ARTS 4
CINEMA 4
LITERATURE 16
MUSIC & DANCE 21
PAINTING 25
PHOTOGRAPHY 29
SCULPTURE 30
THEATER 32

DISCOVERY & WILDLIFE 36

ECONOMICS 42

ENVIRONMENT 48

HEALTH & SCIENCE 54

HISTORY 62
ANCIENT HISTORY 62
FROM 1900 TO 1945 63
CONTEMPORARY HISTORY 68

LIFESTYLE 76
FASHION 76
FOOD 78
HUMAN INTEREST 80
SPORT 84

POLITICS & JUSTICE 88

RELIGION 98

WORLD TODAY 104

COLLECTIONS 114
ARTISTS 114
CONTEMPORARY FILMMAKERS 116
LANDSCAPES 120
THE WAYS OF THE WORLD 122
TRAVEL 124

CONTINENTS 130
AFRICA 130
ASIA & OCEANIA 135
MIDDLE EAST 140
NORTH AMERICA 148
SOUTH AMERICA 155

INDEX OF FILMS 162

CONTACT 168
La Danse, The Paris Opera Ballet by Frederick Wiseman, 2009 © Sébastien Mathé
ABBAS KIAROSTAMI by Jean-Pierre Limosin

Jean-Pierre Limosin and his film crew arrive in Iran in March of 1994, during the Noruz, or Iranian new year, which begins the first day of spring. Abbas Kiarostami picks them up and takes them in his 4-wheel drive to Teheran, where he lives, and then to the Guilan region some 400 kilometers from the capital, where he shoots most of his films. During the trip, an articulate and good-humored Kiarostami recalls his childhood and years of training, and fires away at his main preoccupation, “the constant search for the truth hidden behind reality”, all to a background of beautifully contrasted landscapes, punctuated by stops at toll booths, gas stations, restaurants.

AMIP / 54’ / FRANCE / 1994 / CONTEMPORARY FILMMAKERS COLLECTION

ABDERRAHMANE SISSAKO by Charles Castella

A conversation between two filmmakers in the manner of the African “causerie”. Charles Castella follows Abderrahmane Sissako in his film work on a nomadic life of improvised encounters with ordinary people who will become the protagonists of the Mauritanian director’s films. A travel log with an exceptional filmmaker.

CAIMANS PRODUCTIONS / 52’ / FRANCE / 2011

ABEL FERRARA: NOT GUILTY by Rafi Pitts

Abel Ferrara is one of the most provocative and intriguing American artists among today’s filmmakers. His films repeatedly portray the moral disorder of modern times. He earned his reputation with King of New York (1990) and Bad Lieutenant (1992), and more recently Snake Eyes, The Blackout, New Rose Hotel and RX-mas. Letting himself ‘go with the flow’, Rafi Pitts follows his nocturnal wanderings of this elusive man as he cab hops from all-night coffee shop to nightclub because, as Ferrara says, “Our job is to go out at night looking for experiences.”

AMIP / 80’ / FRANCE / 2003 / CONTEMPORARY FILMMAKERS COLLECTION

AKI KAURISMÄKI by Guy Girard

Since 1981, Aki Kaurismäki has produced, written and directed twenty-two films and in a way, he has revived the Finnish cinema. At 43, he has a considerable oeuvre to his credit. He is one of the fastest-working filmmakers in the world. Kaurismäki is a cinematic craftsman. He works within an economic framework which he strictly administers and where nothing must be wasted. This is the price he pays for remaining independent. Most of the time, he makes his films with the materials at hand. Everything he observes, the sets, the people he meets and loves, sooner or later end up in one of his films. That’s why a walk through Kaurismäki’s universe resembles a walk in Kaurismäki’s films.

AMIP / 53’ / FRANCE / 2001 / CONTEMPORARY FILMMAKERS COLLECTION

AMIP / 53’ / FRANCE / 2001 / CONTEMPORARY FILMMAKERS COLLECTION
ALAIN CAVALIER by Jean-Pierre Limosin

Face to face with Alain Cavalier in his two-room apartment, with only the cameraman as witness; in this intimate setting, the filmmaker unravels the small incandescent thread which links his work, imprinted with the face of a woman seen in a farmyard when he was five. The search for traces of a buried secret in the faces of Romy Schneider (Le combat dans l’île, 1961), Alain Delon (L’insoumis, 1964), Catherine Deneuve (La chamade, 1968), and Catherine Mouchet (Thérèse, 1986), as well as in the anonymous faces of the unemployed selected to play the roles in Libere me.

AMIP / 55 / FRANCE / 1995 / CONTEMPORARY FILMMAKERS COLLECTION

ANDRÉ TECHINÉ by Laurent Perrin

From Valence d’Agen to Paris, from movie-going to the practical details of directing, André Techiné recounts his career as a post-New-Wave director: his enchantment with the films of Jacques Demy, his love of the American cinema of the sixties, his first film, Souvenirs d’en France, shot in his home town, and Lieu du crime, his encounter with Jeanne Moreau, Catherine Deneuve, etc. In counterpoint to this interview, the film also features Jacques Nolot, long-standing friend, actor and script writer of La Matiouette and J’embrasse pas. The film is illustrated with excerpts from Souvenirs d’en France, Lieu du crime and Les roseaux sauvages.

