.

Fondation Jérôme Seydoux-Pathé

The new facility, constructed by Renzo Piano and inaugurated in September 2014, is located on the Avenue des Gobelins in the 13th arrondissement of Paris. The building houses a consulting space and an archive. The foundation runs a permanent exhibition with almost 150 “pieces”: projectors and cameras used by Pathé since its debut until the 1980s. Temporary exhibitions of posters, photos and documents from the foundation's collection take place, too. The building also includes a projection room dedicated to silent films. In order to reconnect with the magic of early screening practices, all screenings are accompanied by live piano.

Georges Méliès, birth of the cinematic spectacle

Georges Méliès (1861–1938) is a leading figure of film history around the world. He's the director, writer and producer of 520 films, created between 1896 and 1912, in many of which he also acted. From 1896 onwards he invented all sorts of cinematographic tricks based on special effects and directed films of all different genres: feature films, reconstructions of real events, comical films and melodramas, as well as publicity films. Méliès was the first to narrate stories with sets and decors, and in 1897 he built the first fully equipped film studio in the world. His film **A Trip to the Moon** (1902) was successful all around the world but his films were pirated. To preserve them he created a brand, Star Film, though he did not turn it into a company. He toured on his own expense refusing to go into partnerships and enter the world of film industry. His clients were mostly showmen who would go around the world with this attraction. The films had no dialogues but were accompanied by music and commented on by a “speaker”, a smooth-talker. Like fair cinema, the cinema of Méliès was no longer in fashion by the time the First World War started. Ruined and forgotten, Méliès destroyed all of his negatives in 1923 but film lovers found nine copies in 1929 when sound films began replacing silent films across the world: it was a new discovery.

Playing Cards*(Feature film, France, 1896, 1', B&W, No Subtitles)*

Three men sitting in a small garden smoke and play cards. It was the first film in Méliès' prolific career, and thus, is number one in his Star Film catalogue. It is a remake of Louis Lumière's film The Messers.

Le Déshabillage impossible

(Feature film, France, 1900, 1', B&W, No Subtitles)



A man goes to sleep but the moment he starts taking his clothes off, other clothes begin to cover his body, forcing him to take them off again and again, infinitely.

Satan in Prison

(Feature film, France, 1907, 5', B&W, No Subtitles)



A man is imprisoned in a cell. In a magical way, the cell becomes a comfortable place for him to cure his boredom.

The Mysterious Knight

(Feature film France, 1899, 3', B&W, No Subtitles)



In a castle, a knight (Méliès) draws a figure on the blackboard, which comes to life. He then removes the head from the blackboard and makes it move.

Le dirigeable fantastique

(Feature film, France, 1906, 3', B&W, No Subtitles)



Professor Mabouloff tries to construct a wonderful airship. He's exhausted and falls asleep. His dreams are pleasant but easily turn into nightmares.

The Merry Frolics of Satan

(Feature film, France, 1906, 9', B&W, No Subtitles)



The film follows the adventures of an engineer who barter with the Devil for superhuman powers, unaware of the consequences – he will soon have to travel to the Underworld. The film is based on the Faust legend.

The Melomaniac

(Feature film, France, 1903, 3', B&W, No Subtitles)



A marching band appears, and the bandleader prepares to give them the music for the song he wants them to play. The students start singing the English anthem God Save the King but the notes become birds and fly away.

Prolific Magic Egg

(Feature film, France, 1902, 2', B&W, No Subtitles)



A magician plays with an egg and makes it grow bigger. He then makes a woman's head appear before transforming himself into a restless skeleton.

An Extraordinary Dislocation

(Feature film, France, 1901, 2', B&W)



Pierrot's body parts float away from his body and come back again. The actor of this film, André Deed, partook the vendetta of the Boireau series in France, Cretinetti in Italy.

A Fall from Five Floors

(Feature film, France, 1906, 3', B&W, No Subtitles)



A couple poses in front of a big camera covered by a black veil, in the studio of a photographer based on the fifth floor. Due to a clumsy movement by the photographer's assistant, the camera falls onto the street and lands on the head of the housekeeper.

Sure Cure for Indigestion

(Feature film, France, 1902, 4', B&W, No Subtitles)



A patient in pain enters a doctor's office. The doctor begins his treatment by cutting off the patient's arms and legs with a huge saw. After removing the limbs, he takes various things such as bottles, cutlery and lamps out of the patient's stomach.

The Mermaid

(Feature film, France, 1904, 4', B&W, No Subtitles)



An illusionist fills up an aquarium with water; he puts fish inside it and then he is transformed into a fisherman who takes rabbits and carrots out of his hat. In another aquarium appears a beautiful mermaid who is transformed into a woman.

Joan of Arc

(Feature film, France, 1900, 10', C, No Subtitles)



This is the first film on Joan of Arc in the history of cinema. A divinely inspired peasant woman becomes a military leader for France. She is captured and becomes a martyr.

Whimsical Illusions

(Feature film, France, 1909, 5', C, No Subtitles)



An illusionist takes an Egyptian priest out of a box with the help of his stage assistant. The priest is transformed into an animated skeleton and then into magician Rober-Houdin's chest. The illusionist then makes a beautiful Egyptian woman appear on stage.

The Cinémathèque Méliès – Les Amis de Georges Méliès Association has supported the Méliès family since 1961 in its search of lost films. Its aim is to find, conserve and present the work of Georges Méliès in two different ways: research and comprehensive documentation of legacy work on the one hand, and organization of live performances with showmen on the other. In collaboration with the Festival, the association will screen the films of Georges Méliès in the Fondation Jérôme Seydoux-Pathé. www.cinemathequemelies.eu

Marie-Hélène Lehérissey

Marie-Hélène is an editor. She has worked in cinema as well as in a television news show. Today she is retired but passionate about embroidery. She is responsible for the films of the CinémathèqueMéliès – Les Amis de Georges Méliès and, as part of the family tradition; she organizes performances with the discovered films of her great-grandfather in France and the rest of the world.

Lawrence Lehérissey

Conservatory student (classical music) and of the IACP and the CIM (jazz), Lawrence has been a pianist, a composer and an improviser since the age of 18. He has travelled around the world playing music for the films of Méliès, his great-great grandfather. He plays and has composed music for various artists and groups, accompanying them on their tours. He has been chosen by The Christian Fechner productions to compose and perform the music for two DVDs of Star Films in 2008, and a third in 2011, distributed by Studio Canal.

Deceptive Arts. Machines, Magic, Media

The goal of this project, supported by Labex Arts- H2H is the analysis of technologies used in the performing arts in Europe and North America. A team of interdisciplinary researchers will examine the impact of these technologies on the creative development and reception of a selection of works, using both empirical and theoretical approaches. This project's originality is in its interdisciplinary approach, which allows us to examine the ways in which the different devices fit together; in the re-evaluation of the role and importance of audio devices; in the will to create a dialogue between theoreticians and practitioners (through workshops and cultural events); but most importantly, in the chosen methodology, which uses magic as its frame of reference and *patron-modèle* (Edgar Morin, *Le cinéma ou l'homme imaginaire*, Paris, Les Éditions de Minuit, 1956, p. 90). Indeed, although numerous Studies have demonstrated the role of technology in the emergence of new artistic practices, rarely have magic shows been included in the body of works examined. Researchers have simply not taken much of an interest in magic as a cultural practice. Yet magic shows are often avant-garde in their use of technological developments. According to Jean-Claude Bearn, "technology and magic, regardless of the period, have suggestive similarities." (*Les Spectres mécaniques. Essai sur la relation entre la mort et les techniques*, Ed. Champ Vallon, 1988, p. 271). Magicians—ever on the lookout for innovations that will allow them to create new effects—have always been early adopters of technological devices. The magic shows born of these innovations and the technologies employed in theatre, film, radio, television, and so forth, have these principles in common: *the secret, the metamorphosis, the double, and participation*. Magic shows are not mere technical feats; their performativity (as in theatre, opera, film, radio, television and so on) lies also in their rhetoric. The magical power of words is as much a factor as the magic trick being presented; technological innovations coexist with the archaic devices of persuasion through repetition and ritual. The focus of this project will be on those audio and visual devices which aim to confound the senses and were developed for the phantasmagorias of the 18th century, the magic lantern shows and panoramas of the end of the 19th century, and for productions in theatre, opera, radio, magic, film and television from the end of the 19th century to the present day.

The *Europe by Europe* film festival is one of the collaborators of this project. In the context of our collaboration with the festival, we will present three cine-concerts with films of Georges Méliès at the FondationSeydoux-Pathé. The cine-concerts will take place on the 17th of March at 2 pm, Saturday 19th of March at 2 pm and Tuesday 29th of March at 2 pm. The films will be screened on their 35 mm format that the *Cinémathèque Méliès-Les Amis de Georges Méliès* has kindly offered us. The screenings will be accompanied with live piano music, performed by Lawrence Leherissey and will be presented by Marie-Hélène Leherissey and Anne-Marie Quévrain.

Project "Deceptive Arts. Machines, Magic, Media"

Supported by Labex Arts- H2H and directed

by Jean Marc Larrue (Professor at the University of Montreal/ CRILCQ)

and Giusy Pisano (Professor at the ENS Louis Lumière/ IRCAV)

EYE Filmmuseum's film collection

EYE Filmmuseum's silent film collection is very rich and varied. It contains thousands of films from around the world that are often lost in their country of production. EYE preserves remarkable examples of film history, regardless of origin, genre, length or their recognition by official film history. Over the decades, EYE has gained a reputation as one of the pioneering archives for color-restoration of early films. It continues to actively discover and restore films, and to exhibit them in different venues.

This program showcases a number of short films, highlighted from their collection: the earliest surviving images of Amsterdam (from around 1900) that were restored in 2014, several examples from the Desmet Collection (recognized by the UNESCO as world heritage in 2011), short documentaries of exotic places and fascinating examples of early color in cinema (also included in the book *Fantasia of Color in Early Cinema*, published in 2015). Besides century-old documentary footage from the Netherlands, this session also includes the 1913 action film *De Bertha*, starring Dutch silent film diva Annie Bos, which was discovered and restored in 2012.

Program 1

Dam te Amsterdam / Place du Dam à Amsterdam

(Documentary, Netherlands, 1900, 3', B&W)

Produced by Filmfabriek F.A. Nöggerath



The Dam square in Amsterdam with many pedestrians and horse trams. This film, among the first films shot in the Netherlands, was digitally restored thanks to a 2014 crowd-funding campaign in the Netherlands.

Beautiful Amsterdam

(Documentary, Netherlands, 1927, 6'15, B&W)

by Alex Benno

Produced by Actueel Film



Some images of the city of Amsterdam and of the Amstel hotel. This film was made as a commercial for the (still existing) prestigious Amstel Hotel in Amsterdam.

L'Hiver en Hollande

(Documentary, Netherlands, 1914, 6'23, B&W)

Produced by Pathé Frères



Images of a wintery Netherlands: brief impressions of The Netherlands in wintertime, with typically Dutch ice-based activities like skating, sled racing, a toboggan merry-go-round, and goat sled. The footage was probably shot by Kinematograaf Pathé Frères (the Dutch branch of the Pathé Frères).

Before these images begin, we see a short fictional scene involving two children from Volendam. The film was discovered in Norway and repatriated to the Netherlands.

Bertha / De Bertha

(Silent film, Netherlands, 1913, 32', B&W, French Subtitles)

by Louis H. Chrispijn Senior

Produced by Maatschappij voor Artistieke Cinematografie



Discovered in 2010, this film stars silent Dutch film diva Annie Bos as Margaret Verner, the daughter of the captain of the trading ship "Bertha". She is employed in the offices of Messrs Johnston & Son, shippers and owners of the "Bertha". Margaret is in love with Colville, a young inventor interested in a new form of telegraphy. When Captain Verner learns from the chief engineer that the ship's boilers are in a very bad condition, rendering the ship unseaworthy, he reports this to the owners but is instructed to return to his ship and await orders. The Johnston son suggests that the "Bertha" should be heavily insured then sent to sea with the idea of wrecking her. Though the father indignantly refuses,

the fortunes of the firm are at low ebb so later, that day, the son decides to shoulder responsibility and effect the insurance, unbeknownst to his father. Margaret learns of his plan and, aided by her lover and his invention, manages to save both her father and the crew of the "Bertha".

Holland in ijs (Holland in Winter)

(Documentary, Netherlands, 1917, 13', B&W)

by Willy Mullens

with Coen de Koning

Produced by ALbert Frères



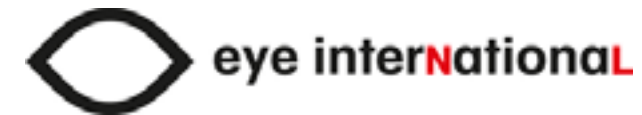
1917, a very cold winter in Netherlands. People's every day life is transformed by the lowest temperatures the country has not seen in centuries.

Program 2**Turkey / Turkije**

(Documentary, France, 1915, 4', B&W)

Produced by Eclipse / Radios

Images of daily life in Turkey, mainly Istanbul. Among other things we see a barber working in the open air, the 'The Golden Horn' harbour and sailing ships in the Bosphorus.

**Danse des Ouled-Naïls ; Danse du ventre ; Danses Algériennes**

(Documentary, France, 1902, 2', B&W)

Unknown director

Produced by Pathé Frères



Hand-colored footage shows three different dances, the last a Scottish dance. Although it appears to be non-fiction, it is possible that this film was made to illustrate folk dances different in Europe. Some sources attribute this film to Segundo de Chomón.

Charlie in Turkey / Charlot en Turquie

(Animation, USA, 1919, 10', B&W)

by Pat Sullivan

Produced by Universal



An animated cartoon version of the 'Charlot' character falls asleep and dreams that he is going to Baghdad. In this oriental adventure he meets and falls in love with the Queen of Sheba, causes him difficulties with the Sultan.

Tripoli*(Documentary, Italy, 1912, 4'22, B&W)***Produced by Ambrosio**

This Italian documentary from the Desmet Collection shows the city of Tripoli in Libya, which the Italians had just captured from the Ottomans, as a result of the 'Italian-Turkish War'.

**Concorso di bellezza fra bambini a Torino /
Le concours de beauté pour enfants à Turin**
*(Documentary, Italy, 1909, 3'15, B&W)***Produced by Aquila Films**

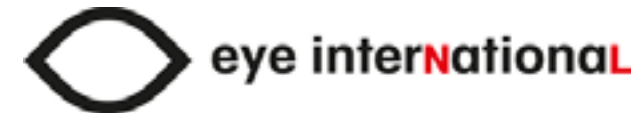
The registration of children participating in a beauty contest. The children are posing in front of the camera, but not all of them can sit still or enjoy the moment. This film is from the Desmet Collection.

Bout de Zanet le crocodile*(Feature film, France, 1915, 4'42, B&W)***by Louis Feuillade****Produced by L. Gaumont**

Bout de Zan goes fishing but gets into a fight with another man who is fishing. To take revenge, Bout de Zan steals the man's dog, disguises it as a crocodile and unleashes it to 'attack' its owner. This film, that had been beautifully stencil-colored, was seriously decaying by the time it arrived at the archive. This version shows the beauty of the colors, as well as the effect created by this decay.

**Dutch types***(Documentary, France, 1915, 3'43, B&W)***Produced by L.. Gaumont**

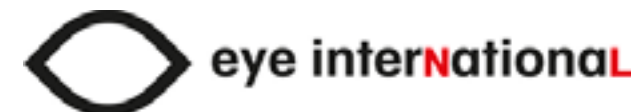
This beautifully stencil-colored film showing Dutch villagers in a traditional fishing village is part of the Lobster Films Collection, now restored by EYE. EYE actively tries to find films that were shot on Dutch territory, in order to restore and present them as part of the national heritage.

**L'Ecrin du Radjan***(Silent film, France, 1906, 7', B&W)***by Gaston Velle****Produced by Pathé Frères**

A fairy-like film in the style of the 1001 Nights; this film is about a prince fighting a wizard over an enchanted casket. The film is remarkable for the beauty of its applied colors; EYE has two colored nitrate prints within its film collection.

De Mode in Parijs / La mode de Paris*(Documentary, USA, 1926, 12', B&W and C)***Produced by Educational Film Exchanges**

In this early Technicolor film, the American actress Hope Hampton shows creations by French fashion designers Lanvin, Philippe & Gaston, Charlotte, Worth, Martial & Armand, Drecoll, Paul Poiret, Cheruit, de Bour Sisters and Jean Patou.



Michael Curtiz (Manó Kertész Kaminer)

Michael Curtiz (born in 1888, in Budapest) participated in the first stages of the Austro-Hungarian film industry from 1912 on. Between 1912 and 1919 he directed 45 films. He was a student of Victor Sjöström and one of the most important directors of Warner Bros. between 1926 and 1953 he directed the major productions including **Noah's Ark** (1928), the adventure films **Captain Blood** (1936), and **The Sea Hawk** (1940). His filmography consists of approximately 160 films. In 1944, he was awarded the Best Director Academy Award for **Casablanca** (1942). He continued working as a director even after leaving Warner Bros studios. He died in L.A., in 1962.

The Undesirable / A tolonc

(Feature film, Hungary, 1915, 68', B&W, French Subtitles)
with Lili Berký, Mari Jaszai, Victor Varconi, Andor Szakács

Her dying father tells a young woman, living in the Hungarian countryside, that he is really her uncle and that her mother has been imprisoned all of her life. Young Betty travels to the city in search of work. There, she finds a job as a maid in the home of a wealthy couple and their dashing son, Nick - with whom she falls in love. Betty is fired after being unjustly accused of theft and is escorted from the village.



“Some celebrate Curtiz’s technical mastery and inspired visual style, viewing him ultimately as a workhorse who consistently delivered what he was asked for by the studio but who also frequently transcended genre conventions and expectations to create works of enduring magnificence that bore his distinctive touch.” Michael Barson, *Britannica.com*

Inspired by Ede Tóth’s theater play, *L’Indésirable* credited to Mihály Kertész (one of his various names) is a very rare film: a fragment of his Hungarian career that was shot during the summer of 1914, just before the beginning of the First World War. Actors from the National Theater of Hungary perform a popular village drama in which one can already discern the skills and the subtlety of Michael Curtiz’s filmmaking talent. It was the first Hungarian film to be exported to the American market.

Alexander Korda (Sándor Laszlo Kellner)

Alexander Korda (Born 1893, Hungary) left Hungary, his country of birth, in 1919 after having shot 25 films there. He immigrated first to the U.S., then to Great Britain as a representative for Paramount Pictures. In 1932 he founded London Film Production, which produced **The Private Life of Henry VIII** (1933), for which Charles Laughton earned the Oscar for best actor. Korda helped the British film industry to recover, producing films by important directors including Ernst Lubitsch, as well as classics of British cinema and his own films: **Rembrandt** (1936), **Lady Hamilton** (1941), **An Ideal Husband** (1947)...

The Man with the Golden Touch / AzAranyember

(Fiction, Hungary, 1919, 83', B&W, French Subtitles)
with Gyula Bartos, Oscar Beregi Sr., Lili Berký, Jenő Horváth

Michael Tímar is the private tutor of Kondya, the daughter of an aristocratic Turk. They marry and, thanks to the wealth of his wife, he becomes a powerful businessman. But their relationship falls apart. Michael is torn between the expectations of high society and his ideals of freedom. He finds solace in another woman on an island in the Danube...



“In 1918, Korda directed *The Golden Man*, the only film of his from this period to survive. An epic of its day (originally intended to be three hours long), the film includes some spectacular location shooting on the Danube and concerns the tale of a servant’s escapades in the time of the Turkish occupation of Hungary.” John Cunningham. *Hungarian Cinema: From Coffee House to Multiplex*. (London: Wallflower Press, 2004), p.15

YUGOSLAV FILM ARCHIVE

Return of the victorious Serbian Army / Povratak sprskih pobednika

(Documentary, Serbia, 1913, 36', B&W, French Subtitles)



beautiful shot of the Knez Mihailov street, filmed from a moving car.

The Yugoslav Film Archive considers this digitally restored version the most important work of the period, which ends with the break out of the First World War.

Celebration of 1600 years from the Edict of Milan in Niš, in 1913 /

Proslava 1600-godišnjice Milanskog edikta u Nišu 1913. godine

(Documentary, Serbia, 1913, 23', B&W, French Subtitles)



High-ranking representatives, delegations from the allied orthodox countries (Montenegro, Greece, Romania and Russia) and millions of believers gather to celebrate the anniversary of the Edict of Milan, proclaimed by the Emperors Constantine the 1st and Licinius in April of the year 313. The Edict of Milan established religious tolerance permitting everyone to "worship in his own way the divinity in heaven". It granted religious freedom to all religions and allowed Christians to no longer honor the Emperor as if he were God. The solemn liturgy takes place in the Cathedral of Niš and is followed by military exercises

ROMANIAN NATIONAL FILM ARCHIVE

The War of Independence / Războiul de Independență

(Feature film, Romania, 1912, 82', B&W, French Subtitles)

by Aristide Demetriade and Grigore Brezeanu

Depicting the war between Romania and the Turkish Ottoman Empire in the winter of 1877, this precious, early silent film from 1912 (the first feature film directed in Romania) captures scenes of traditional rural life and the army departing for war, and culminates in the victorious battle which enabled the creation of an independent Romanian state..



"Romanian Independence is an interesting experience for the contemporary spectator, not only for its historical interest, but for its use of the duality fiction/non-fiction in the early days of feature film." Ana Ribeiro, eeefb.org

Our War / Războiul nostru

(Documentary, Romania, 1920, 12', B&W, French Subtitles)

Unknown director

A chronicle of the years 1916-1919, that evokes the time when Romania entered the First World War through images.



Not Only Europe

Not Only Europe

Films from Québec - past works

Réjeanne Padovani, Denys Arcand
Eloge du Chiac, Michel Brault
Les Ordres, Michel Brault
Alias Will James, Jacques Godbout
Mon Oncle Antoine, Claude Jutra
Il était une chaise, Claude Jutra and Norman McLaren
Léolo, Jean-Claude Lauzon
La Chambre blanche, Jean-Pierre Lefebvre

Films from Québec - recent works

Le Prix à payer, Harold Crooks
Dans un océan d'images, Helen Doyle
Le Journal d'un vieil homme, Bernard Emond
Of the North, Dominic Gagnon
Hôtel La Louisiane, Michel La Veaux

Films from Acadia

Eloge du Chiac - part 2, Marie Cadieux
Un dimanche à 105 ans, Daniel Léger
Les Héritiers du club, Renée Blanchar
Julie au bois, Julien Cadieux
Outouest, Jean-Michel Vienneau
Lost Song, Rodrigue Jean
Off-Route 2, Amanda Dawn Christie
Perdu en territoire inutile, Etienne Boivin and Blake Morin
Casse-tête, Elise Anne Laplante and Rémi Belliveau
Moncton Vinyl, Paul Bossé

The cinema of Québec (1960–1990) – Pierre-Henri Deleau

The cinema of francophone Québec started at the margins of the Quiet Revolution and became internationally known shortly after the French New Wave. A group of talented directors such as Gilles Carle, Gilles Groulx, Michel Brault, Claude Jutra, Jacques Godbout, Jean-Claude Labrecque, Pierre Perrault and Denys Arcand made their first artistic steps sharing the same principles: shooting outside of film studios, with a hand-held camera, and direct sound. A new film school was born: direct cinema, or cinema vérité. The “Coutant” camera made this formal revolution possible. The cinema of Québec strongly defended ideas of identity and freedom. Later, Jean-Claude Lauzon would continue its tradition, and so does Sébastien Pilote today. Both directors pursue a unique formal approach in their films. Even though they have worked in very different political contexts, they have both criticized their schizophrenic society, torn between America and the Old World.

This focus is a unique opportunity for the Parisian audience to rediscover the beautiful Province of Québec, its history as well as its roots and inherent values.

“Quebec’s cinematographic fiction is a true collection of collective fears and non-conformism, both of which are not new. In times of globalization, do these identity issues only concern the Quebec of the past? Or are they universal and thus also ours?”

*Cinéma québécois: de l’enracinement à l’exode by Claire Portelance - Doc en études québécoises, professor at the Collège Lionel-Groulx, Le Devoir, 8th of March 2016

Denys Arcand

Denys Arcand was born in Québec in 1941, and joined the National Film Board of Canada (NFB) in 1963. He directed many documentary films, such as **Onest au coton** (1970) and **Québec: Duplessis and After** (1971). **After La Dirty Money** (1972), **Réjeanne Padovani** (1973) and **Gina** (1974) he became internationally known with **The Decline of the American Empire** (1987) and **Jesus of Montréal**. **The Barbarian Invasions** (2003), won three César Awards, the Best Screenplay Award in Cannes and the Academy Award for Best Foreign Film. It is the second part of the trilogy **The Decline of the American Empire** (1987), **The Barbarian Invasions** (2003), and **Days of Darkness** (2007).

Réjeanne Padovani

(Feature film, Canada, 1973, 94', C, French Subtitles)

with Jean Lajeunesse, Luce Guilbeault, J. Léo Gagnon, Thérèse Cadorette

Vincent Padovani, a Canadian contractor, celebrates the construction of a highway with his friends. But, Réjeanne Padovani, Vincent's ex-wife, who had disappeared years ago, returns during the same night.

This film is using an American Film Noir technique to offer a remarkably sharp critique of Quebecois society of the time, anticipating many events and situations. Arcand presents a real tragedy with a very original mise-en-scène, while illuminating reality through a perspicacious fiction story.



"The Quebec in construction, shown by Réjeanne Padovani, is ironically the same country whose structures today are collapsing. Yet, nothing changes. The revelations of the last years make people feel that they understand better the way in which corruption works, but this makes them feel unable to act instead of motivating them to change things." Georges Privet

Michel Brault

Michel Brault was born in 1928 and died in 2013. He was one of the pioneers of Canadian cinema and the cinema of Quebec. He participated in more than 200 film productions. He worked as a cameraman, director of photography, director and producer in turn. He is the director or the director of photography of the 10 best Canadian films of all times. In 1956, he returned to the National Film Board of Canada where he directed about 40 short films. He was the first to use a hand-held camera and he is considered to be one of the pioneers of direct cinema. In 1974, Michel Brault directed his second feature film **Les Ordres**, a masterful film that received the Best Director Award at the Cannes Film Festival.

Éloge du chiac

(Documentary, Canada / Québec, 1969, 27', B&W, French Subtitles)

This is a documentary film showing conversations between a young teacher in a French school of Moncton in New Brunswick and her students. It shows the difficulties French-speaking people face in attempting to preserve their language in a society where the English language has been dominant for centuries.



"I don't know where the turth is. We should not think that we could create any sort of reality with our camera. But what we can do, is reveal to the viewers something that will allow them to discover their own truth." Michel Brault

Les Ordres

(Feature film / Documentary, Canada, 1974, 109', B&W / C, French Subtitles)
with Jean Lapointe, H  l  ne Loisel, Guy Provost

In October 1970, after a series of events perpetuated by the terrorist fractions of the Front de Lib  ration du Qu  bec (FLQ – English: Quebec Liberation Front), the Canadian government grants itself unlimited power; 450 people are arrested. The film follows the lives of five fictional characters that are uprooted from their everyday lives, arrested and imprisoned.

Based on a meticulous investigation carried out by 50 people who experienced the “Cris  d’octobre”, Michel Brault’s film is disguised as a documentary. The film was shot in a pure cinema direct tradition, cunningly mixing black and white for the actual events, and color for the fictional scenes. The director does not speak so much about the political events than about the humiliation of the people who experienced them. The film was shot only four years after the events of 1970. It received the Best Director Award at Cannes Film Festival and it remains today the only Canadian film to have received such an award.



“Les Ordres is not about French-Canadian liberation, though it clearly finds the English to be villains. Rather it’s about the terrifying speed with which democratic processes can be liquidated and even more about the psychological effects of imprisonment.” *The New York Times*, 1977 (Unknown author)

Jacques Godbout

Jacques Godbout was born in Montreal in 1933. He is one of the most important figures of literature and art of his generation. He joined the National Film Board of Canada in 1958 and he founded the *Libert  * review in 1959. He was very active during the Quiet Revolution in Quebec; he founded the popular movement of the French language and the Union des   crivains qu  b  cois in 1977. He directed around 30 films such as **September Five at Saint-Henri** (1964), **Montreal Fight 871** (1966), **Kid Sentiment** (1967), **IXE-13** (1971), **Comme en Californie** (1983), **Will James** (1988) **The Black Sheep** (1992), **L’Affaire Norman William** (1994) and **Derri  re la toile** (2009).

Alias Will James

(Documentary, Canada, 1988, 83', C, French Subtitles)
with Michael Benard, Carole David, Daniel David and Ian Tyson

The film is about the life of Ernest Duflaut, also known as Will James. He was a Canadian horse thief, vagabond, artist, stuntman in Hollywood, writer and illustrator, who became one of the most famous figures of the American Far West.

This film was a request made by the National Film Board of Canada in the context of a series on Americanization. Jacques Godbout investigates the myth of Will James without spoiling the mystery around his life: he keeps all the dark aspects that underlie Will James’s whole cowboy destiny and examined the fascination of people with the American Far West dream.



“Godbout’s writing, whether poetry, fiction or prose, reflects the tensions of the day in Quebec culture. *Alias Will James* highlights the tensions between people and a market-driven society, and the pervasive influence of the myth of the American dream in Quebec.” French- Canadian Writers, Athabasca University, Faculty of Humanities and Social Sciences

“This obsessional quest for the West is as old as America and it also belongs to us people from Quebec. This quest is much more dangerous for us and threatens to destroy us, like Ernest Default. The tragic destiny of Quebec couldn’t have been better seized and presented rather than through the story of this famous man from Quebec; a dead American, his aches scattered on the lands of Montana”. Marie-Claude Loisel, 24 images, 1988

Claude Jutra

Claude Jutra (1930–1986) directed his first short films **Dément du lac Jean-Jeunes** (1948) and **Mouvement Perpétuel** (1949, Canadian film Award for Best Amateur Film) with Michel Brault. **A Chairy Tale** (1957), co-directed with Norman McLaren, was nominated for an Academy Award for Best Short Subject and received a special BAFTA award. His encounter with Jean Rouch inspired him to make his documentary **The Niger: Young Republic** (1960) that initiated a different period in his work. With **Take it All** (1963) he became one of the most eminent leaders of cinema direct. He also directed **Wow** (1969), **My Uncle Antoine** (1971), **Kamouraska** (1973) and **The Dame in Color** (1984).

My Uncle Antoine / Mon Oncle Antoine

(Feature film, Canada, 1971, 104', C, No Subtitles)

with Jacques Gagnon, Lyne Champagne and Jean Duceppe

It's Christmas Eve in a small mining town in Quebec in the 1940s; there's joy and frivolity among the inhabitants who meet up to celebrate.

Claude Jutra's sweeping portrait of village life in 1940s Quebec has been called one of the greatest Canadian films of all time. Recalling a time when the local general store was the crossroads of life, the film illustrates the way a young boy sees the world and those closest to him. National Film Board Office



“Jutra and his screenwriter clearly know these people and this land, and tell their stories with confidence and familiarity. There is a tendency to assume a movie titled “My Uncle Antoine” will be a fond memoir of a lovable old curmudgeon. Not this time. There is that in Antoine that is lovable, and that which is happy, and that which is tragic. So it is. As Benoit learns.” Roger Ebert, rogerebert.com

“French Canadian director and actor Claude Jutra enjoyed his greatest critical success with this evocative and loving (but unsentimental) look at a few memorable days in the life of a boy on the verge of manhood in a small Quebec mining community in the 1940's.” Mark Deming Rovi, *The New York Times*

Norman McLaren

Born in Stirling, Scotland, in 1914, Norman McLaren, studied at Glasgow School of Arts. He was hired by John Grierson in 1941 and joined the British General Post Office Film Unit in 1936. He also joined NFB's animation studio. His experiments with sound and visual expressions made him famous all around the world. Music has always played an important role in his films: **A Phantasy in Colors** (1949) with Oscar Peterson's jazz music and **Spheres** (1969) that shows Bach's music score performed by Glenn Gould. McLaren won an Academy Award for **Neighbors** (1952) and a Palm d'Or for Best Short Film at the Cannes Film Festival for the film **Blinkity Blank** (1955). McLaren refused to accept the simple narrative that claimed cinema had been invented by the Lumière brothers in 1895; he believed that research and experimentation were the natural ingredients of artistic creation.

A Chairy Tale

(Animation, Canada / Québec, 1957, 12', B&W, No Subtitles)

An ordinary chair detests being sat upon and tries to evade the maneuvers a young boy determined to use it as a resting place. Unless the chair can sit on the boy first...



“McLaren is a blend of art, science, technique, and emotion. He is total creation.” Claude Jutra

Jean-Claude Lauzon

Jean-Claude Lauzon (1953–1997) studied communication at the University of Québec in Montréal. His first short-film, **Super Maire** (1979) won the Norman McLaren Award at the Canadian Students Film Festival. After completing an internship at the American Film Institute of Los Angeles, he directed **Piwi** (1981) and then his first feature film **Night Zoo** (1987), which was screened at the Quinzaine des réalisateurs. **Leolo** (1992) was shown at the Cannes Film Festival. Lauzon died in a plane crash in 1997 while he was preparing his third feature film.