AMIP / 50 / FRANCE / 1993 / CONTEMPORARY FILMMAKERS COLLECTION

BILLY WILDER by Annie Tresgot & Michel Ciment

Thanks to the uninhibited comments of Jack Lemmon and Walter Matthau and to the complicity of Billy Wilder himself, this documentary draws the portrait of one of Hollywood’s greats at the height of his creative activity.

AGAT FILMS & CIE / 56 / FRANCE / 1993

CATHERINE DENEUVE by Anne Andreu

Catherine Deneuve couldn’t care less about being a celebrity, but fame made her an icon long ago and she occupies a special place in our imagination. The star is not one to let others get too close, but when she gives you her confidence, she keeps her word. If Deneuve’s career covers a half-century of cinema, it also bears witness to the force of a generation that experienced the deepest transformation of mores. This portrait reflects her entirely. The story of a mystery and an adventure.

CINÉTÉVÉ / 52 & 90 / FRANCE / 2009

CHANTAL AKERMAN by Chantal Akerman

When asked to participate in the series Contemporary Filmmakers, Chantal Akerman jokingly chose herself as subject matter. The film is comprised solely of excerpts from her old films, with an opening showing herself sitting in her apartment and looking squarely at the camera, explaining to the viewer her predicament. What emerges from this unconventional approach is an often funny, often personal and always thoughtful confession of an extremely intelligent filmmaker.

AMIP / 64 / FRANCE / 1996 / CONTEMPORARY FILMMAKERS COLLECTION
Jean-Marie Straub and Danièle Huillet comment their eighteenth film, Sicilia! before a group of students as part of a workshop. Filmed by Pedro Costa, this documentary is a lesson in the art of cinema. Constantly going back and forth between theory and film craft, Danièle and Jean-Marie discuss and comment on their meticulous work. But because this is Straub, filming the editing work is not enough. It is also necessary to know what line of thinking structures this work, what hesitations punctuate it, both of these are revealed by means of their exchanges.

AMIP / 72' / FRANCE / 2001 / CONTEMPORARY FILMMAKERS COLLECTION

September 1996. The streets of Liverpool are boiling over. Amidst the policemen, onlookers, journalists, a man attempts to join the front line of a march in support of the Liverpool dockers. The man is Ken Loach, the most well-known, yet the most undefinable of contemporary English filmmakers. Following in his wake is a tiny digital camera held by Karim Dridi, who brings us these breathtaking images. Citizen Ken Loach is the story of a pursuit that ends... in Nicaragua. A portrait in movement, where the reality of a true filmmaker of our time explodes every second.

AMP / 60' / FRANCE / 1996 / CONTEMPORARY FILMMAKERS COLLECTION

Claude Chabrol talks with Jean Douchet in his comfortable home on the banks of the Loire. Filmed just as he would have done it himself, as an illustration of his thoughts on directing and camera movements, Chabrol describes his own particular concept of cinema. His greatest ambition in terms of directing would be to succeed in combining the vigor of Jean Renoir with the rigor of Fritz Lang in the same film. He tries to be as clear as possible in his work, endeavoring to make but a few shots, and occasionally making one shot which sums up the entire film. He now achieves full control over what he wants to do in a film. He has arrived at a stage where he hopes he has developed a true “style”.

AMP / 52' / FRANCE / 1991 / CONTEMPORARY FILMMAKERS COLLECTION

From The Birds to The Fly, from Frankenstein to Terminator 2, from Psycho to Sleepy Hollow, cinema has continually explored the borderline states and fantasy world of man. The Creature Features series is a thematic history of cinema through 3 episodes - Beasts, Machines, and The Dead - told with breathtaking clips from box-office hits, documentaries and newsreels.

IDÉALE AUDIENCE / 3 X 52' / FRANCE / 2003
Traditionally in Italy, cinema and politics have always been closely linked. Tackling the difficult relationship between the two is like trying to approach the stormy history of Italian cinema itself. Giuseppe De Santis evokes the end of the 40s and his struggle to defend Italian neo-realism; Nanni Moretti casts a critical eye on contemporary Italian cinema and its relationship with the elected political powers over the past fifteen years. Their comments are illustrated with excerpts from their own films.

Creator of Videodrome (1982), The Fly (1986) and Dead Ringers (1988) among other films, David Cronenberg must be counted among the major filmmakers of the 20th century. Of Canadian nationality, he has profoundly transformed the world of science fiction, subjecting it to all kinds of organic, sociological and metaphysical grafts and transplants. This interview, filmed by Labarthe, and led by the critic Serge Grünberg, clearly outlines Cronenberg’s audacious esthetics, which are based on a redefinition of monstruousity, science and sexuality.

This documentary is a “poetic journey” to the four corners of the planet, through the imaginations of several writers and directors from all over the world, such as Frank Pierson, Jacques Audiard, Pan Nalin, James Gray, Guillermo Arriaga, Maïwenn and Michel Gondry. They don’t necessarily know each other and don’t work together. However, they all belong to the same family. By entering their world, through the images of their films and personal interviews about their inspiration, the highly specific way in which they work, their subjects, their characters and their directing styles, we will discover what they have in common.