Leolo / Léolo

(Feature film, Québec/ France, 1992, 107', C, French Subtitles)

with Maxime Collin, Ginette Reno, Pierre Bourgault, Giuditta Del Vecchio

In order to escape the madness from which his whole family is suffering, Leolo finds refuge in his dreams and in literature, reading the only book in his house, L'avalée des avalés by Réjean Ducharme. Leolo is in love with his beautiful neighbor Bianca. He invents a new father for himself (who's supposed to be Sicilian), and he is baptized again as Léolo Lozone.



This film was a tribute to the director's mother and was dedicated to his spiritual father, André Petrowski. Leolo is based on Jean-Claude Lauzon's childhood memories and makes for a fascinating story that many have compared to the works of Fellini and Truffaut. Its initial title was "Portrait of a family's memory". The film depicts the solitary quest of Leolo for a house, his lost innocence, and his faith in imagination.

"Leolo is a brave and deeply moving film that establishes Mr. Lauzon as a formidable new talent." Janet Maslin, *The New York Times*

Jean-Pierre Lefebvre

Jean-Pierre Lefebvre was born in Montréal in 1941 and joined the National Film Board of Canada (NFB) in 1967. He directed and produced many films and founded his own production company: Cinak. With his wife, Marguerite Duparc, who edited and produced most of his films, he directed **The House of Light** (1969), **The Last Betrothal** (1973), **Wild Flowers** (1982) and **Sss In...** (1984). After the **Le Fabuleux voyage de l'ange** (1991), Jean-Pierre Lefebvre started working as a video artist, though he returned to cinema in 1998 with the film **Now or Never**, which completed the Abel Posse trilogy that had started with **Don't Let it Kill You** (1966) and **The Old Country Where Rimbaud Died** (1977).

The House of Light / La Chambre blanche

(Feature film, Canada, 1969, 78', B&W, French Subtitles)

with Michèle Magny and Marcel Sabourin

Jean-Pierre Lefebvre enters a couple's life and offers a trip to consciousness, a tribute to life, to men and women.



"Man and woman, summer and winter, night and day, south and north, black and white: these are the parallels within which people's destinies take place and this is the theme of The House of Light. Not knowing which will be our real death, we imagine living many lives and we live multiple deaths." Jean-Pierre Lefebvre

"This plodding piece of cinematic ambiguity finds a married couple engaged in boring conversation in a window as scenery changes behind them. When they manage to talk about love, some of the tedium is lifted in the wake of their amorous verbiage. This black and white effort from Jean-Pierre Lefebvre depends on symbolic impressionism rather than plot." Dan Pavlides, Rovi, *The New York Times*

Harold Crooks

Harold Crooks is a journalist, a writer, a director and a producer of documentary films. He is a senior advisor for governmental waste management and various ecological movements. In 1988 he wrote and produced **The World Is Watching**, which won a *Génie du meilleur court-métrage documentaire* (1989). His next works were **The Champagne Safari** (1995), **The World Stopped Watching** (2003) and **The Corporation** (2013). He also directed *Surviving Progress* (2011, screened in Toronto Film Festival) and **The Price We Pay** (2014), which is one of the ten best Canadian short films according to “Canada’s Top list”

The Price We Pay / Le prix à payer

(Documentary, Canada/ Québec, 2014, 93', C, French Subtitles)

A documentary about the dark history and dire present-day reality of big-business tax avoidance, which has seen multinationals depriving governments of trillions of dollars in tax revenues by harboring profits in offshore havens.



Based on the book by the Canadian tax specialist Brigitte Alepin, *La Crisefiscale qui vient*, Harold Crooks meets decision-makers, specialists, journalists and activists for fiscal justice. Brigitte Alepin intervenes in the film next to economist Thomas Piketty, the Inspector General of Finances of France, Nicolan Colin, researcher Alain Dneault, sociologist Saskia Sassen and many more. This is a very passionate, ambitious and meticulous journalistic work.

“This well-crafted documentary from director Harold Crooks (“Surviving Progress”) offers a concise, engrossing and occasionally infuriating overview of the ways multinationals avoid taxes by stashing profits in offshore havens — and in the process, according to several onscreen interviewees, seriously undermine the ability of governments to provide services and safety nets for citizens.” Joe Leydon, *Variety*

Helen Doyle

In 1973, independent filmmaker Helen Doyle was one of the founders of Vidéo Femmes in Quebec, where she co-directed **Chaperons Rouges**, a film on the subject of rape. After leaving Vidéo Femmes, she continued her reflection on women, madness and creativity with the film **Les mots maux du silence**. She pursued her exploration of form in video with **Les tatouages de la mémoire** (1985). In 1994, **I Love You Real Big** won the prize for the best auteur documentary as well as the André-Leroux prize for the best short film at the Rendez-vous du Cinéma québécois. In **Le rendez-vous de Sarajevo** (1997) Doyle went in search of a clear-minded youth in the maze of the post-war setting. In 2003, with **The Messengers**, she introduced inspiring artists whose works denounce war and barbarity in our time. For her most recent project **Birlyant, a Chechen Story**, Doyle presented a different vision of the Chechen conflict. In March 2008, Helen Doyle received the Grant for Achievement in Cinema from the Conseil des arts et des lettres du Québec.

Frameworks

(Documentary, Canada, 2013, 90', C, French Subtitles)

Bombarded by thousands of images every day, are we still able to truly see them, especially those of conflict and its aftermath? Helen Doyle takes us on a quest for the meaning of images and discovers a vast palette of contrasting images, which shock and compel.



“A masterful work crafted with precision, accuracy and sensitivity” André Duchesne, *La Presse*

Bernard Émond

Bernard Émond was born in Montreal in 1951. He later moved to the Canadian North where he worked for the Inuit television. His first films were documentaries; his first feature film was **The Woman Who Drinks** (2001), screened at the Semaine de la Critique in Cannes. Some of his subsequent films include: **8:17 p.m Darling Street** (2003), **The Novena** (2005), **Summit Circle** (2007), and **The Legacy** (2009). Bernard Edmond won the Prix Jutra and the Prix Génie for Best Original Screenplay in 2009 for his work as a writer with Benoît Pilon on the film **The Necessities of Life**. **Le Journal d'un vieilhomme** was his last film. It was released in 2015.

Le Journal d'un vieil homme

(Feature film, Canada/ Québec, 2015, 81', C, No Subtitles)

with Paul Savoie, Marie Ève Pelletier, Marie-Thérèse Fortin

Nicolas is an experienced doctor and university professor. He tries to find sense in his life although he suffers from a serious illness. Incapable of communicating with his wife and his teenage daughter, he increasingly drowns in his loneliness. Only Katia, the daughter of his ex-wife, seems to be able to move him. She reminds him of his first love.

Based on Anton Chekhov's A Boring Story.



"It's a film that separates the beauty of existence from its pain. As for Chekhov's novel, I kept as much as I could. I wanted to stay as close to it as possible. It's a great novel. There is compassion and irony for these characters at the same time. Chekhov was a prisoner of an authoritarian time. We are ourselves in a society that's walking towards a great wall. We feel weak. But if we give up and do nothing but laugh in a cynical way, as we are encouraged to do, we will add misery to this world". Bernard Émond

Dominic Gagnon

Dominic Gagnon was born in Rimouski. He has been active in the world of contemporary art since 1996, presenting art videos on Geneva, Clermont-Ferrand, Seattle, Singapore and Boston. He directed his first short film **Full Throttle Engine Component** in 2000 and his first feature film **Operation cobra** in 2001. He directed a documentary trilogy: **RIP in Pieces America** (2009), **Pieces and Love All to Hell** (2011) and **Big Kiss Goodnight** (2012). **Hoax Canular** (2013) and **Of the North** (2015) followed; in these he continues his work on the links between image and reality using the internet as a creative means.

Of the North

(Documentary, Canada/ Québec, 2015, 74', C, French Subtitles)

A collage of non-professional videos found on the Internet, Of the North is a portrait of the Arctic and its inhabitants. Hunting scenes, everyday life and testimonies form an atypical insight into industrial development in the Canadian North.



"I think that my film tries to act as a poem and not as a direct commitment. When I presented the film in New Caledonia in front of some Kanaks (indigenous community), these people felt that they were represented in the film. This is what I want with this documentary, that the viewer feels free and not a prisoner of static and old representations."

Dominic Gagnon

Michel La Veaux

Michel La Veaux is an eminent director of photography from Canada. He has worked with Benoît Pilon on the film **The Necessities of Life** (2008), with Micheline Lanctôt on the film **For the Love of God** (2011) and, with Sébastien Pilote, on the films **The Salesman** (2011) and **The Auction** (2013, won the Prix Jutra for Best Photography). The first short film that he directed was **Pierre Perrault parle de l'Île-aux-Coudres** (1999), which was shot a few months after the death of the renowned director Pierre Perrault. His next short film was a small portrait of **Janine Sutto, Janine Sutto : 70 Years of Passion** (2014). **Hôtel la Louisiane** is his first feature film.

Hôtel la Louisiane

(Documentary, Canada/ Québec, 2015, 89', C, French Subtitles)

Michel La Veaux tells the story of Hotel La Louisiane and the famous residents of Room 10; Jean-Paul Sartre, Miles Davis, Juliette Greco, Robert Lepage and Leos Carax. This place is still a refuge for artists looking for inspiration.



Michel La Veaux has been spending time in this hotel for the last 17 years, so he knows his subject well. Every trip to Paris is an opportunity for him to spend some time in La Louisiane and reflect on his work as a director and director of photography. With the years he has gotten familiar with the place and has developed a relationship with the current owner, who kept the promise he had given to his father: to offer an accessible refuge to artists and students.

“With this film, I could have simply made a list of famous musicians, directorswho have passed from this place. I could have shot an historical film, but I was not able to. Or a film about this place that I love so much, but it did not make sense. [...] It's a film with a human perspective. This is what's most important for me.” Michel La Veaux

Films from Acadia

This program is curated by Marie-Renée Duguay, program director of FICFA (International Festival of Francophone Cinema of Acadia, Moncton).

Marie-Renée Duguay studied at the University of Moncton and has been working in culture for 25 years. She has worked as the Director of Communication and Public Relations for the Acadian Association of Professional Artists in New Brunswick and as a Coordinator for the Strategy of Promoting Acadian Artists Internationally and for the Société Nationale of Acadia. She has always been passionate about cinema. From 2007 to 2014, she was the director of the FICFA, and still works as a Program Director for the same festival. Since 2013, she has been hosting a weekly film column on Radio-Canada Acadie called **De retour à la maison**.

Marie Cadieux

Marie Cadieux is a writer and director of documentary films and feature films and a Literary and General Manager of the Bouton Editions in Acadia. She is often invited to support different creative projects thanks to her rich professional experience. Her three most recent documentary films were largely distributed in France and Canada. She is very active in associations related to the Canadian Francophonie, a movement that she considers essential for the thriving of civic life.

Éloge du chiac – Part 2

(Documentary, Canada/ Acadia, 2009, 78',C, No Subtitles)



Forty years after Michel Brault's documentary *Éloge du chiac*, Marie Cadieux's film begins again the linguistic and sociocultural discussion that stopped in 1968. Ordinary citizens, artists and even French specialists declare their love for the chiac, a language deeply related to the Acadian identity, which is spoken in the southeast of New Brunswick. This film is a passionate reflection on the future of the French language in Canada and in the world.

Daniel Léger

Daniel Léger is a globetrotter and a history professor. As a multidisciplinary artist he considers himself to be a poet of everyday life. He is a writer, a composer, and a performer and has released three country music albums under his name. **Un dimanche à 105 ans** was his first film; it has traveled around many film festivals and has received various awards. **Les inséparables** was his next film, which was screened in competition at the Amsterdam International Documentary Film Festival (IDFA). In April 2015, he published his account **Objectif Katahdin** about his six-month trip across the Appalachian Trail, from Georgia to Maine.

Un dimanche à 105 ans

(Documentary, Canada/ Acadia, 2007, 14', C, French Subtitles)

A 100-year-old woman from Acadia decides to participate in a cinematographic game in order to share her conceptions on life. Her great-grandson, AldéaPellerin-Cormier, films her everyday life depicting many universal issues. From getting ready in the morning to the night pill, every moment is accompanied by an unexpected joke or an existential reflection. Daniel Léger's documentary shows the inexhaustible love of life, with full respect to the intimacy and the integrity of the old woman.



Renée Blanchar

Renée Blanchar is a director and a writer. She comes from Caraquet, New Brunswick. In 1986, she finished her studies in art of communication at the University of Ottawa. The same year she was accepted at the FEMIS Film School in Paris, and three years later she was the first to have completed the whole program of this prestigious school. Since she returned to Acadia about 20 years ago, she has been directing many feature and documentary films, personal or for television.

Les héritiers du club

(Documentary, Canada/ Acadia, 2015, 89', C, No Subtitles)

This film takes us to Sainte-Anne-du-Bocage, a neighborhood of Caraquet in New Brunswick. That's where the Club des jeunes used to prosper in old times. Club des jeunes was a cultural community space and also an historical legacy, that of Nazaire Dugas – the first Acadian architect. This place was sold again some years ago, and today it is a meeting place for many friends who want to bring life back to this space. Some of the people who hang out here are: writer France Daigle, the new owner, musician René Cormier and the man of theater Allain Roy, who is preparing a play for the opening night. Director Renée Blanchar films the development of the project while preparing a collective garden. Every one displays a sort of commitment and resistance.



Julien Cadieux

Julien Cadieux studied television production at La Cité collégiale. He completed his studies in film production at the Concordia University of Montréal. He's a writer, a director and an editor; he has directed many films and documentaries such as **Inhabiting Dance** (2009) and **Gilda : Elle est bien dans ma peau** (2014).

Julie au bois

(Feature film, Canada/ Acadia, 2012, 17', C, English Subtitles)

with **Claudie Landry, Mélissa Merlo, Frédérique Pesant, Pascal Plante, Sabrina Lagacé**



The night before her eighteenth birthday, Julie leaves Acadia to celebrate with her cousin in Quebec in real bars, with real alcohol and real identity cards.

Jean-Michel Vienneau

Jean-Michel Vienneau started working in television and cinema as a production assistant. He has been a coordinator and a production director for television series for the last years. **OUTOuest** is his first film.

OUTOuest

(Feature film, Canada/ Acadia, 2012, 5', C, French Subtitles)

with **Nick Locke**



A young Acadian man unwillingly goes to a petrol territory to find work. That's where he discovers the loneliness of this new way of life: "fly in fly out".

Rodrigue Jean

Rodrigue Jean was initially a dancer and a choreographer. In 1990 he directed a short film based on choreographies from his dancing company. He then founded Transmar Films, a production company for films and videos. He directed some documentary films before shooting his dramatic trilogy **Full Blast** (1999), **Yellowknife** (2002) and **Lost Song** (2008). As he has always been interested in aberrant people, he shot the documentary **Men For Sale** (2009) and the drama **Love in the Time of Civil War** (2015), which talk about masculine prostitution and addiction problems.

Lost Song

(Feature film, Canada/ Acadia, Québec, 2008, 102', No Subtitles)

with **Suzie LeBlanc and Patrick Goyette**

Pierre and Élisabeth, a 30-year-old couple, move to a chalet near a lake with their baby for the summer. The place is idyllic and happiness is everywhere. Pierre goes to work every day, Élisabeth rehearses for a future singing recital. Despite the presence of her mother-in-law who lives next door, the young woman feels lonely and overwhelmed by her new role as a mother. People around her are worried but no one realizes how great her suffering is. Soon, a hidden violence sets in the house, and the noose is tightening.



Amanda Dawn Christie

Amanda Dawn Christie is a multidisciplinary artist who works with film, video, performance, photography and electroacoustic sound design. She has exhibited her work in different art galleries in Canada and her films have been screened internationally, from Cannes to San Francisco and Korea. The main concept and theme of her work is the relation between the human body and analog technology in a digital era.

Off Route 2

(Experimental, Canada/ Acadia, 2011, 11', C, No Dialogues)

with Amanda Dawn Christie



In the calmness, an accident makes a show out of something banal.

Élise Anne LaPlante and Rémi Belliveau

Elise Anne LaPlante studied History of Art at the University of Québec in Montreal. She is an independent curator and a writer. After returning to Acadia, she became particularly interested in archives, writing about art and alternative practices that exploit the blurred zones between different disciplines and that reprogram art history using artistic means. Rémi Belliveau is a multidisciplinary artist who studied Visual Arts at the University of Moncton. His artistic work includes the exploration of mythological mechanisms in popular culture.

Casse-tête

(Experimental, Canada/ Acadia, 2015, 5', C, No Dialogues)



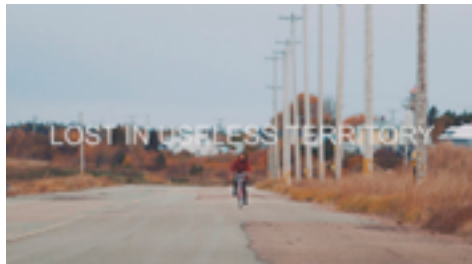
An aesthetic study which tries to deconstruct the meaning of a popular game by overemphasizing its form and color. Casse-tête puts the universal language of puzzle in the spotlight with a visually stimulating script.

Étienne Boivin and Blake Morin

Étienne Boivin loves telling stories and is interested in all aspects of cinema – from camera work to editing. He is one of the founders of the production company Atlas Films. He has directed some short films, a documentary film and a web series. Blake Michel Morin is a professor of biology and a multidisciplinary artist. Very inspired by the morphology of the coasts of New Brunswick, he works with photography and silkscreen printing.

Lost in Useless Territory

(Experimental, Canada/ Acadia, 2015, 8', C, No Dialogues)



Ode is happy or bored of doing nothing. A small trip to Cap Tourmentin, a coastal abandoned installation in the southeast of New Brunswick. This film is an audiovisual exploration of a fascinating, useless and lost place.

Paul Bossé

Paul Bossé is a Canadian director, born in Moncton, Acadia. He is also the writer of five collections of poems and six plays. He has directed two science fiction television series **C.H.E.P.A.** (1995) and **Lunatiques** (2000). He has filmed documentaries, such as **Kacho Komplo** (2002) and **U.S. Assez !** (2004). Recently, he turned to experimental films like **Moncton Vinyle** (2011). In 2014 he wrote and directed **Les sceaux d'Utrecht**, a documentary series that received many awards.

Moncton Vinyle

(Experimental, Canada/Acadia, 2011, 47', C, English and French Subtitles)



Moncton, a bilingual town, a crazy town, transposed in vinyl record (audio-video). 33 revolutions per minute.



Wolf Pack

Wolf Pack

Wild Europe

What we did before we drank cocoa together, Aramisova

Dead Slow Ahead, Mauro Herce

B-Movie: Lust and Sound in WestBerlin, Jorg A. Hoppe

Minotaur, Szabolcs Tolnai

Underground spirit of Europe

Kinky Hoodoo Voodoo, Velasco Broca

Avant Petalos Grillados, Velasco Broca

El Ataque de los Robots de Nebulosa-5, Chema García Ibarra

Val del Omar Fuera de sus Casillas, Velasco Broca

Misterio, Chema García Ibarra

Chigger Ale, Fanta Ananas

Wolf Pack

Aramisova

Slovak director **Vladimír Mičúch**, who works under the nickname **Aramisova**. Aramisova is the founder and editor-in-chief of the Panic Button art magazine and studied at the FAMU film school of Prague, in 2008, with Vera Chytilova. His first feature film was **Kids from the East**. Aramisova mainly focuses on the theme of relationships in his short-film works. His film **I Like Nora** (2010) was awarded Best Foreign Film at the Rio de Janeiro International Short Film Festival (2010) and **Cagey Tigers** (2011) was selected for the Cinéfondation section at the 64th Cannes International Film Festival in 2011.

What We Did Before We Drank Cocoa Together

(Short film, Slovakia/ Czech Republic, 2014, C, 23', French Subtitles)

with la Bielka, Michal Bregant, Anna Drdova, Monika Midriaková

What is the value of energy invested into friendship? How can you defend yourself when there is no one to stick up for you? Our heroines find a way out of a complicated situation by continuing poetic life and by avoiding objective reasoning, proofs of innocence, condemnation and the need to win.



Mauro Herce

Mauro Herce (born 1976, in Barcelona, Spain) graduated in engineering and fine arts before enrolling in film school at the Escuela Internacional de Cine y TV in San Antonio de los Baños (Cuba) and at the École nationale supérieure Louis-Lumière in Paris. He started his career as a director of photography and screenwriter on such films as **Ocaso** (2010), **Arraianos** (2012), **A puertafria** (2012), **El quinto evangelio** de Gaspar Hauser (2013) and **Slimane** (2013). **Dead Slow Ahead** (2015) is his first feature film as a director.

Dead Slow Ahead

(Documentary, Spain/ France, 2015, C', French Subtitles)

A freighter crosses the ocean. The hypnotic rhythm of its pace reveals the continuous movement of the machinery devouring its workers: the old sailors' gestures disappearing under the mechanical and impersonal pulse of the 21st century neo-capitalism. Perhaps it is a boat adrift, or maybe just the last example of an endangered species with engines still running, unstoppable.



Jörg A. Hoppe, Klaus Maeck, Heiko Lange

Jörg A. Hoppe (born 1952, in Meyenburg, Germany) has produced and developed numerous highly successful TV formats. In 1996 he won the Golden Apple Award for the documentary **Straight To You** about Nick Cave. He moved to Berlin in 1983.

Heiko Lange (born 1976, in Stuttgart, Germany). After studying sports sciences, Lange worked in television as a director, writer and producer. In 2011 he co-founded the production company 'Scenes From'. His documentary **The Noise of Cairo** (2011) garnered awards at international festivals.

Klaus Maeck (born 1954, in Hamburg, Germany) is a film producer, music publisher and journalist who co-founded Freibank independent music publishing in Berlin, the film production company Corazón International (with Fatih Akin, in 2003) and Interzone Pictures (in 2013).

B-MOVIE: Lust and Sound in West - Berlin

(Documentary, Germany, 2015, C, 92', French Subtitles)

B-MOVIE is a documentary about music, art and chaos in the Wild West Berlin of the 1980's. It's the story of the walled-in city, which became the creative melting pot for a special kind of sub and pop culture, attracting ingenious dilettantes and world-famous celebrities. Before the iron curtain fell, artists, squatters and hedonists of all kinds were drawn to Berlin. It's appeal was not about long-term commercial success, but about living for the moment.



Szabolcs Tolnai

Szabolcs Tolnai (born 1971, in Subotica, Serbia, former Yugoslavia) is a director, writer and producer. His work ranges from feature and documentary films to theater plays. He also lectures at the Academy of Arts in Novi Sad, Serbia. Some of his films are **Summer Movie** (1998), **Diary of an Unknown Man** (2003), the award-winning feature **Hourglass** (2007), **Strange Forest** (2014), **Flowers of Evil** (2015, short), and **Minotaur** (2016).

Monitaurus / Minotaur

(Short film, Serbia/ Hungary, 2016, C, 47', French Subtitles)

An absurdist fable set in the numerous parallel realities of late-1990s Serbia. Based on a novel by Judita Šalgo, Minotaur is set in late-1990s Novi Sad while war rages in Kosovo. The Hungarian family at the heart of SzabolcsTolnai's film represents a once outwards-facing multi-cultural environment that, the filmmaker suggests, has since been degraded by fear and the harsh realities of Serbian life.



Selection of shorts films by young Spanish directors, screened at the European Film Festival Palić.

UNDERGROUND SPIRIT AWARD 2015

The European Film Festival Palić, as a friend of our festival, brings a selection of short films by a group of young Spanish directors including Chema García Ibarra, Ion de Sosa, Miguel Llanos, Luis Lopez Carrasco and Cesar Velasco Broca, who earned an Underground Spirit Award in 2015. These directors treat their subjects with a similar cinematographic style when portraying contemporary Spain and experimenting in the SciFi genre. Their futuristic vision is an apocalyptic allusion to modern society, whose dominant value system is consumerism. Inspired by the work of avant-gardists Bunuel and Val del Omar, these five directors awaken Spain's rebel spirit with their courageous, uncompromising and sobering films.

Kinky Hoodoo Voodoo

by Velasco Broca

(Short film, Spain, 2004, 8', English Subtitles)

with Rodrigo Fernández, María Pavón and Luis Alfonso Lozano

Through surrealistic images, the film tells the story of an invasion of aliens who feed on Spanish children.



Avant Petalos Grillados

by Velasco Broca

(Fiction, Spain, 2006, 10', English Subtitles)

with Arthur Rowshan, Silvio Samuel Saviour and Antonio Ruiz Montero

The second and final fold of the audiovisual triptych *Echos der Buchrucken*.



El Ataque de los Robots de Nebulosa-5

by Chema García Ibarra

(Short film, Spain, 2008, 6', English Subtitles)

with Leonor Díaz, Pedro Díez, CarminaEsteve and José Manuel Ibarra

Almost everybody is going to die very soon.



Val del Omar Fuera de sus Casillas

by Velasco Broca

(Documentary, Spain, 2010, 5', English Subtitles)

This commissioned documentary film is about the first move of the PLAT Lab to different museums and institutions.



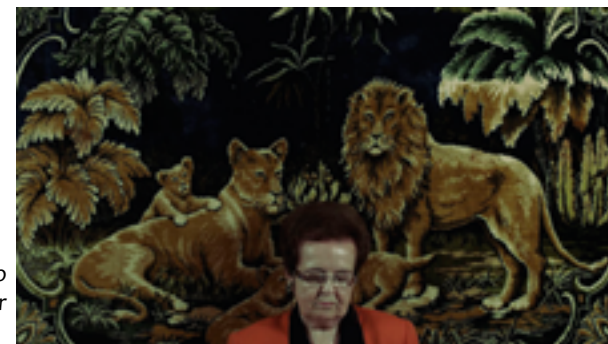
Misterio

by Chema García Ibarra

(Short film, Spain, 2013, 11', English Subtitles)

with Luismi Bienvenido, Finita Durá and Carmen Escribano

They say that if you put your ear to the back of his neck, you can hear the Virgin talk.



Chigger Ale

by Fanta Ananas

(Short film, Spain/Ethiopia, 2014, 11', English Subtitles)

with Daniel Tadesse

One night, a strange clone of Hitler comes to Fendika – a grassroots tavern in Addis Ababa...





Vie sauvage

Vie sauvage

Tapiola, Markku Lehmuskallio

Les Sept chants de la toundra, Anastasia Lapsui and Markku Lehmuskallio

11 images de l'homme, Anastasia Lapsui and Markku Lehmuskallio

Tsamo, Anastasia Lapsui and Markku Lehmuskallio

Vie sauvage

Anastasia Lapsui and Markku Lehmuskallio

For more than 20 years, this director couple - one Finish and one Nenet - have directed films about the artistic world and especially about the autochthone people of Siberia, the hometown of Anastasia Lapsui. Born in the North West of Siberia, Anastasia is the first Nenet woman to work as a journalist.

Markku Lehmuskallio was born in Finland in 1938. He was a forester before becoming an independent director in 1973. He has directed films of different types and formats. His feature films include: **Tha Raven's Dance** (1980, nominated for the Golden bear in Berlin), **La Terre des bouleaux nains** (1982), **The Blue Mammy** (1985) and **Inusuk** (1988), and his documentaries: **Minä Olen** (1992) and **De Goede Herder** (2000).

Since 1990, the two directors have traveled around the world with **Anna** (1997), **Sept chants de la toundra** (2000), **Le Berger** (2001), **Mothers of Life** (2002), **Fata morgana** (2004), **La Fiancée du 7e ciel** (2004), **Le Voyage perpétuel** (2007) and the most recent **11 Images of a Human** (2012) and **Tsamo** (2015). Their films are focused on the everyday life and the cultural heritage of the inhabitants of the North.

Tapiola

(Documentary, Finland, 1974, 14', B&W, French Subtitles)

In Finish mythology, Tapiola is the house of Tapio, the God of the forests. In his second short film, Markku Lehmuskallio former forester denounces intensive deforestation and expresses his pessimist vision on the evolution of humanity, the pre-Christian period and the contemporary world. The film ends in a weeded space, without trees, an urgent call to open our eyes to environmental issues.



Les Sept chants de la toundra / Seitsemän laulua tundralta

(Feature film, Finland, 2000, 90', B&W, French Subtitles)
with Marilynne Canto, Maryse Cupaiolo, Marie Matheron



The Nenets people are nomad breeders who live in the north of Siberia. The film tells the story of a community of people. In seven parts, it describes how the tribe was forced into modernization by Soviet collectivization policies. The big sacrifice of the battle of Leningrad, the obligatory Sovietization of children... The script is by Anastasia Lapsui and it's based on the history of her own family, which was forced to participate in the objectives of the 5-year plan. The sacrifice, the fiancé, the independent, the God, the enemy of the people, Sjako and the lullaby, take the viewer in an historical and human trek, with testimonies from the inhabitants of the Hyda village.

11 images de l'homme / Yksitoista ihmisen kuvaa

(Documentary, Finland, 2012, 76', C, French Subtitles)



11 Rupestrian paintings are filmed in a way that makes them look like real mirrors: the prehistoric man is looking at us the same way we're looking at him. These paintings show how our ancestors saw the world. The directors' vision gives life to the paintings.

"This film shows the preoccupations of our ancestors, the knowledge of the sacred, philosophical and magical impact of images and the representations of the first Rupestrian paintings. Human beings live in nature and nature lives in them." Anastasia Lapsui and Markku Lehmuskallio

Tsamo

(Feature film, Finland, 2015, 92', C, French Subtitles)
with Albina Tologonova, Wilhelm Grotenfelt, Niklas Grundstroem

In 1860, Alaska and Finland were part of the Russian Empire. The brother of the Finnish governor buys the 8-year-old daughter of a slave from the chef of the Tinglit tribe in order to emancipate her. On his way back to Finland, he brings the girl with him and tries to teach her European manners. Once the girl is confronted with this unknown environment, she finds shelter in the beliefs of her own people.





Experimental Salon

Experimental Salon

De Maasbruggen, Paul Schuitema

Gyromorphosis, Hy Hirsch

Mass Observation, Karel Doing and Greg Pope

Four Moves, Bart Vegter

The Tincanman, Jaap Pieters

Hong King (HKG), Gerard Holthius

#37, Joost Rekveld

Program by Pip Chodorov

Pip Chodorov was born in April 13, 1965 in New York. He has been working in filmmaking and music composition since 1972. He studied cognitive science at the University of Rochester, NY and film semiotics at the University of Paris, France. He has worked in film distribution - previously Orion Classics, NYC; UGC, Paris; Light Cone, Paris; and, currently, Re:Voor Video, Paris, which he founded in 1994 (www.re-voir.com) and The Film Gallery, the first art gallery devoted exclusively to experimental film (www.re-voir.com/gallery). He is also co-founder of L'Abominable, a cooperative do-it-yourself film lab in Paris, and the moderator of the internet-based forum on experimental film, FrameWorks.

Paul Schuitema (1897-1973) was a Dutch designer and founder of the Haarlem filmmakers' cooperative. Images of traffic and activity around the Willemsbrug and Konigshavenbrug in Rotterdam

De Maasbruggen

by Paul Schuitema

(Short film, Nederlands, 1937, 14', B&W)

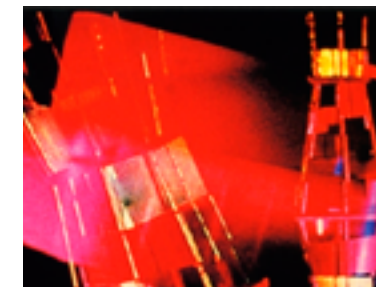


Hy Hirsch (born in 1911, Philadelphia, Pennsylvania) began filmmaking in San Francisco. From the 1950s he worked in Amsterdam where he shot *Gyromorphosis*, the study of a kinetic sculpture by Constant Nieuwenhuys. One by one, pieces of the sculpture are put into motion by overlaying the images on the film as they appear and disappear. The film won a prize in Brussels, in 1958.

Gyromorphosis

(Short film, Nederlands, 1956, 7', C)

by Hy HIRSH



Bart Vegter (1940-2011, Netherlands) made abstract films. He made his first film in 1981, after participating in the Cineworkshop at the Vrije Academie in The Hague. Self-taught, Vegter was inspired by the attitudes and works of Frans Zwartjes, Paul de Mol and Jacques Verbeek and by seeing experimental films (primarily from the USA). In 1990 he started using self-written computer programs to generate his films. Bart Vegter lived and worked in Rotterdam.

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Four Moves

(Short film, Netherlands, 1987, 7', C)
by Bart Vegter



Four Part cut-out animation, each of which depicts its own abstract variation on the themes of colour and movement. The only shapes used are squares, which move back and forth over each other in different tempos and colors. Music by Floris Kolvenbach.

Jaap Pieters passionately takes photographs and films of the world around him mainly on Super8; vagabonds, drunkards, striking incidence of light, the beauty of decay.

The Tincanman / De Blikjesman

(Silent film, Netherlands, 1991, 3', C)
by Jaap Pieters



This man in the street, like Sysyphus, keeps collecting and accumulating. He takes his work very seriously, and he continues.

Maas Observation

(Short film, Netherlands, 1997, 11', B&W)
by Karel Doing and Greg Pope

An experimental documentary about the port of Rotterdam. Silent, black & white and yet modern.

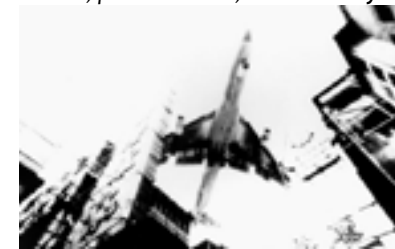


Karel Doing (1965, Canberra, Australia) creates expanded cinema; multi-screen, performance, cross-media and participatory works. His single screen works and installations often result from these processes and collaborations. He has worked with individuals, groups and organisations in many European countries, in Indonesia, Suriname and in the U.S. Recurring themes in his work are: the relation between the cinematic image and music, the city as an organism, intercultural dialogue, and motion picture film as a material with a specific expression and vocabulary. He lives and works in London.