Rummaging through his files and crossruled notebooks for the spark that inspired a particular film, comparing successive accounts of the same script, projecting screen tests on his office wall filmed in Super 8, in short, substantiating what he says at every turn, Rohmer opens up as he probably never has before. Admiration, rejection, bias, obsessions, doubts - who better than he could have expounded the philosophy of this little group of Cahiers du Cinéma who, at the beginning of the sixties, changed the face of cinema as we knew it? And who else could explain the meaning of Valéry’s question with which both films end: “une vague, en quoi est-elle un même?”

This documentary follows Tsai Ming-Liang’s work, a filmmaker who has already reached a mythical status and is recognized by international critics, during the filming of Face at the Louvre museum.
GEORGES FRANJU by André S. Labarthe

Through never-before-seen interviews and excerpts from his films (Judex, Le sang des bêtes, La tête contre les murs), André S. Labarthe draws a portrait of Georges Franju, whose work, although seemingly disjointed, is entirely focused on reflections on justice and freedom.

AMIP / 49' / FRANCE / 1997 / CONTEMPORARY FILMMAKERS COLLECTION

GOLDEN SLUMBERS by Davy Chou

Cambodian cinema flourished in the 1960s, drawing huge crowds to theaters around the country, until the industry was destroyed by the Khmer Rouge in 1975. Through survivors’ stories and the search for remnants of their era in modern Phnom Penh, Golden Slumbers resurrects the myths and legends of this lost cinema.

VYCKY FILMS - STUDIO 37 / 96' / FRANCE - CAMBODIA / 2012

HOU HSIAO HSIENT by Olivier Assayas

Does Hou Hsiao Hsien consider himself a Taiwanese or Chinese film director? Examining the question of identity, Hsien returns to his youth’s country to film childhood friends and recount his film debut. His work and roots are inseparably linked to the recent history of Taiwan. Hsien’s generation arrived in Taiwan at a very young age, following government liberalization after the disappearance of Chiang Kai-Shek in 1975; it’s this generation the director questions. Hsien’s work and the emergence of a “new wave” in Taiwanese cinema must be situated in a larger context of an intellectual movement, uniting writers, journalists and filmmakers in the late 70s.

AMIP / 91' / FRANCE / 1996 / CONTEMPORARY FILMMAKERS COLLECTION

IRAN: A CINEMATOGRAPHIC REVOLUTION by Nader T. Homayoun

Throughout the 20th century, Iranian filmmakers have been involved in a constant struggle, first against the monarchy and then against Islamic power. This confrontation gave rise to an innovative and unique cinematography, exported today around the world. This film tells the story of the unexpected success of Iranian cinema, from the era of the shah (1925), through the revolution and the Iran-Iraq war up to contemporary life.

AVENUE B PRODUCTIONS / 52 & 98' / FRANCE / 2006

ISABELLE HUPPERT, EYES ON THE WORLD by Anne Andreu

Of all contemporary actresses, Isabelle Huppert is the one who makes the boldest choices. Her inner strength leads her to take risks. She has a particular way of inhabiting her characters before revealing them to the public. She doesn’t give anything away, preserving a mysterious inaccessible side. Over the past 30 years, Isabelle Huppert has had many encounters with some of the greatest directors (Pialat, Godard, Cimino, Chabrol, Haneke etc.), each one in his own way was attracted to her secret self, offering her roles to penetrate the mystery.

CINÉTÉVÉ / 52' / FRANCE / 2009
Jacques Rivette by Claire Denis

Walking between Claire Denis and Jacques Rivette, is the escape agent, Serge Daney: confident, friend and confessor. Rivette tells him a little about his life, who his favorite directors are, and what his own directing choices have been. They wander by day along the Parisian streets with its sidewalk cafés and metro lines, all prominent features in the director’s work, and by night on a roof overlooking the city.

AMIP / 70’ & 54’ / FRANCE / 1990 / CONTEMPORARY FILMMAKERS COLLECTION

Jean Renoir by Jacques Rivette

1966, a bistro on the banks of the Marne. Jean Renoir and Michel Simon meet for a long, nostalgic conversation, filmed by Jacques Rivette. The discussion mainly focuses on directing, with the two of them reminiscing about the filming of La chienne, Boudu sauvé des eaux, etc., and relating many anecdotes. Henri Cartier-Bresson walks around the table taking photos. This is a portrait of two men who deeply respect one another, of two companions who flit from serious contemplation to roaring laughter.

Edited by Jean Eustache, the film is first and foremost a ‘filial’ look at Renoir (The Boss) and an introduction to him for anyone who doesn’t know his films yet.

AMIP / 97 / FRANCE / 1994 / CONTEMPORARY FILMMAKERS COLLECTION

Jean Rouch by Jean-André Fieschi

One February morning in 1997 at the terrace of the Boilier Café in Montparnasse, Jean Rouch dunks his third croissant into a big cup of black coffee and says: “When I was staying with the Dogons, I learned an extraordinary rule to live by, which is probably my guiding principle: ‘Act as if... as if what you’re saying is true’. Acting ‘as if’, I think, much closer to reality”. Nine months later on the banks of the Niger River, the country of his film debuts, Jean Rouch acts ‘as if’ he were shooting the first twelve scenes of La vache merveilleuse in front of me. Hurry up: the evening roosters are singing.