Hong Kong (HKG)

(Short film, Netherlands, 1999, 13', B&W)
by Gerard Holthuis

Poetic depiction of crossing airplanes on their way to Kai Tak Airport, in the city center of Hong Kong. A movie about life in a city and its air traffic, a late 20th century observation based on Holthuis' shorter, previous work, *Kowloon City One*.

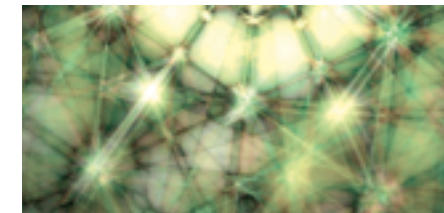


Gerard Holthuis (born in 1952, Venlo Netherlands) started out as sculptor and switched to moving image and sound at the Free Academy in The Hague. During the eighties he worked as an editor, cameraman and a production manager. He co-founded the Filmstad Foundation, a workshop for experimental filmmakers. In 1995 he founded FilmstadProducties, a vehicle for producing independent films.

Joost Rekveld (born 1970, Terneuzen, Netherlands) is an artist who is motivated by the question of what we can learn from a dialogue with machines. In his work, he explores the sensory consequences of systems of his own design, often inspired by forgotten corners in the history of science and technology. His abstract films have been shown world-wide in a wide range of festivals and venues for experimental film, animation and other kinds of moving image.

#37

(Short film, Netherlands, 2009, 31', C)
by Joost Rekveld



"Andronicos says that in a certain place in Spain one finds small, scattered stones which are polygonal and grow spontaneously. Some of them are white, others are like wax and pregnant of smaller stones similar to themselves. I kept one to verify this myself and it gave birth at my place, so the story is not a lie."



Carte Blanche

Carte Blanche

Treasured Earth, Frigyes Bán

Twenty Hours, Zoltán Fábri

Time Stands Still, Péter Gothár

My Way Home, Miklós Jancsó

Cold Days, András Kovács

Love, Károly Makk

Springtime in Budapest, Félix Máriássy

The Upthrown Stone, Sándor Sára

Confidence, István Szabó

From Great History to Private History: selection by István Szabó and Veronika Gyürey

Frigyes Bán

Frigyes Bán (born 1902, in Kassa, Austro-Hungarian Empire) registered at the military academy but soon gave that up to become a director. He worked as an assistant director in the Studios of Budapest, then as a writer and an actor. He directed his first film, **Mátyás rendet csinál**, in 1939. In 1948, his film **Treasured Earth** received great success. In 1953, Bán was awarded the Grand prize at the Karlovy Vary Festival for his film **Rákóczi hadnagya**. His last film was never completed due to the car accident in 1960 that led to his death, in Budapest.

Treasured Earth / Talpalatnyi föld

(Feature film, Hungary, 1948, 97', B&W, French Subtitles)

with Ági Mészáros, Ádám Szirtes, István Egri, Tibor Molnár

A young woman is forced to marry a wealthy landowner. On her wedding night, her lover snatches her husband, who agrees to a divorce if the young couple pays him an enormous sum.

"Treasure Earth is one of the best films directed in Hungary after the war". Georges Sadoul



Zoltán Fábri

Zoltán Fábri (born 1917, in Budapest) graduated from the Hungarian Academy of Theatrical and Cinematic Arts in 1941. He directed many plays in the theater before the Second World War interrupted his career. The war had an enormous effect on him as shown in his films: **Professor Hannibal** (1956), **Two Half-times in Hell** (1962) and **Darkness in Daytime** (1964). In 1950 he became head of the nationalized Hungarian Film Production and he directed his first film, **The Storm**, in 1952. **Merry-Go-Round** was screened at the Cannes Film Festival in 1955, and brought international recognition. In 1964, he directed **Twenty Hours**, a film about 20 years of socialism in Hungary. Zoltán Fábri died in Budapest, in 1994.

Twenty Hours / Húsz ora

(Feature film, Hungary, 1964, 104', B&W, French Subtitles)
with Antal Páger, Janos Görbe, Ádám Szirtes, Lajos Óze

A journalist arrives in a Hungarian village to investigate a murder that took place five years earlier, after the revolution in 1956. He's there for 20 hours, during which time the last 20 years of turbulent Hungarian history unfolds in front of his eyes, through the lives of four pioneers of the 1945 land distribution.



Grand Prix at the Moscow International Film Festival, 1965
Grand Prix at the Rome International Film Festival, 1965
UNICRIT Award, Venice Film Festival, 1965

"Zoltán Fábri's *Twenty Hours* (*Húszóra*, 1965) is a dark and deeply realistic film that centers on characters' relationships and actions during the uprising." Beverly James, Kino Kultura.com

Péter Gothár

Péter Gothár (born 1947, in Pécs, Hungary) studied agronomics and the hotel trade but soon changed careers to work as an assistant director for Hungarian Television. He graduated from the Hungarian Academy of Theatrical and Cinematic Arts in 1975. Gothár directed 23 films, many of which received awards at international film festivals. **Time Stands Still** (1982) won 8 prizes. **L'Avant-poste** was screened at the Un Certain Regard at Cannes Film festival, in 1995.

Time Stands Still / Megáll az idő

(Feature film, Hungary, 1982, 99', C, French Subtitles)
with Anikó Iván, István Znamenák, Péter Gálfy

In the early 1960s, young Dénes is anguished and withdrawn. Even though he likes her, he refuses Magda's advances. During the Budapest uprising, his father must leave the country and Dénes is left with his mother and brother.



"Gothar depicts with realism and humor a generation that has never known any other system than communism. These are the adults from the 1980s." *Télérama*

Miklós Jancsó

Miklós Jancsó (1921-2014) was a Hungarian director, mostly known for his films **My Way Home** (1964) and **The Round Up** (1965). His films often depict dramatic moments in Hungarian history: **The Red and The White** (1967), **Silence and Cry** (1968), **The Confrontation** (1969). Among his most emblematic films are: **Winter Wind** (1969), **Agnus Dei** (1971) and **The People Still Ask**, which won the Best Director Award at the Cannes Film Festival in 1972. Other films include **Electra**, **My Love** (1974), **Hungarian Rhapsody** (1979), and **Jesus Christ's Horoscope** (1989). Jancsó's films portray man as a prisoner of history and violence. His last two films were **So Much for Justice** (2010) and **Magyarország** (2012). Miklós Jancsó died in 2014, in Budapest.

My Way Home / Így jöttem

(Feature film, Hungary, 1964, 97', B&W, French Subtitles)
with Béla Barsi, Jurij Bodovszkij, Viktor Csekmarev

In 1945, when the war ends, Soviet soldiers imprison Joseph, a Hungarian man. Joseph is sent to an isolated place to help a young soldier to collect milk for the army. The two men develop a strong friendship.



András Kovács

András Kovács (born 1925, in Romania) is a Hungarian director. Between 1961 and 1996 he directed 30 films. In **Cold Days** (1966) Kovács explores how an ordinary man can end up participating in a mass murder. His film, **The Lost Generation** was selected at the Moscow International Film Festival, in 1968, and **Aménesgazda** was selected at the Berlin International Film Festival, in 1978. **Temporary Paradise** won the Silver Award at the Moscow International Film Festival, in 1981 and **The Red Countess** was selected at the same festival, in 1985.

Cold Days / Hideg napok

(Feature film, Hungary, 1966, 96', B&W, French Subtitles)
with Zoltán Latinovits, Iván Darvas, Tibor Szilágyi, Ádám Szirtes

1946... Three officers and a Hungarian corporal, charged with the death of 3300 people killed in the January 1942 "cleaning operation" of Újvidék, await the court's decision.



"I realized that the book (Tibor Cseres's novel) addressed the exact issues that I was concerned with, such as responsibility. These issues were strictly current and not historical. That's how I decided to make this film." András Kovács

Károly Makk

Károly Makk (born 1925, in Berettyóújfalu, Hungary) studied at The Academy of Drama and Film in Budapest, in 1951. Friend and colleague of the director Géza von Radványi, in 1948 Karoly Makk worked as his assistant for the famous film **Somewhere In Europe**. Some of Makk's first films are **Uttörők** (1949), **Liliomfi** (1954), which was screened at the Cannes Film Festival in 1955, and **The Obsessed Ones** (1961). Károly Makk finally reached international acclaim when his film **Love** was awarded the Jury Prize at the Cannes film festival in 1971. His subsequent films: **Cat's Play** (1972), **A Very Moral Night** (1977) and **Another Way** (1982), about the taboo subject of homosexuality in Eastern Europe, highlight his talent for directing women. The most recent films of Károly Makk include **The Gambler** (1997) shot in the UK, **A Long Weekend in Pest and Buda** (2003) and **The Way You Are** (2010).

Love / Szerelem

(Feature, Hungary, 1971, 88', B&W, French Subtitles)

with Lili Darvas, Mari Töröcsik and Iván Darvas

In 1953 Janos is arrested by MátyásRákosi's totalitarian regime, in Hungary. His wife, Luca, takes care of Janos' old, ailing mother. In order to comfort her, she hides the truth - inventing a story about Janos being a famous filmmaker in the States and she writes fake letters, supposedly sent by him. Then, one day, the mother asks to meet with her son.



Jury Prize at the Cannes Film Festival, 1971

"Makk's haunting, atmospheric and beautifully performed film, brilliantly shot by Janos Toth, captures exactly the fear and uncertainty of the time. It is, above all, a treatise on how such times affect fidelity, faith, illusion and love. It deals specifically with Hungary but has an absolutely universal appeal." Derek Malcolm, *The Guardian*

Félix Máriássy

Félix Máriássy (born in 1919, in Slovakia) was a Hungarian director who started his career as an editor. In 1949 he directed his first feature film **Madame Szabo**, about a female blue-collar worker who struggles to be accepted by her male colleagues. His first success was the film **A Half Pint of Beer** (1955), which won the Grand Prize at Karlovy Vary film festival in 1956. He next directed **Springtime in Budapest**, 1955, based on a FerencKarinthy novel, followed by **Csempeszek** in 1958 and **Sleepless Years** in 1959. Between 1956 and 1961, Félix Máriássy taught at the Hungarian Academy of Theatrical and Cinematic Arts in Budapest, training the next generation of Hungarian directors including István Szabó, Ferenc Kardos and Zsolt Kézdi-Kovács. Máriássy died in 1975, in Hungary.

Springtime in Budapest / Printemps à Budapest

(Feature film, Hungary, 1955, 99', B&W, French Subtitles)

with Miklós Gábor, Tibor Molnár, Gabor Rajnay

In late 1944 two friends manage to enter Budapest, although the city is surrounded by the army. They become part of the resistance and one of them falls in love with a young girl who will be executed by the Germans.



"Mariassy avoided some of the usual cliches, and attempted to show the end of the war as the inhabitants of the war-torn city had really experienced it... Most important for Mariassy were the scenes of an unceremonious execution on the bank of the river, fragments of conversations, glances and gestures that the camera captured with a care generally reserved for events of significance." Mira and Antonín J. Liehm: *The Most Important Art: Eastern European Film After 1945*

Sándor Sára

Sándor Sára (born 1933, in Tura, Hungary) initially studied geodesy, but soon became interested in filmmaking, and studied at the Hungarian Academy of Theatrical and Cinematic Arts, in Budapest. He was the director of photography for many important films in the 1960s including István Gaál's **Current** (1964) and István Szabó's **Father** (1966). Sára directed many films, such as the short film **Cigányok** (1965) and **80 Hussards** (1978). **The Upthrown Stone**, his first feature film, was selected for the Cannes Film Festival in 1968.

The Upthrown Stone / Feldobottkő

(Feature film, Hungary, 1968, 84', B&W, French Subtitles)

with Lajos Balázsovits, Todor Todorov, Tibor Molnár

An aspiring film student is denied a scholarship to the state-funded university, when his father is thrown in jail. He takes a job as a land surveyor and meets a Greek man who works for the collective benefits of the peasants. When the man is killed in a peasant uprising, the boy's emerging political and social awareness leads him to take a stand against government injustice. Another incident, when state hygiene workers round up gypsies, further galvanizes the man's beliefs, so he decides to become a director to denounce social injustice through his films.

Sándor Sára, an emblematic director of photography in the Hungarian New Wave, was inspired by his personal life to shoot his first feature film.



"Sándor Sára's *The Upthrown Stone* and Zoltán Fábri's *Twenty Hours* are memorable films depicting the brutal process of Communist rural collectivization and its aftermath." John Gordon, hungarianreview.com

István Szabó

István Szabó (born in 1928, Budapest, Hungary) studied film direction at the Hungarian Academy of Theatrical and Cinematic Arts. In 1961 he received the Hungarian Critics' Prize for his short film thesis, **The Concert**. His first feature film, **Age of Illusions**, was awarded the Silver Leopard at the Locarno film festival in 1965. **Confidence** (1980) received the Golden Bear in Berlin and was nominated for the Oscars. He continued his filmmaking with the trilogy **Mephisto** (1981), **Colonel Redl** (1985) and **Hanussen** (1988). In 1990 István Szabó shot **Meeting Venus** and then **Sweet Emma** (1991). The work and esthetics of Szabó's films are a result of his long collaboration with the cinematographer Koltai (**Taking sides**, 2001). Recurring themes in István Szabó's films are political freedom and the place of the artist in society. His most recent films are **Adorable Julia** (2004), an adaptation of Somerset Maugham's novel, **Relatives** (2006) and **The Door** (2012).

Confidence / Bizalom

(Feature film, Hungary, 1979, 105', C, French Subtitles)

with Ildikó Bánsági, Péter Andorai, Oszkárné Gombik

In the Second World War, during the Battle of Budapest, Kata (a young mother) is separated from her husband who must escape from the Nazi authorities.





Events and Encountres

Events and Encounters

The Arts Arena

Jungle Sisters, Chloe Ruthven

Serbian Cultural Center

Crnjanski, Danilo Bećković

Ecole nationale supérieure Louis-Lumière

Master Class by Patrick Evans

Master Class by Michal Leszczylowski

Master Class by Anders Refn

Cinema from Quebec

Galerie Cinéma

Exhibition Espana, vida mia! by Carlos Saura

Special Screening

Yezidi, Anja Brejen

Meet producer Miriana Bojic Walter, Zeta Productions

When China Met Africa, Marc and Nick Francis

Je suis venu vous dire, André Salfati

Yugoslavie, de l'autre côté du miroir, Vincent de Cointet

Partner Festival *Quand les Russes aiment*

International Symposium *The Double Life of Krzysztof Kieslowski*

80 years ago, International Brigades / I am Spain, Ilya Koukine

La Maison Européenne de la Photographie

Book signing BélaTarr: *de la colère au tourment*

Special Azerbaijani cinema night with TEAS

L'AAFEE: Event Night

Events and Encounters

Arts Arena: Our Partner Since 2011

The Arts Arena is a non-profit initiative for the creative and performing arts and issues of culture and society whose partnerships include Columbia Global Centers Europe, the Curtis Institute of Music, the Yale School of Art, the Yale School of Music, and The American University of Paris. The Arts Arena serves as a laboratory for thinking and presenting the arts from a multidisciplinary and multicultural perspective that energizes connections both across artistic disciplines and between the arts and business, economics, cultural policy, sciences, technology, and development. Since its founding in 2007, it has presented more than 130 exhibitions, performances, debates, colloquia, lectures, and festivals that are free and open to the public. Arts Arena events have taken place in Paris, London, and New York, and its publications are available internationally. The Arts Arena's Advisory Council includes distinguished figures in diverse fields of artistic creation. For a list of members and their biographies, please see Arts Advisory Council.

Jungle Sisters

(Documentary, India/ UK, 2015, 80', C, English Subtitles)

Chloe Ruthven's thought-provoking film tells the story of two village girls, Bhanu and Bhuntu, whose induction into the working world is overseen by Orlanda, Ruthven's sister. As Bhanu and Bhuntu travel to the city to take their places as part of India's business-friendly future, the reality of life on the factory floor forces all three of them to face questions of social justice, family loyalty and the role of corporate responsibility.



Chloe Ruthven

Chloe Ruthven graduated from St Martin's School of Art in 1991, and practiced and exhibited as a painter for several years before moving into video art, and then finally documentary filmmaking. She has always combined being an artist / filmmaker with teaching at risk children in London. In 2001 she got a job in a local primary school, which led to a decade of working on education projects around the country, inspiring disaffected youth to use documentary as a tool for change in their own lives. Out of her work as an educator, she made her first feature documentary, *Mario and Nini* in 2008. Subsequent films include *Death of a Hedgefund Salesman* (2011), *The Do Gooders* (2013) and *Jungle Sisters* (2015).