AMIP / 73’ / FRANCE / 1997 / CONTEMPORARY FILMMAKERS COLLECTION

Jean-Pierre Melville by André S. Labarthe

This portrait of Jean-Pierre Melville was filmed in 1970, at the height of his glory, but has never been viewed before today. A portrait in nine takes, we discover the itinerary which led Melville from Le silence de la mer and Les enfants terribles to Le cercle rouge, the very first images of which we are allowed to glimpse.

AMIP / 52’ / FRANCE / 1996 / CONTEMPORARY FILMMAKERS COLLECTION

Johan van der Keuken by Thierry Nouel

From Amsterdam to Paris, the director Johan van der Keuken retraces his career – 40 years of intimist and socially-engaged cinema. In the streets and via encounters with fellow IDHECs (producer Marin Karmitz, director Annie Tresgot, director of photography Jean-Michel Humeau), the film slides from questions of image to youthful memories, from film theory to human portrait. We follow van der Keuken in his exchanges with Femis students, where he exposes his concept of heterogeneous writing. We see him at the cutting table analyzing the rhythm and mysteries of a film sequence, and developing his idea of a “third realm”, the realm of complete art.

AMIP / 51’ / FRANCE / 1999 / CONTEMPORARY FILMMAKERS COLLECTION
When Josef Von Sternberg died in 1969, he left behind, apart from thousands of heartbroken fans, an incomparable body of work that is alternately charming, severe, and quite often ambiguous. He also left an autobiography which caused a tremendous stir when it was published, mainly because of what he had to say about his relations with the lady he referred to as “Miss Dietrich”. A few years before his death, the filmmakers of this documentary had the privilege of meeting Sternberg on several occasions, and organized a shoot during which he was kind enough to talk about his art and career in the presence of a few friends, relating the main principles which guided him in his career.

John Cassavetes is well-known as an actor, but it’s as a filmmaker that he appears in this portrait, having already made three films: Shadows, a film shot in New York, Too Late Blues and A Child is Waiting, both shot in Hollywood. He has just completed the shooting of Faces, which will require three years of editing. This is a film about the birth of a filmmaker. Three years later, Faces is finished and Cassavetes stops over in Paris on his way to the Venice Film Festival. He’s no longer the same man; he has matured and has become introspective, drawing lessons from his experiences. A man who films America from adolescence and hope, to middle age and disenchantment.

Juliette Binoche, the most international french actress, is never where we expect her to be. Sharing the intimacy of her creative process, this portrait gives the opportunity to discover an incredibly moving artist and the story of her encounters with major movie directors.

The history of the Mozambican Film Institute cannot be disassociated from the independence movement embodied by President Samora Machel and FRELIMO (Mozambique Liberation Front). The films, which reflect the country’s commitment to socialism and its combat for independence, are stored in an almost abandoned location, a reflection of the country itself. Those who created it – directors, screenwriters, technicians – return to the Institute to re-view these images and discuss the history of a film industry that is a unique testimonial to the country.

In a departure from the basic rule whereby the collection normally focuses on a particular film director and his work, La Nouvelle Vague, shot in 1964, seeks to give an account of this remarkable movement which sent shock waves through French cinema and helped revitalise it. This is a new version of the 1964 ‘on the spot’ interviews of 13 film directors including Chabrol, Rouch, Godard, Franju, Rivette, Truffaut, Varda, etc.
Of all the Hispanic American stars, María Félix holds pride of place. An actress, singer, inspiration for a whole generation of artists, she represented the feminine ideal who broke all the rules until she became emblematic of ambivalence. The European and American jet-set chose her as the most exotic and attractive personality of the 60s and 70s. Her androgynous essence heralded times to come. Structured around an exclusive interview in which María Félix responds to an unseen narrator, the film is a lot more than a straight biographical profile.

Taxi Driver, The Color of Money, Good Fellas - a portrait of Martin Scorsese, the indomitable New York director, at work. Between an editing session, an interview with a journalist and a family meal, André S. Labarthe has captured the very essence of Scorsese’s relentless drive.

Nanni Moretti, the “enfant terrible” of Italian Cinema, the unruly child of Roberto Rossellini and Pier Paolo Pasolini: he is here filmed in Sicily, on the set of Palombello Rossa, followed into his editing room in Rome, on a tennis court near the Tiber river, or in the company of his faithful friend Giovanni Buttafava; we finally see him at home, in his small flat on the first floor of an old building in the Monteverde quarter. Nanni Moretti and his phobias, his fantasies, his foul mood and his extraordinary energy.

In asking Paulo Rocha to make this film about Manoel de Oliveira, the directors of Contemporary Filmmakers, Janine Bazin and André S. Labarthe, deliberately united the two filmmakers that have created contemporary Portuguese cinema: one who catapulted Portuguese cinema into the New Wave in the 60s (Paulo Rocha), and the other who gave it an infinitely bold, modern identity (Manoel de Oliveira). Their friendship and mutual esteem shine through this documentary, which was shot at de Oliveira’s home in Porto, and at his country home in the Douro Mountains where we find him in the middle of his vineyards with his portable computer. At 86, Manoel de Oliveira hasn’t had his last word!

Mósfilm, Mirror of an Empire by Laurence Bertoia & Bernard Louargant

Stalin inaugurated Mosfilm Studios in 1931. With five thousand workers and grounds as big as the Kremlin, Mosfilm was a labyrinthine city devoted to filmmaking and to the proletariat’s glory. The greatest film directors had access to the latest technology, and until the perestroika, over half the films produced by the USSR were shot there. But the collapse of the Soviet Union in 1992 marked the end for Mosfilm Studios. Today only a few die-hards remain in this nearly empty ghost town, and only a few images of the splendor of the past linger on.

AMIP / 60’ / FRANCE / 1992 / CONTEMPORARY FILMMAKERS COLLECTION

MARIÁ FÉLIX, THE MAKING OF A MYTH
by Carmen Castillo

Of all the Hispanic American stars, María Félix holds pride of place. An actress, singer, inspiration for a whole generation of artists, she represented the feminine ideal who broke all the rules until she became emblematic of ambivalence. The European and American jet-set chose her as the most exotic and attractive personality of the 60s and 70s. Her androgynous essence heralded times to come. Structured around an exclusive interview in which María Félix responds to an unseen narrator, the film is a lot more than a straight biographical profile.

AMIP / 60’ / FRANCE / 2001

MARTIN SCORSESE
by André S. Labarthe

Taxi Driver, The Color of Money, Good Fellas - a portrait of Martin Scorsese, the indomitable New York director, at work. Between an editing session, an interview with a journalist and a family meal, André S. Labarthe has captured the very essence of Scorsese’s relentless drive.

AMIP / 75’ / FRANCE / 1990 / CONTEMPORARY FILMMAKERS COLLECTION

MOSFILM, MIRROR OF AN EMPIRE
by Laurence Bertoia & Bernard Louargant

Stalin inaugurated Mosfilm Studios in 1931. With five thousand workers and grounds as big as the Kremlin, Mosfilm was a labyrinthine city devoted to filmmaking and to the proletariat’s glory. The greatest film directors had access to the latest technology, and until the perestroika, over half the films produced by the USSR were shot there. But the collapse of the Soviet Union in 1992 marked the end for Mosfilm Studios. Today only a few die-hards remain in this nearly empty ghost town, and only a few images of the splendor of the past linger on.

IMAGIE PRODUCTIONS / 52’ / FRANCE / 1999

NANNI MORETTI
by André S. Labarthe

Nanni Moretti, the “enfant terrible” of Italian Cinema, the unruly child of Roberto Rossellini and Pier Paolo Pasolini: he is here filmed in Sicily, on the set of Palombello Rossa, followed into his editing room in Rome, on a tennis court near the Tiber river, or in the company of his faithful friend Giovanni Buttafava; we finally see him at home, in his small flat on the first floor of an old building in the Monteverde quarter. Nanni Moretti and his phobias, his fantasies, his foul mood and his extraordinary energy.

AMIP / 60’ / FRANCE / 1990 / CONTEMPORARY FILMMAKERS COLLECTION
In 1986, Andrei Tarkovsky comments the footage of his son Andriusha’s arrival in Paris by: “I hold back my emotions and repeat idiotic phrases...” Starting with that very Russian Day, the putting into perspective of what makes up the language of one of the greatest cinematic stylist of all times. It’s from the point of view of the great tarkovskian themes and his unique writing that the films transport us as far back as his first work at school in Moscow and the practically unknown Boris Goudonov that he directed at Covent Garden in 1983.

Born in Scotland in 1914, the “great man of modern animation” according to Georges Sadoul, immigrated to the United States. Extraordinarily active and inventive, McLaren quickly made a place for himself by developing new techniques or radicalizing older techniques, ceaselessly expanding their limits: drawing directly on film, pixelization, stereoscopy, the mixing together of real and animated characters. Many of his films have become great classics of animation: Alouette (1944), Fiddle Dee Dee (1947), Neighbours (1952), Blinkity Blank (1954), Parallels (1964), and now make new found effects in the field of video seem pale in comparison.

How to practice three different major art forms – theater, opera and cinema – that Patrice Chéreau is convinced are always the same work? This film talks about his major influences. Chéreau has a kind of shocking death poetry about him. Is it a provocation of existence itself that life can be lost and spread so easily? We see that he goes as far as to take the theater out of the auditorium in order to plunge the audience into a sensation of reality. We observe this desire for cinema that runs through him. Then finally we discover the practice of opera, like a passion.
PHILIPPE GARREL by Françoise Etchegaray

Between 1985 and 1989, Philippe Garrel evaluated his work with Thomas Lescure to procure the material for the book A camera in place of a heart. This episode of Contemporary Filmmakers is the next chapter. Like the book, this document is a long interview of the filmmaker, punctuated by selected excerpts from his films. We discover a filmmaker impassioned with art, a love inherited from his father, Maurice - a destructive passion he appeases by making films in loneliness and destitution - a passion without which he could not survive.