In the context of *Salon du livre*, the festival presents the film-portrait of Milos Crnjanski at the Centre culturel de Serbie, in the presence of the director.

Danilo Bečković

Danilo Bečković was born in Podgorica, Serbia. He studied at the University of Arts in Belgrade, but he is also a former student of Literature and Literary Theory. **Little Buddho** (2014), his first film, was screened at the Belgrade International Film Festival FEST and at Raindance Film Festival in London. His subsequent film, *Julija in Alfa Romeo* (2015), was also screened at FEST Belgrade. In 2015, he directed two documentary films, **Đilas** and **Crnjanski**.

Crnjanski

(Documentary, Serbia, 2015, 100', C, French Subtitles)

This film is about the turbulent life of Miloš Crnjanski, one of the greatest writers and poets of Serbia. Danilo Bečković explores the most crucial moments of the Serbian national history of the twentieth century.



The life of Miloš Crnjanski was profoundly connected to Serbian history of the twentieth century. His existence is quixotic: novelist, poet, duelist, soldier during the First World War, football player, journalist and a diplomat in Nazi Germany and in pre-war Italy. When he was young he participated with ardor in the turbulent political life of the Kingdom of Yugoslavia. After the Communists took over power in Belgrade, he was punished for his support of the Kingdom.

“Miloš Crnjanski is one of the greatest Serb writers and he is one of the most important author for me personally. I was fascinated by his characters, their heroic behavior and their tragic inability to survive in a cruel and corrupted world. But Crnjanski was not an angel; his controversial life was as interesting as his novels, as romantic as his poems. He lived during a turbulent period and he tried to participate in everything that was happening around him. Through his life, one can learn a lot about the history of Serbia and of Europe”. Danilo Bečković

For the festival's 11th edition in 2016, in collaboration with the École nationale supérieure Louis-Lumière, there are three Master Classes organized for film students and young professionals. The master classes will be presented by Irena Bilic (General Delegate of the Europe by Europe Film Festival) and Giusy Pisano (professor at ENS Louis-Lumière).

Film Wolves

Master class by Patrick Evans

Referring to several documentary film productions on wolves, Patrick Evans will explain the technical difficulties of filming with wolves considering the specificities of this animal; then he will show the importance of films about wolves in changing mentalities towards this predator.

Patrick Evans is a multilingual documentary producer and director making high quality natural history films for broadcast TV. He studied French and German at the Oxford University and he is graduated from the Falmouth College of Arts where he earned a PGDip in Professional Writing. Today, Patrick Evans publishes articles in the *Times* and the *Guardian* and works for the BBC. During his many trips in Democratic Republic of Congo, Papua New Guinea, Kenya, Russia, Ukraine, Abkhazia and even the Canadian Arctic, he faced the greatest predators on earth: bears, snow tigers and of course, wolves.

The master class will take place in two parts:

Session 1

How to film wolves? Keeping up with nature's greatest endurance hunter.

Show clips from BBC Snow Wolf Family series and from BBC's The Hunt

What are wolves and what are their special physical attributes?

Photographs and brief anatomy

Collaborating with wolf biologists, and tracking wolves using GPS technology - data from a pioneering film and science project

Logistics and camping challenges in the High Arctic

The difficulty of filming wolves in forests - experiences from other productions

Session 2

Why film wolves? Changing minds to help one of the world's most misunderstood predators.

Bill Mason

Bill Mason was born in Manitoba, Canada, in 1929. He was a rower, writer, painter and director of documentary films. He graduated from the Art School of the University of Manitoba. He wrote many books on canoeing and on environmental issues such as **L'aviron qui nous mène** (1983) and **Song of the Paddle** (1978). He has also directed **Death of a Legend** (1971), **Cry of the Wild** (1973), In Search of the **Bowhead Whale** (1974) and **Waterwalker** (1984) with similar themes. Bill Mason died from cancer in 1988.

Cry of The Wild / Le Chant de la forêt

(Documentary, Canada, 1974, 89', C, No Subtitles)

This film was shot over three years in the Northwest Territories in Quebec, where big northern timber wolves and the pure-white Arctic wolves live. The director set out to dispel the myth of the bloodthirsty wolf. He relocated, kept and observed three young wolves and filmed their customs offering the viewers an exceptional portrait of the animal and rare images of moments in wildlife.



Cry of the Wild
Directed by Bill Mason
Produced by William Brand
© 1973 National Film Board of Canada - All rights reserved



The director is mainly interested in the behavior and the social organization of the wolves, their alimentation, the hierarchy in the pack, their rituals, the behavior of wolf cubs, their taming and even their behavior towards men. Bill Mason is also a painter and has directed this film as if it were a painting: alone in front of his subject; he only deals with things that he has experienced himself, and based on this sense-based experience of the world and of nature, he creates a portrait that is as accurate as possible.

Master class by Michal Leszczylowski

Michal Leszczylowski will recall his encounter with Andrei Tarkosky and present on the conception of time in the work of the Russian director and in the novels of Joseph Conrad. In his article "A year with Andrei", published in Sight and Sound in 1987, Michal Leszczylowski describes the memory of an early morning spent with Tarkovsky in Stuttgart :

"Among other things, we talked about Conrad, who in the preface of one of his books deals with the tasks of art. He said there that the actual beginning of a work of art means severing the ties between the merciless rush of time and the transient phases of life, to waken in the heart of readers an awareness of immediate community, the mystery of all our origins, and the uncertainty of life. This task the artist should carry out rigorously, diligently, and conscientiously, so the slice of time be described as faithfully as possible. I began reflecting upon this subject during my work with Andrei who was so precise in his descriptions of characters, their relationships, the environment they lived in, the nature, the light that accompanied their days and nights, their aspirations and moral needs. Andrei then remarked that one ought to submit to two main goals of art, namely truth and generalization of ideas — without forgetting, however, that truth of reality is not always the same thing as truth in art."

Michał Leszczyłowski was born on July 30, 1950 in Łódź, he is a Polish-born naturalized Swedish film editor who has worked mostly in the Swedish film industry. He began his work in **The Sacrifice** by Andrei Tarkovsky and then worked with Liv Ullman (*Entretiens privés, Mademoiselle Julie*) and Lukas Moodysson (*Fucking Åmål, Lilya 4-ever, Mammoth*). In 1999 he won the Jussi Award for Best Editing for **Fire-Eater** by Pirjo Honkasalo. Leszczyłowski is also a screenwriter in the Carl-Gustav Nykvist film **Light Keeps Me Company** (2000) and he made his first film in 1988: **Directed by Andrei Tarkovsky** deals with the filming of *The Sacrifice* using extracts from Tarkovsky's book *Sculpting in Time*. In 1999, he appeared in Chris Marker's film about Tarkovsky, **One Day in the Life of Andrei Arsenevich**. His second film, **Rehearsals** (2004), was nominated for the European Film Academy Documentary Award.

The master class will be followed by a screening of the film **Directed by Andrei Tarkovsky** (100').

Andreï Tarkovsky

Andrei Tarkovsky was born in 1932 in the Soviet Union and died in 1986 in France. He studied music, painting and the Arabian language. He also studied geology in Siberia from 1952 to 1956. He then entered the VGIK film School of Moscow and was a student of Mikhail Romm. In 1962, **Ivan's Childhood** won the Golden Lion at the Venice film festival (ex-aequo Valerio Zurlini's *Family Portrait*). At Cannes, he won the Prix de la critique internationale for **Andreï Roublev** in 1969, the Jury's special prize for **Solaris** in 1972, and the Grand Prix (ex-aequo Robert Bresson's *L'Argent*) for **Nostalgia** in 1983. He directed his last film **The Sacrifice** (1986) while in exile, which won the Grand Prix Spécial at the Cannes film festival.

The Sacrifice / Offret

(Feature film, Sweden / UK / France, 1986, 142', C, French Subtitles)
with Erland Josephson, Susan Fleetwood, Allan Edwall

Aleksander, a former actor, leaves with his family on an island close to the Swedish coast. The day of his birthday, the earth starts trembling. The television announces the beginning of a nuclear war. Aleksander makes a vow to offer everything he owns as long as the threat disappears. The following day everything goes back to normal and Aleksander has to keep his promise...



"The more clearly I discerned the stamp of materialism on the face of our planet (irrespective of whether I was observing the West or the East), came up against unhappy people, saw the victims of psychoses symptomatic of an inability or unwillingness to see why life had lost all delight and all value, why it had become oppressive, the more committed I felt to this film as the most important thing in my life". Andreï Tarkovsky, *Sculpting in Time*, University of Texas, Press, 2005

Masterclass by Anders Refn

Anders Refn will explain the importance of challenging and breaking the classic rules of visual continuity and narrative conventions; he will illustrate his presentation with examples from his own films but also from films he had edited for other directors like Lars von Trier's *Breaking The Waves*, *Dancer in The Dark*, *Antichrist*, *Nymphomaniac* and Sally Potter's *Ginger And Rosa*.

Anders Refn was born on April 8, 1944 in Denmark. He is known for his work in **Antichrist** (2009), **Breaking the Waves** (1996) and **Dancer in the Dark** (2000). Refn began his career as a props master and assistant director, and attended the National Film School of Denmark. His first feature film, **Copper** (*Strømer*, 1976), set new standards for the realistic portrayal of crime in Danish film. With films such as **Once a Cop** (1987) and **Taxi** (1996), he produced innovative TV productions that stood out for their spectacular action scenes, solid storylines and meticulous casting. His circus melodrama, **The Flying Devils**, won five Robert Awards, including Best Film in 1985. Refn has also worked as an editor on many films, including **Breaking the Waves** (1996), **P.O.V.** (2001), **Baby** (2003), **Tid til forandring** (2004), **Antichrist** (2009) and **Limboland** (2010). He received Robert Awards for Best Editor for his work on the Lars von Trier films **Breaking the Waves** and **Antichrist**.

"Editing is dramaturgical surgery" Anders Refn

Lars von Trier

Lars von Trier was born in 1956 in Denmark. He studied film at the Danish Film School and attracted international attention with his very first feature, **The Element of Crime** (1984). His subsequent features **Epidemic** (1987) and **Europa** (1991) have been equally ambitious, both thematically and visually. He was one of the co-writers of *dogma 95*, a manifesto aiming at the liberation of cinema from elaborate special effects or technology, supporting filmmaking based on the traditional values of story, acting and theme. **Breaking the Waves** (1996) and **The Idiots** (1998) became internationally known and **Dancer in the Dark** (2000), with a remarkable performance from Björk, won the Palmd'Or Award in Cannes. Lars von Trier continued his criticism of American society with **Dogville** (2003) and **Manderlay** (2005). His latest films include: **Antichrist** (2009), **Melancholia** (2011) and **Nymphomaniac** (2013).

Dogville / Dogville

(Feature film, Denmark/ Sweden/ UK/ France/ Germany/ Nederlands/ Norway/ Finland/ Italy, 2003, 178', French Subtitles)

with Nicole Kidman, Harriet Andersson, Lauren Bacall, Jean-Marc Barr

Grace is pursued by gangsters and finds shelter in Dogville, a small American town in the middle of the mountains. The inhabitants of Dogville accept to hide Grace asking for small favors in exchange. Soon the situation changes radically and Grace becomes the town's slave...



"Dogville belongs in the company of other European dreams about America – Kafka's Amerika, of course, but also Bertolt Brecht's plays set among the gangsters of Chicago and films like Wim Wenders's Paris, Texas and Michelangelo Antonioni's Zabriskie Point. To call these various works dreams is to caution against taking them too literally, and also to suggest that they may be most interesting for what they reveal about the dreamers." A.O. Scott, *The New York Times*

Cinema from Quebec at the ENS Louis-Lumière

Introduction to the "other" films of Quebec by Louis Pelletier, post-doctorate researcher at the Concordia University (Montreal), whose research is focused on the first film production experiences in the province. He is the research coordinator for the project "Canadian Archives of educational, industrial and control film" and co-organizer of the two editions of "Home Movie Day" in Montreal. He is also the author of many articles on the cinema of Quebec in *Nouvellesvues*, *Film History*, *La Revue canadienne d'études cinématographiques*, *The Moving Image* and *Hors champ*.

Program of animated films

Dimanche by Patrick Doyon (2011), 9'50

MacPherson by Martine Chartrand (2012) 10'53

Histoires de Bus by Tali (2014) 45"

Isabelle au bois dormant by Claude Cloutier (2007) 9'13

Auto Portraits by Claude Cloutier (2015) 4'43

Le Grand ailleurset le petit ici by Michèle Lemieux (2012)

Ma Moulton etmoi by TorrilKove (2014) 1'2

Le mystère MacPherson by Serge Giguère (2014) 1'31 –
A documentary on the MacPherson "phenomena"

Master class by Michel La Veaux, director of photography from Quebec.
(See page 130)



GALERIE CINEMA

Parallel to the festival, the Galerie Cinéma and Anne-Dominique Toussaint present the exhibition:

Espana, vida mia !
Opening March 23, 2016.

With 45 films and a 60-year career in cinema, Carlos Saura is considered one of the greatest contemporary directors. Social realism is the common thread in his films, which often depict the struggles of Spaniards during the repressive Franco era. His passion for film and photography dates back to his adolescence. In order to capture his preferred themes, he continues to use photographs as a director.

His photographs have come all the way to Paris from Spain for the first time and they speak about his country and its traditions, like bullfighting. But they mostly speak about dance, an art that is present in all of his work as it is present in the collective consciousness of Spain.

Some prints in limited edition represent the typical atmosphere in flamboyant Spain, while the "Fotosaurios" are colored photographs painted by Carlos Saura. These photographs are part of the Spanish pictorial heritage and will decorate the walls of the Galerie Cinema Anne Dominique Toussaint. In the screening room, there will be a video installation of an unreleased film made by his daughter, Anna Saura, where the artist speaks about his work.



Anja Breien, President of the Jury Prix Sauvage 2016 presents Yezidi

Anja Breien is a Norwegian director. She studied at l'IDHEC in Paris. She was Henning Carlsen's assistant for the film **Hunger** (1966), and she has directed her own short film **Voskeopp** (1967). She has directed **Rape** (1971), **Wives** (1975), **Heritage** (1979), **The Witch Hunt** (1981), **Paper Bird** (1984), **Twice Upon a Time** (1990), as well as many short films, film poems and documentaries. Her films have received awards in Cannes, Berlin and Locarno.

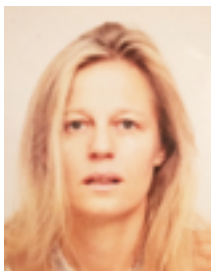
Yezidi / Jezidi

(Documentary, Norway, 2009, 53', C, English Subtitles)

Anja Breien looks into the lives of the Yezidi people (a Kurdish community in northern Iraq), their history, their hardships and the fate of the refugees that live in Norway.

The Yezidi belong to a religion with roots back to the times preceding our era, in Mithraism, the teachings of the Persian sage Zoroaster - and in the old nature religions. There are close to one million Yezidi in the world. Half of them live in Northern Iraq, others in Turkey, Syria, Georgia, Armenia, Iran and Europe. All Yezidi are Kurds. The religion is based on oral traditions, and it is threatened both from within and from the outside.





Meet producer Miriana Bojic Walter, founder and director of Zeta Productions.

The festival has selected three documentary films to present her work.

Miriana Bojic Walter holds a degree in literature and journalism. She joined the “Politique étrangère” show on RTL radio. She later collaborated with Michel Clerc on the following radio shows: *Le tapis rouge*, *Le leader* and *Comment vont les affaires*.

She worked as a correspondent for the cultural magazine of Belgrade’s television “Vendredi à 22h”, for the Quai d’Orsay, and has been widely published in Yugoslavian cultural journals.

During the 1990s, she worked in cinema as an advisor, associate and executive producer, and development director. She then focused on funding research for and the editing of international co-productions of documentary films for Granada Media, NMO, for independent French and European producers and for the Pierre-André Boutang Unity and Arte channel.

With her rich professional background, Bojic Walter decided to create Zeta productions in Paris in 2001, a production company specialized in documentary films. The films produced by Zeta Productions are created with the same quality of work that is demanded by journalism or art.

Miriana Bojic Walter will be present at every screening to discuss the work with the audience and explain how every film demands years of investigation, creativity and a great amount of effort in order to be completed, despite the collaboration with many European and international partners.

In 2010 she worked with English directors Marc and Nick Francis on the documentary **When China Met Africa**, an unprecedented intrusion into the politics and business affairs of China and Zambia.

In 2012 she produced **Je suis venu vous dire** by Pierre-Henry Salfati, a meticulous work of research and editing of public and private archives that aimed to constitute an original portrait of Serge Gainsbourg.