AMIP / 48 / FRANCE / 1998 / CONTEMPORARY FILMMAKERS COLLECTION

PHILIPPE NOIRET GENTLEMAN ENTERTAINER by Antoine de Meaux

Philippe Noiret was one of the most talented and popular actors of our time. Trained at Jean Vilar’s Théâtre National Populaire, he devoted the majority of his career to cinema, having acted in more than 120 movies. His death in November 2006 evoked a powerful emotional response by his audience. But the hero of Cinema Paradiso was also a man with legendary discretion, who constructed his identity over a long period. Listening to the words of his wife Monique Chaumette as well as those of his closest friends such as Jean Rochefort or Bertrand Tavernier, this film investigates Noiret’s singularity, his style that combined sybaritism and chivalry.

CINÉTÉVÉ / 52 / FRANCE / 2009

PIER PAOLO PASOLINI by Jean-André Fieschi

When Jean-André Fieschi met Pasolini in the summer of 1966, the latter had just finished filming Uccellacci e Uccellini, and had just begun a career which was to see many more dazzling successes. This one hour documentary, primarily composed of a series of interviews filmed in the suburbs of Rome, offers a truthful and at the same time moving glimpse of the artist as the tireless exponent of his own cause.

AMIP / 65 / FRANCE / 1991 / CONTEMPORARY FILMMAKERS COLLECTION

ROBERT BRESSON by François Weyergans

In 1965, after having made six films in twenty years, Robert Bresson is in the process of shooting Au hasard Balthazar. A man of few words, he has never before granted an interview on camera, but has agreed to answer the questions of a young, unknown interviewer, François Weyergans, for the series entitled Contemporary Filmmakers. Today a famous writer, Weyergans introduces the film and describes how it was made.

AMIP / 64 / FRANCE / 1994 / CONTEMPORARY FILMMAKERS COLLECTION

SDEROT - LAST EXIT by Osvalde Lewat

The film school of Sderot in the south of Israel. 2 km from the Gaza border. A microcosm where daily life between Jews, Muslims, Christians, Palestinians, Israeli, left-wing radicals, ultranationalists is far from a long quiet river... A film school where the issue of training is not only artistic, but clearly political, ideological...

AMIP / 78 / FRANCE / 2011
SHIRLEY CLARKE by André S. Labarthe & Noël Burch

This portrait of Shirley Clarke covers an entire chapter in the history of modern cinema where, in contrast to all-powerful Hollywood, New York becomes the center of a different kind of cinema, more personal and deeply rooted in aspects of society that Hollywood chose to ignore: drugs (The Connection), poverty (The Cool World), and homosexuality (Portrait of Jason). Shot with two hand-held cameras functioning alternately and filming each other in turn, this procedure echoes that adopted by Clarke herself in The Connection. This portrait is that of a filmmaker who, along with John Cassavetes, remains a link to understanding cinema in the 60s.

AMP / 54’ / FRANCE / 1996 / CONTEMPORARY FILMMAKERS COLLECTION

SHOHEI IMAMURA by Paulo Rocha

Back in the seventies, the film director Paulo Rocha was head of the Portuguese center in Tokyo. Years later, he returned to the city to do a portrait of the director Shohei Imamura. Moving stealthily through the silent world of this legend of Japanese cinema, he wins the confidence of one of the most interesting figures to emerge from the Japanese New Wave of the 1960s, and whose works have been awarded two Golden Palms at the Cannes Film Festival.

AMP / 60’ / FRANCE / 1995 / CONTEMPORARY FILMMAKERS COLLECTION

SOULEYMANE CISSÉ by Rithy Panh

Discovered at the 1987 Cannes Festival with Yeelen, the Mali director Souleymane Cissé has since won international acclaim. Captured on camera by the Cambodian director Rithy Panh, Cissé talks about his passion for cinema, for Africa and the world.

AMP / 53’ / FRANCE / 1991 / CONTEMPORARY FILMMAKERS COLLECTION

TAKEISHI KITANO by Jean-Pierre Limosin

The subtitle of this episode, Contemporary Filmmakers, consists of four Chinese characters (shin-shutsu-ki-botsu) meaning: “one who wreaks havoc among gods and demons; when one appears the other disappears”. We have translated it more prosaically as The Unpredictable. Unpredictable, always surprising, is the outstanding trait of the filmmaker Takeshi Kitano, a characteristic which is especially evident in his conversation with Shigehiko Hasumi, philosopher, essayist, and president of the University of Tokyo. This interview was shot over a period of several days when the filmmaker was finishing his film, Kikujiro’s Summer.

AMP / 68’ / FRANCE / 1999 / CONTEMPORARY FILMMAKERS COLLECTION

THE DARDENNE BROTHERS by Jean-Pierre Limosin

As part of the series Contemporary Filmmakers, Jean-Pierre Limosin has made a documentary on the Dardenne brothers and the aesthetic of their films. They stroll around the streets of Seraing, the industrial suburb of Liège where they have shot all their films, and explain their taste for melancholic ambiances and their desire to use mainly novice actors. Presented in the form of a dialogue, the two Belgian filmmakers’ thoughts on their filmmaking and their filming techniques is complemented by extracts from their feature films.