In 2015 she co-wrote the script for the history of her country with Vincent de Cointet. The result was a wonderful and courageous co-production with ARTE, the documentary film **La Yougoslavie, de l’autre côté du miroir**. In two episodes of 52’ each, this film presents unreleased archives in France.

When China Met Africa / Afrique, l’ambition chinoise

(Documentary, France/ UK, 2010, 79’, C, French Subtitles)

by Marc Francis and Nick Francis

A cinematic feature documentary about China’s foray into Africa told through the lives of Chinese adventurers and Zambian power brokers as they negotiate the tricky waters of this rapidly expanding and vital relationship.



“Few countries capture the essence of the China–Africa relationship better than Zambia. Our film tells the story of the two countries in microcosm.” Marc J. Francis and Nick Francis, *The Guardian*

Marc J. Francis and Nick Francis

Marc J. Francis and Nick Francis are award-winning filmmakers whose films have been screened around the world in cinemas and shown on television. Their most notable films to date include the Sundance Festival hit **Black Gold**, which won worldwide critical acclaim and **When China Met Africa**– a multi-broadcast project involving BBC Storyville and Arte France and other major European channels.

Yugoslavie, de l'autre côté du miroir

(Documentary, France, 2015, 110', C, French Subtitles)

by Vincent de Cointet

This film is a reflection on identity issues that affect people on our continent today. And which keep growing... From the west to the east, Europe is asking itself the same questions, today like yesterday. How can we manage to apply a political model which is sustainable and democratic and which allows people to "live together" in harmony while respecting each other's different identities?

Interviews with historians, political scientists, sociologists and writers coming from the countries of former Yugoslavia, and valuable archives allow us to discover this historical and political process and reveal this "evasive truth".

It was about 25 years ago. While the Soviet Empire was reaching its end without a single shot being fired, Yugoslavia was falling into pieces in bloodshed, at the same time as Europe was being formed politically and monetarily with the Maastricht Treaty.

The first part of the film covers the period from 1918 to 1980, Marshal Tito's year of death, and explores the circumstances under which Yugoslavia was founded and the years of unity under Tito's version of the Communist banner. The second part is focused on the disaster that followed the disintegration of the country after the Communist regime until its final break-up after five fratricidal wars.



Vincent de Cointet

Vincent de Cointet is a journalist and a director of documentary films for television, such as **1973, Journal de guerre** (2013), **Syrie, dans l'enfer de la repression** (2011), **Syrie, le crépuscule des Assad** (2011) and **Darfour, Autopsie d'une tragedie** (2007). His first short film was **3 Août** (2014). In 2015 he released his new documentary **La Yugoslavie, de l'autre côté du miroir**.

The Europe by Europe film festival and the Festival "Quand les Russes aiment" collaborate for a tribute to Russian cinema.

The Europe by Europe film festival aims at the promotion of films from Greater Europe and has always been supporting the works of Russian directors, since its first edition.

The festival "Quand les Russes aiment" focuses on Russian films that are generally omitted from the canon. Macha Méril leads this passionate-for-cinema group, which programs selections of films with classic and contemporary themes.

The two festivals meet on:

March 22, 2016 for the closing ceremony of the "Quand les Russes aiment" Festival with the film **A Cruel Romance / Zhestokiy romans** (Feature film, USSR, 1984, 142', C, French Subtitles) by Eldar Ryazanov.

April 14, 2016 with the screening of the film **It Was in May/ Bylmesyats may** (Feature film, USSR, 1970, 115', B&W, French Subtitles), in presence of the director Marlen Khoutsiev.

Book signing at the Librairie du Cinéma du Panthéon



The Festival and the International Symposium Present:

THE DOUBLE LIFE OF KRZYSZTOF KIEŚLOWSKI: from documentary to fiction, between Poland and France

Under the honorary patronage of the Polish Ambassador in France
Excellency Andrzej Byrt
A French–Polish symposium
organized by
the Centre de civilisation polonaise de l'Université Paris-Sorbonne
and the HiCSA of the Université Paris 1 Panthéon Sorbonne
with the support of the Polish Institute in Paris

April 1 and 2, 2016
Salle des Actes, 17, rue de la Sorbonne, 75005

Scientific Committee:

Leszek Kolankiewicz (Centre de civilisation polonaise, Université Paris-Sorbonne)
Tadeusz Lubelski (Jagellonne University, Krakow)
and Ania Szczepanska (Université Paris 1 Panthéon Sorbonne, HiCSA)

Coordinator: Mariola Odzimkowska

FRIDAY April 1

9:30–9:45: Opening – Andrzej Byrt, Polish Ambassador in France

9:45–10:00: Introduction – Tadeusz Lubelski (Jagellonne University, Krakow)

I. Dramaturgies of reality

10:00–11:30 ***Après les larmes documentaires, la fiction***

Presidency: Leszek Kolankiewicz (Université Paris-Sorbonne)

Mikołaj Jazdon (Université Adam Mickiewicz, Poznań) : Entre « la poésie du concret »
et « la dramaturgie du réel » : le cinéma documentaire de Krzysztof Kieślowski

Tadeusz Lubelski (Jagellonne University, Krakow) : *L'Amateur* : une version améliorée de
Premier amour

Maciej Maron (Université Marie Curie Skłodowska, Lublin) : La vérité et les limites du réalisme

Coffee Break 11:30–12:00

12:00–13:00 ***L'éthique à l'oeuvre***

Presidency and discussion: Małgosia Smorąg-Goldberg (Université Paris-Sorbonne)

Agnieszka Kulig (Université Adam Mickiewicz, Poznań) : L'éthique « sans fin » dans l'œuvre de
Kieślowski

Olivier Beauvelet (Université Sorbonne Nouvelle – Paris 3) : L'image-fente : de l'expérience
esthétique à l'émancipation éthique dans *Le Décalogue*

Lunch Break 13–14:30

II – Working with Kieślowski

14:30–17:00 **Table ronde : du plateau à la salle de montage**

Presidency and discussion: Véronique Campan (Université de Poitiers)

Urszula Lesiak (editor)
Juliusz Machulski (director and actor)
Jacek Petrycki (cinematographer)
Irène Jacob (actress) (to confirm)

**17:30–18:30 Screening of the film *Personel* (1975, 66 min).
In presence of Juliusz Machulski.**

**The symposium will continue at Le Grand action (5 rue des Ecoles, 75005)
in the context of the Europe by Europe film Festival: *Chaos and Harmonies*.**

19:00 Welcome do

19:30 Screening of 5 short films by K. Kieslowski

The Office (Urząd, 1966, 5 min)
Hospital (Szpital, 1976, 20 min)
From a Night's Porter's Point of View (Z punktu widzenia nocnego portiera, 1977, 15 min)
Railway Station (Dworzec, 1980, 12 min)
Talking Heads (Gadające głowy, 1980, 14 min)
In the presence of the cinematographer Jacek Petrycki.

21:30 Buffet

SATURDAY April 2

III – Changing Approaches: the territories of Kieślowski

9:30–10:30: *En quête de publics et de sources*

Presidency and discussion: Tadeusz Lubelski (Jagellonne University, Krakow)

Alain Martin (author): Regards sur les publics de Kieślowski ou l'expérience d'un passeur

Ania Szczepanska (Université Paris 1 Panthéon-Sorbonne, HiCSA): Exhumer de nouvelles archives : le fantôme du chercheur-cinéaste?

Coffee Break 10:30–10:45

11:045–11:45 **Corps et télévision**

Presidency and discussion: Sylvie Rollet (Université de Poitiers)

Mathieu Lericq (Aix-Marseille Université, LESA): Krzysztof Kieślowski, entre intimité et intimidation. Une anthropologie filmique du geste

Monika Talarczyk-Gubała (University of Szczecin, The Leon Schiller National Higher School of Film, Television and Theater, Łódź): Le Décalogue de Kieślowski à la lumière des études contemporaines sur la qualité télévisuelle

11:45 Conclusions: Ania Szczepanska (Université Paris 1 Panthéon-Sorbonne, HiCSA)

12:00 Screening of the film First Love (Pierwsza miłość, 1974, 52 min)

In presence of cinematographer Jacek Petrycki.

in the context of the Europe by Europe Film Festival, Chaos and Harmonies.

13:30 Closing of the Symposium



Krzysztof Kieślowski

Krzysztof Kieślowski (1941–1996) initiated the renewal of post-war Polish cinema. He graduated from Łódź Film School in 1969 and neglected fiction, defining it as something very elitist. He directed documentary films such as **The Office** (1966) to denounce the contradictions of the Polish state. However, he soon turned to fiction films with **First Love** (1974) and the **Camera Buff** (1979). With his film **The Decalogue** (1988) he became an internationally leading figure of the young Polish cinema. One of its episodes, **Thou Shalt Not Kill** (1990), won the Jury's Prize at the Cannes Film Festival and received the award for Best Film at the European Film Awards. Kieślowski continued working as a director in Poland and also in France. His next films were **The Double Life of Veronique** (1991) and the trilogy **Three Colors** alluding to the national motto of France (Liberty, Equality, Fraternity). His film **Blue** (1993) received the Golden Lion at the Venice Film Festival and **White** (1994) received the Silver Bear at the Berlinale, while **Red** (1994) was nominated for three Academy Awards. Due to his fragile health he decided to stop making films and he focused on the writing of a new trilogy: **Paradise**, **Hell**, **Purgatory**. Tom Tykwer adapted his last works for the screen in 2002 (**Heaven**) and Denis Tanovic in 2005 (**Hell**).

"Films by Kieślowski rely on small observations of a given reality and capture meaningful gestures and glances." Marek Haltof, *The Cinema of Krzysztof Kieślowski, variations on destiny and chance*, Wallflower Press, 2004

"I do not believe in my profession's beauty, social mission, "beautiful ephemerality", social efficiency, or that a box with celluloid will survive for somebody – I absolutely do not believe in all that. I make films to register. I am attached to reality because everything that exists there is wiser and richer than myself, and for me, to register this existence is perfectly satisfactory". Krzysztof Kieślowski, *Polityka* (n° 4, 1979).

The Office / Urzdag

(Documentary, Poland, 1966, 6', B&W, French Subtitles)

Krzysztof Kieślowski depicts the intense bureaucracy in Poland through a government office service, its employees and the ever-growing queue of applicants.



"This is reality: you're behind an office, you don't expect people to care for you... True reality is not the one in front of an office but the one behind it; documentary means showing what this reality consists of." Gérard Pangon about *The Office*, France Culture, 1999).

First Love / Pierwsza Miłosc

(Documentary, Poland, 1974, 30', C, French Subtitles)

Between documentary and fiction, Krzysztof Kieślowski enters the intimate life of Jadzia, a young 17-year-old girl, and of Romek, her partner. His camera follows the couple in their everyday life: marriage, pregnancy, birth... The film depicts the difficulties of living in the Polish society of the 1970s.



"Kieślowski's work has multiple meanings, the stories are always separated, but also interrelated and evolving together. Kieślowski's strength lies in the liberty he accords to his viewers to identify themselves with what first seems like a story. But the viewers soon realize that it is through those very same stories that they can access the interiority of the narration and of the characters, projecting themselves into their existence." Maxence Voiseux, *eefb.org*

Personel /Le Personnel

(Feature film, Poland, 1975, 72', C, French Subtitles)

with Juliusz Machulski, Irenaa Lorentowicz, Włodzimierz Borunski

A teenager gets a job in the costume department of the Polish National Opera. He is full of passionate artistic ideas but will soon have to confront the reality of the world of work and denounce one of his colleagues. He discovers a world full of competition in which art seems to have no place.



"Personel was the first film that really stroke me. I preferred this kind of film, which stands at the borders of documentary and fiction. A feature film composed by documentary material, was a revelation for me." Agnieszka Holland in Krzysztof Kieślowski, *encore plus loin*, Alain Martin- c/o Irenka, 2010

Hospital / Szpital

(Documentary, Poland, 1976, 21', B&W, French Subtitles)

The hard life of a group of orthopaedic surgeons in a Warsaw hospital over 32 hours.



"He is a film surgeon: his camera delves into the reality: there's nothing on the surface, but he uses his scalpel to get there, with a small button, towards the cancer". Pierre-André Voutang, Kieślowski, *Océaniques*, 1994.

From a Night Porter's Point of View / Z punktu widzenia nocnego portiera

(Documentary, Poland, 1977, 17', C, French Subtitles)

The film is the portrait of a security official, who stands up for impeccable discipline and total control of the Polish society.



"I give mysteries rather than explications" Kieślowski once said in an interview. His documentary approach is focused on Polish society under the yoke of communism. The objective of documenting, either through photography or through cinema, is to raise questions on specific issues or stories rather than to give answers." Maxence Voiseux, eefb.org

Railway station / Dworzec

(Documentary, Poland, 1980, 13', B&W, French Subtitles)

Krzysztof Kieślowski depicts the difficulties of Polish society through the cameras that supervise Warsaw's central rail station.



"Throughout this period, Kieślowski had become increasingly concerned with the invasive role of the documentary and began to recognize its limitations in relation to the privacy and freedom of the individual." Doug Cummings, sense of cinema.com

Talking Heads / Gadajace Glowy

(Documentary, Poland, 1980, 15', B&W, French Subtitles)

An auto-portrait of Polish people from 7 to 77 years old: Who am I? When was I born? What do I want from life?



"The ironic title of Talking Heads is partly an answer to the accusations raised by a prominent Polish film critic, Zygmunt Kaluzynski, at the beginning of the 1970s. They concerned the misappropriation of television style, which relies on dialogue (usually medium-shots of characters talking directly to the camera), in documentary films made by Kieślowski and his friends. Kieślowski's Talking Heads serves as the culmination of his interest in human faces." Marek Haltof, The Cinema of Krzysztof Kieślowski: Variations on Destiny and Chance, Wallflower Press, 2004

1936 – The Spanish War in cinema

In the context of the selection of films about the history of the twentieth century, with the support of the Mairie de Paris, the Europe by Europe film festival presents the event / screening: **80 years ago, International Brigades**

Saturday April 2, from 2 to 5 pm, at the auditorium of the Hôtel de ville.
Free entrance. Reservation required. Limited seats.

The Spanish Civil War was a passionate subject for cinema because it was the first armed conflict to be filmed by citizens thanks to the evolution of cinematographic material, like photography. Numerous archives have been conserved in Russia, and few have been shown.

The Festival Europe by Europe presents for the first time in France the documentary film **I am Spain / Ya – Ispania** by Ilya Koukine

After the film there will be a screening of an edited video of documents coming from the Russian Krasnogorsk Film Archive.

The debate will be animated by:

Michel Lefebvre, journalist for *Le Monde*, editor of “Histoire” in *Le Monde Magazine*.

Denis Peschanski, historian, research supervisor at the CNRS, associate at the *Centre d’histoire sociale du XXe siècle*.

Rémi Skoutelsky, historian, associate at the *Centre d’histoire sociale du XXe siècle* at Paris I, Specialist in the Spanish Civil War.

Ilya Koukine

Ilya Koukine is a Russian writer and director. He has directed more than 40 documentary films, most of which focus on political issues of his time: **La Ligne de Mannerheim** (2004), **Sex, mensonges et vidéo. URSS** (2005), **I am Spain** (2006) and **Les Mythessur Lénine** (2008). He has also directed many films about famous Russian artists, writers, musicians and directors, including the conductor Teodor Kurentzis, playwright Nikolai Kolyada, writer Vassily Aksyonov and the actor Rolan Bykov ... Ilya Koukine’s films portray historic and present-day Russia.

I am Spain / Ya – Ispania

(Documentary, Russia, 2006, 44', C/B&W, French Subtitles)

The Spanish Civil War was the first war against fascism. The members of the International Brigades – volunteers that responded to Republican Spaniards’ call – meet 60 years after the events in Spain. They remember their youth and their battles, acknowledgements and betrayals, the cruelty of the pseudo-revolutionary discipline, their triumphs and their defeat.



Creativity, Debates and Discoveries

The Maison Européenne de la Photographie of Paris is pleased to announce the screening of the film *Dans un océan d'Images* in the context of its third year of collaboration with the Europe by Europe Film Festival. The director Helen Doyle will be attending the screening, which will take place on Wednesday, April 13, at 6pm.

La Maison Européenne de la Photographie

The Maison Européenne de la Photographie programs 4 to 5 series of exhibitions per year. It celebrates internationally famous artists like Sebastião Salgado, Helmut Newton, Alice Springs, William Klein, Henri Cartier-Bresson, Bettina Rheims... and also young talents. The museum has a library of 29,000 books, an auditorium with 88 seats and a publicly accessible video library with thousands of films. From the 6th of April to 5th of June, the Maison Européenne de la Photographie shows new exhibitions and films in relation with them.