AMP / 52’ / FRANCE / 2006 / CONTEMPORARY FILMMAKERS COLLECTION
THE NEW SCandinavian CInema
by Stephane Bergouhniox, Jean-Marie Nizan & Olivier Boucreux

In this discovery of New Scandinavian Cinema, we will take advantage of two events that reach beyond the borders of Northern Europe: the international release of the film-event Millenium based on best-selling novel by Swedish writer Stieg Larsson and the shooting of the two sequels to the film. It will be a chance to grasp world visions of Scandinavian cinéma, to understand its success and to portray its artistic specificities.

CinéTévé / 52 / FRANCE / 2010

TOSCAN, THE FRENCH TOUCH
by Isabelle Partiot-Pieri

A portrait of Toscan, using hundreds of interviews with him over a period of almost 30 years, to reconstruct the puzzle of this extraordinarily thought process that sprang from a real culture with which he irrigated all fields of filmmaking, underneath his guise as a flamboyant troubadour celebrating art and life as if it were all a party. The energy, enthusiasm, humor and indomitable conviction should fascinate, delight, move, enlighten and surprise - while making one think, way beyond the professional context that was his, in an era that truly needs it.

Bonne Pioche / 87 / FRANCE / 2010

WHEN I GROW UP, I WANT TO BE AN ACTOR by Eric Guirado & Keren Marciano

Once an actor, always an actor? Whatever becomes of those children who shine on the big screen? Is a child actor a future grown-up actor, or merely a figure captured by a director for the duration of a film? How much is down to the actor’s craft? Where does the desire to act come from, and how does that talent from casting rooms to film sets, a series of portraits of child actors, told in their own words and through the memories of those who’ve since grown up.

Les Films du Poisson / 52 & 75 / FRANCE / 2012

WHOEVER SAYS THE TRUTH SHALL DIE
by Philo Bregstein

Pier Paulo Pasolini was found murdered in 1975. This documentary provides a fascinating and provocative look at a complex, and intelligent man. In contrast to the official version that Pasolini’s death was related to his homosexuality, the Dutch filmmaker, Philo Bregstein, asserts in this documentary that Pasolini was probably murdered by right wing extremists. On May 9th 2005, the Roman public prosecutor reopened the case after Pino Pelosi, sentenced in 1979 to nine years in prison, declared that he did not commit the crime.

Philo Bregstein / 60 / THE NETHERLANDS / 1981 / REMASTERED IN 2005

YOUSSEF CHAHINE by Jean-Louis Comolli

On the subject of directing, Youssef Chahine confesses: “I play to the gallery for all I’m worth and I play all the roles.” His films, his personal biography and the history of Egypt are inextricably linked. Jean-Louis Comolli’s film recounts these numerous roles, and tells us as much about the man as the film director.

Amip / 52 / FRANCE / 1992 / CONTEMPORARY FILMMAKERS COLLECTION
Dedicated to Anna Akhmatova (1889-1966), the most famous Russian woman poet, this film has been put together from photographs and films of the time, official documents and personal archives. We see and hear Anna Akhmatova reciting her poems in Russian, and meet her son, Lev Goumilev, who speaks about his mother's tragic life and how it is intertwined with the various upheavals of the first half of the 20th century. There is no narration, only reading from the letters, notebooks, and memories of Anna Akhmatova.

ARCHIPEL 33 / 27 / FRANCE / 1989

In life as on stage, Artaud was furious, terrified, paroxysmal. The entire body of his poetic and theatrical work is characterized by extremeness. His language reflects a fragmented self in quest of incarnation. What inaccessible demon gnawed away at him? No doctor, no healer was able to touch the "terrible affliction of the spirit" that even took away his feeling of existing. But this derangement allowed him, in a "written-scream", to exorcise a reality that escaped him.

AMIP / 48’ / FRANCE / 2001

Born in Pisa in 1943, Antonio Tabucchi has written many stories and novels. One of the most European of contemporary writers, he writes not only in Italian, but in French and Portuguese as well. Politically active, he was one of the founders of the International Writers Parliament in the early 90s and has taken many public stands, thus extending the main preoccupations of his books, the individual’s responsibility in the face of history. His latest apparently epistolary novel, in which reality adopts the guise of fiction, inversely shows the impossibility of accepting the ordinary, the normality of one’s condition and the narrowness of language.

RUE CHARLOT PRODUCTIONS / 52’ & 68’ / FRANCE / 2002

Brendan Behan has never been seriously regarded as a great writer. Yet, his prolific work stands out because it captures the exuberance of spoken language in written form. The film allows the viewer to discover this spoken language via three characters visiting Behan’s old haunts: Dublin, its pubs and the prison where he was held political prisoner, all places where everyday language becomes music and poetry.

ARCHIPEL 33 / 28’ / FRANCE / 1989
Two voices reading Bruno Schulz vie with each other to make themselves heard. One is reading in Polish, and furnishes the music. The other is reading in French, and furnishes the images: images of a clothing manufacture where two bare feet work the foot pedal of a sewing machine, of a man listening to time passing, of a little girl crying, of a cockroach disappearing into the darkness, etc. Interspersed with these images are drawings (for Schulz was an art teacher), and the obsessive presence of books, of The Book.