Christine Spengler (The World Opera) 1970-2016

The Maison Européenne de la Photographie presents a new and exclusive retrospective that collects the two seemingly contradictory aspects of the work of the famous war correspondent and artist Christine Spengler. On one hand, her most famous and iconic black and white photos, and on the other her more recent colour photos. As a self-taught woman, Christine Spengler has spent the last 40 years creating with almost juvenile fervour, handing us the keys to a world in which the sublime always takes precedence over the horror, life over death. This unique vision, and the diversity of her work, is the focus of the MEP's exhibition, a selection of close to sixty photos, from the 70s to today, that bear witness to Christine Spengler's incredible strength, and how, in her own words, she has "found the way to abolish the barrier between the living and the dead."



"The Opera of the World, after the bombings in Phnom-Pehn, Cambodia, April 1975" © Christine Spengler

Patrick Zachmann So Long, China 1982-2015



"Canton, 1992" © Patrick Zachmann/
Magnum Photos

For thirty years, Patrick Zachmann has travelled China, a country that he discovered in 1982 through the cinema. The 80s Hong-Kong triads, Beijing's transformation, Tiananmen, the Sichuan earthquake, and the 2010 Expo in Shanghai, all these events and more gathered by the Maison Européenne de la Photographie, over 100 colour and black and white photos that act as an overview of this ever-changing country's greater and smaller history. The common theme of Zachmann's long-running work is the search for identity, a quest that has become a core issue for the younger generations. To accompany these photos, several videos punctuate the exhibit and complete this journey through Patrick Zachmann's China..

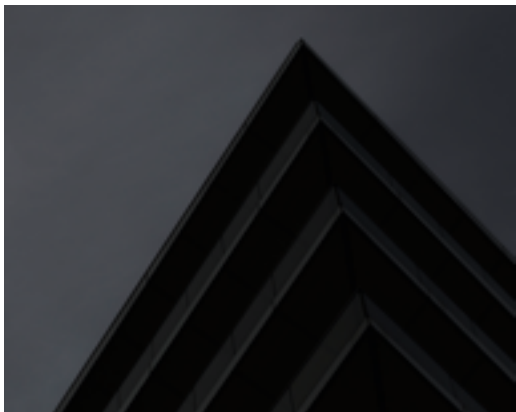
Jean-Francois Joly Terresd'Exil



Mikhi Gravila, 42 years old. Municipal landfill of
Cluj-Napoca, Romania, 1998" © Jean-François Joly

In the Jean-François Joly exhibition, close to thirty black and white photos taken across Europe between 1998 and 2013 are displayed for the first time. For this series, an extension of his work on political, social, and ethnic castaways, Jean-François Joly studied the life and condition of the Romani in Romania, Kosovo, France, and Macedonia. It is a poignant and sometimes disturbing account of a population that is often stigmatized and marginalised, through a gallery of portraits that allows these landless exiles to reclaim their dignity. Jean-François Joly draws a discernible map of a "Romani Europe," and comes to the conclusion that there are no people more European than the Romani.

Tadzio Lumière Noire (Black Light)



"Architectures #16 (Riverbank House, David Walker Architects, London), 2013" ©Tadzio

With the release of his book, published by the Éditions du Regard, the Parisian artist Tadzio will exhibit at the MEP a series of 16 pictures created from various elements of contemporary architecture. This stunning monochrome work contributes, in the words of the art historian Daniel Abadie, "to transform these fragments of reality into abstract pictures reminiscent of the works of Ad Reinhardt, where the colour black, far from being unchanging, reveals the geometric structure at the heart of the painting through the its minute variations and nuances – variations that the eye only notices after a slow acclimatisation." For the artist, each of the pictures on display at the Maison Européenne de la Photographie carries the idea of a fixed point in time in between two objects: the building's border and the infinite sky.

ALAIN PRAS L'Âge de fer (The Iron Age)



: "USA, New Orleans" ©Alain Pras

The photographer Alain Pras has taken interest in a world that we have too often ignored. His passion for the industrial world comes from his years as an entrepreneur. The work displayed here is the merger of these two occupations, and its display is but a plastic one. These harbours, these factories, Alain Pras examines first of all their plastic and graphic aspects.

For over 40 years, armed with his cameras and his curiosity, Alain Pras has roamed the planet, calling our attention to these often-unpopular

sites, presenting us with a new vision. And despite their ill reputation, their beauty and construction are fascinating. Alain Pras's goal is to reconcile us with their evident beauty, an aspect that has already been celebrated by many artists, from the futurists to the Dusseldorf school of arts. It is an important part of our world that is on display here, sites full of struggles, happiness, hope, camaraderie, future, memory, and progress.

As a part of the tribute to the Hungarian director Béla Tarr, co-author Corinne Maury, will sign the book *Béla Tarr : de la colère au tourment*, Yellow Now / Côté cinéma, 2016.

Thursday, March 31 at 6pm at La Librairie du Cinéma du Panthéon.

In 1987 Béla Tarr said: "I hate stories because they make people believe that something happened. But nothing happens: we leave one situation to move on to the next. There are only situations today; all histories are gone. Only time is left. Probably, the only thing that is real is time."

These words are programmatic for Tarr's work. They explain what made him – at the beginning of the 1980s – abandon the socio-critical approach of his first films, the stories of which were motivated by the deception of Communist times. With his trilogy (*Damnation*, *Satantango*, *Werckmeister Harmonies*), Béla Tarr started his collaboration with the writer László Krasznahorkai. Since then, he has not stopped filming those who walk in the muddy plains of post-Communist Hungary and end up in dilapidated bars, manipulated by little swindlers. His cinematographic formalism is strict and unique: black and white film, lateral tracking shots, long shots on Steadicam following those who wander, those who observe, or simply those who wait. Trapped in situations of mounting disintegration, men and animals are connected with the rain, the wind and the mud. From the anger and the rebellion of his first films to the disillusionment of his most recent works, this book looks into the work of a great director who is still little known. His work expresses, in a radical formalism, the rigid decline of existence and the relentless passing of time.

Contents

Tout lieu a un visage. Interview with Béla Tarr

1. Les lieux du monde. András Bálint Kovács. *Un outsider au centre* / Corinne Maury. *De l'habitat d'État à l'errance damnée* / Estelle Bayon. *Un désastre écologique* / Jean-Marie Samocki. *Que devient la nuit quand le jour s'effondre ?*

2. Le cinéma et son double. Damien Marguet. *Sátántangó ou les ellipses de la traduction* / Teresa Faucon. *Du geste quotidien à l'extra-quotidien: où commence la danse ?* / Peter Szendy. *Animal filmicum*

3. Le temps en partage. Karl Sierek. *Durée et contingence. Une révision du plan-séquence* / Sylvie Rollet. *L'étoffe rythmique du monde: une théorie à l'œuvre* / Jacques Rancière. *Poétique et politique de la fiction* / Guillaume Sibertin-Blanc. *De la mélancolie à la résistance : communautés et désœuvrement.*

Screenings in collaboration with TEAS The European Azerbaijan Society

Teymur Hajiyev

Teymur Hajiyev was born in Baku, Azerbaijan in 1982. He earned a BSc in Economic Cybernetics from Baku State University and MBA in Marketing from West Texas A&M University. He worked as Marketing Director for various corporations in Azerbaijan before entering the world of cinema. In 2013 he established the FIL PRODUCTION Company, which has produced several short films. In August 2014 he was admitted to the Locarno Summer Academy. After his short film **Wound** (2014), he directed **Shanghai Baku** in 2015.

Shanghai, Baku

(Feature film, Azerbaijan, 2015, 20', C, French Subtitles)

with Roza Ibadova, Rasim Jafarov, Mir-Movsum Mirzazade

Samir is a cinema lover. By accident, he shoots an intimate encounter between Roza, his older sister, and her fiancé Rasim and makes them sing. The film is the adaptation of a story by Anton Tchekhov.



Ru Hasanov

Ru Hasanov was born in 1987 in Baku, Azerbaijan. He studied Theatre Arts in Bates College (USA) and at the VGIK film school in Moscow. He started working as an editor for films like **Intimate Parts** by N. Merkulov, **Anthill** by V. Loginov and **Brother Dejan** by B. Bakuradze. He has directed four short films; his first feature film **Chameleon** was screened at the Locarno film festival in 2013. He lives and works in Moscow.

My Grief Is Light

(Feature film, Azerbaijan, 2015, 20', C, French Subtitles)

with Roman Shulga, Ali Nasib, Teymur Nadir



Two friends make their living by performing little concerts in bars around the neighborhood. One day they are asked to give a concert for the opening night of a luxurious hotel.

Vagif Mustafayev

Vagif Mustafayev (born 1953) is the People's Artist of the Republic of Azerbaijan and the Secretary of the Director's Union in Azerbaijan. He studied film at VGIK, Moscow, and has worked as a director for Azerbaijanfilm since 1995. He was Vice-minister of culture from 2001 to 2006, and since 2006 he has been the president of the Space TV and Radio Company. Mustafayev has been awarded the Order of Glory of the Republic of Azerbaijan and the Order of Honor of Georgia. He also won a prize and diploma for his Outstanding Contribution to the Development of Film and Television at the 13th Eurasian TV Forum, held in Moscow in November 2011. Some of his films are **Bayin ogurlanmasi**, (1985), **The Scoundrel** (1988), **Fransiz** (1995) and **National Bomb** (2004).

Fransiz

(Feature film, Azerbaijan, 1995, 51', C, French Subtitles)

with Yashar Nuri, Zernigar Agakishiyeva, Ferman Shekili, Saida Guliyeva



After finishing his studies in France, Alibala goes back to Azerbaijan and speaks nothing but French. His family uses all means and looks into all possible solutions to make him speak his mother tongue again. But nothing seems to work.

L'AAFEE (L'association des Amis du Festival
L'Europe autour de l'Europe) supports the festival

For the last 11 years, the festival has shown Europe in its development... With a surprising variety of films coming from different countries, it makes us cross borders and transcend the walls that continue to exist around us....

History does not repeat itself in the same way, but society is still haunted by old demons! The films that we will be watching this year are about the wars of the past, the war of 1916 with Germany, as it is depicted in the great film *King and Country* by Joseph Losey and the war of 1936 in Spain with *Ay Carmela!* by Carlos Saura. But there will be also films about uprisings like the Hungarian Revolution of 1956 with a dozen of screenings selected by Istvan Szabo, who will be there to present them. The films remind us that all forms of extreme nationalism go hand in hand with rejection, drama and destructive violence. However, reconciliation and reconstruction are paradoxically part of the same people as is their aspiration to live together... This year, the section "Not Only Europe" will help us look at films from America and Africa ... Long live cinema that contributes to a better understanding of ourselves, to open-mindedness, to fraternity and meeting people from the rest of the world!

Claude Fischer-Herzog

President of the AAFEE

JURY for the 11th Edition of the Europe by Europe Festival

Jury: Prix Sauvage

Anja Breien

President of the Jury



Anja Breien is a Norwegian director. She studied at l'IDHEC in Paris. She was Henning Carlsen's assistant for the film **Hunger** (1966), and she has directed her own short film **Voskeopp** (1967). She has directed **Rape** (1971), **Wives** (1975), **Heritage** (1979), **The Witch Hunt** (1981), **Paper Bird** (1984), **Twice Upon a Time** (1990), as well as many short films, film poems and documentaries. Her films have received awards in Cannes, Berlin and Locarno.

Pierre-Henri Deleau



Pierre-Henri Deleau is a general delegate of the International Festival of Historical Films of Pessac, he was the co-founder and a general delegate of the Quinzaine des Réalisateurs de Cannes from 1969 to 1998. He has created many events, such as the European Cinema Forum in Strasbourg (1996–2001) and the FIPA in Biarritz.

Hengameh Panahi



Hengameh Panahi was born in Iran but grew up in Brussels. She studied languages and became a translator. She later founded Celluloid Dreams, a distribution company in Paris. She works with Margarethe von Trotta, Jacques Audiard, François Ozon, Abbas Kiarostami, Alexandre Sokourov, Otar Iosseliani, Takeshi Kitano... The section Celluloid Nightmares, which started in 2010, is dedicated to the discovery and the promotion of young talents.

Kirill Razlogov



Kirill Razlogov was born in Moscow but grew up in Paris and Sofia. He is President of the *Association des critiques et historiens du cinéma*, and teaches history of cinema in VGIK. Razlogov is an eminent film critic, author of 14 books and 600 other publications, writer of TV programs about film and general delegate of the International Film Festival of Moscow.

Claude Ventura



Claude Ventura is a French director who was born in 1938. He shot his first short film **L'Inconnu du Pacifique Hôtel** in 1980 and two years later produced Wim Wenders' **Room 666**. He has collaborated with many famous actors and artists like Arthur Rubinstein, Andres Segovia, Yehudi Menuhin, Lou Reed, Sonny Rollins, Johnny Hallyday, Serge Gainsbourg and Eddy Mitchell. He has also shot documentaries about the writer Arthur Koestler, F. Scott Fitzgerald and Hank Williams among others. In 2013 he shot the film **Les Garçons de Rollin**. He was also responsible for the famous *Cinéma, Cinémas* radio program.



Films in competition for the Prix Sauvage

The Petrov File / Dosieto Petrov

by Georgi Balabanov

Bulgaria, 2015

Most of the Souls that Live Here / Az Itt Élő Lelkek Nagy Részé

by Igor and Ivan Buharov

Hungary, 2016

Atlantic

by Jan-Willem van Ewijk

Netherlands/ Belgium/ Germany/ Morocco/ France, 2014

Winwin

by Daniel Hoesl

Austria, 2016

Oxi: An Act of Resistance

by Ken McMullen

Greece/ UK, 2014

Roukli

by Veiko Ounpuu

Estonia, 2015

Land of Oz / Strana Oz

by Vasily Sigarev

Russia, 2015

Illegitimate / Ilegitim

by Adrian Sitaru

Romania/ Poland/ France, 2016

Autumn Fall / Høst

by Jan Vardøen

Norway 2015

JURY for the 11th Edition of the Europe by Europe Festival

Jury: Prix Present

Daniel Burlac

President of the Jury



Daniel Burlac is a Franco-Romanian film producer. He studied at the FEMIS Film School in Paris in 2005. He has produced many renowned films such as **4 months, 3 weeks and 2 days** by Cristian Mungiu, which won the Palme d'or at the Cannes Film Festival and **History of my Death** by Albert Serra, winner of the Léopard d'or at the Locarno Film Festival. In ten years, Daniel Burlac has produced 18 films, which have brought him approximately 110 awards and 120 nominations around the world.

Elisabeth Duda



Elisabeth Duda graduated from the National Film School of Łódź. She played Marie Curie in **Dans les pas de Marie Curie** (2012, TV5 Monde) and has worked as an actress for many short films and plays. In 2015 she received the Best Actress Award at the Krakow Film festival for the role of Magda Janczyk in **Cours sans te retourner**, a film by Pepe Danquart. She lives in Poland and in France.

Dominique Fury



Dominique Fury is a plastic cyber-punk artist, as she likes to call herself. She is a key figure in pop art. She joined Bazooka, a French collective of graphic designers in 1974. Her work can be defined as something between ready-made and street art, full of technical and formal inventions. Retrospectives of her work have been presented in Paris, Dubaï, Kyoto, San Francisco and Bogota.

Bruce Myers



Bruce Myers is a British actor and director. He studied at RADA (London), and worked with Liverpool Everyman and with the Royal Shakespeare Company (UK). In 1970, he joined the International Center for Theatre research, founded in Paris by Peter Brook. Bruce Myers has acted in many Peter Brook plays such as **Timon of Athens**, **The Iks**, **Measure for Measure**, **The Man Who Mistook his Wife for a Hat**, **The Mahabharata** and **The Tragedy of Hamlet**.

Angélique Oussedik



Angélique Oussedik is the manager of the Délégation aux Actions Culturelles ARTE France. She has collaborated with many audiovisual public service companies like Radio France and l'INA, and has participated in many ministerial cabinets, as well as in the *Mission interministérielle de la Célébration du Bicentenaire de la Révolution Française*. She was temporarily the president of the National Assembly. She then joined the *Editions du Seuil*.

Films in competition for the Prix Present

Erbarmedich - Matthäus : Passion Stories

by Ramon Gieling

Nederlands, 2015

Those Who Feel the Fire Burning

by Morgan Knibbe

Nederlands/ Greece/ Italy, 2015

Under the Sun / V lúčach solnca

by Vitaly Mansky

Russia/ Latvia/ Germany/ Czech Republic/ North Korea, 2015

16 Years Till Summer

by Lou McLoughlan

Iceland/ UK, 2015

Toto and His Sisters / Toto si surorile lui

by Alexander Nanau

Romania/ Hungary, 2014

Democrats

by Camilla Nielsson

Denmark, 2014

Kiss Of War - The Children of the Hated / Tyskungarna - barn av de hatade

by Per Ander Rudelius

Sweden, 2016

Flotel Europa

by Vladimir Tomic

Denmark/ Bosnia and Herzegovina, 2015

Banditenkinder - Stolen Slovene Children / Banditenkinder - Slovenskemu Narodu Ukradeni Otroci

by Maja Weiss

Slovenia, 2014

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