We can only talk softly when we speak of Cesare Pavese. The last words he wrote on the flyleaf of “Discussions with Leuco”, the night of his suicide: “I forgive everybody, and I ask everybody to forgive me. OK? Not to much chattering...” must never be forgotten. The encounter with Pavese’s books is highly personal. If his melody moves us, it is because the painful life that was his touches us. He is one of those authors who demand of their readers to stay close by, alone and attentive. This film was made with such intimacy, talking about Pavese’s life and his anxieties in a soft voice, as if one were talking to a stranger at night in a train, talking of someone who has meant a lot to us, and who has paid a high price, in suffering, to help us live.

Curzio Malaparte, writer, columnist, collection director and great reporter in turn, has traveled all around the world, but always returns to Capri to his villa that was made famous by Jean-Luc Godard and Le Mépris. Malaparte is a controversial figure because of his political commitments: he defended Italian fascism before the second world war, and the Soviet and Chinese forms of communism in the 1950s. Among his many works, two war stories Kaputt and La peau, show the greatness of his literary talent.

D’ailleurs Derrida features one of the most influential thinkers of our time, yet it is not the ‘problematic’ philosopher that we meet, but a warm man who stimulates us to think about many different subjects, such as writing, forgiveness, hospitality, responsibility, women, the community. He also talks of his mother and his childhood, always in the same manner, somewhere between affect and concept, at the limit where a work becomes biography and biography gives birth to a work. He welcomes us into his world, his many worlds - his working world in Paris and the US, his familial and spiritual roots in post-colonial Algeria and the Spain of Lorca and El Greco.

F. Scott Fitzgerald is without doubt one of the writers whose life is indissociable from his work. A sort of autobiographical collage with two exceptions, The Great Gatsby and The Last Tycoon, in which the narrator maintains a certain distance between himself and the hero. This film is constructed in the same way and is thus the pursuit of the extreme lightness of being of the author, from his initial sparks of genius and incandescent glow, to his turning into ashes and becoming deadweight. It is the touching and absurd pursuit of the American dream followed by the Crack-up.
FRANZ KAFKA by Karel Prokop

Who was Franz Kafka? Czech, German, a Jew from Prague? The perfect insurance employee, an eternal neurotic adolescent, or a shy artist? The man whose nightmares are visionary or the misunderstood humorist? This film follows the trail of one of the major writers of our time, one of the most published and translated. His footsteps lead us through the city which remains indissociable from his name and destiny: Prague.

AMIP / 47' / FRANCE / 1995

IN THE SHADOW OF THE MOUNTAIN by Danielle Jaeggi

The mythology of sanatoriums was immortalized in a famous novel by Thomas Mann who used them as a metaphor for Europe’s headlong rush towards the First World War: a world apart on the sunny peaks of the Swiss Alps, in elegant Art Deco buildings, where time no longer seems to exist. Naps in the sun on the terrace, short walks and frequent meals in the sumptuous dining rooms; a world of unique relationships, of light-hearted despair, inhabited by young people, where the echoes from the world are muffled.

LOUISE PRODUCTION - LES FILMS D’ICI / 67' / SWITZERLAND - FRANCE / 2008

ISAAC BABEL by Hartmut Bitomsky

A great distance separates Babel from today’s readers, and yet his writings provide readers with real slices of life, all raw and bloody. The reality in Babel’s books is more familiar to us than our own reality. The film, resolutely experimental, lies somewhere between a documentary and a piece of fiction. It is not a film based on Babel’s stories, instead it explores what goes on before, on what lies between Babel’s stories and a film.

ARCHIPEL 33 / 26' / FRANCE / 1989

ISMAÏL KADARÉ by Jacques Audoir & David Teboul

Historically, Ismail Kadare is one of the first great writers to have used his gifts to denounce the dangers of utopia. Employing tragedy and the grotesque, Kadare demonstrates man’s incapacity to create an ideal state without turning it into a nightmare or the stage of a bloody farce. The writings of this dazzling novelist and admirable poet transcend the vernacular to which they have been relegated by history. Translated into more than forty languages, his books form part of today’s international literary heritage.

HERVÉ CLERC / 45' / FRANCE / 1999

MICHEL LEIRIS, THE MAN WITHOUT HONOUR by Christophe Barreyre

From the Musée de l’Homme to editing Temps Modernes, from Africa to China via the West Indies, from de-colonization to May 68, from psychoanalysis to surrealism, from painting to ethnology, the life and work of Michel Leiris spans the 20th century, exploring its every facet. Michel Portal accompanies him with his music compositions, tracing parallels in the history of jazz.

RUE CHARLOT PRODUCTIONS / 48' / FRANCE / 1995
**PINOCCHIO, HISTORY OF A PUPPET**

by Folco Quilici

The Adventures of Pinocchio was first published in 1881 in Florence. Created by Carlo Lorenzini, a politically-engaged journalist, the wooden puppet quickly crossed the borders of Tuscany. For over a century the adventures of this scamp in soft wood who dreams of becoming flesh and blood has known universal success. The Foundation in Florence now counts over 3,000 publications in 83 languages. Folco Quilici reveals how Tuscan traditions influenced the creation of the charismatic little character.

EX NIHILO / 53 / FRANCE / 2002

---

**PUBLISHING DURING THE OCCUPATION**

by Christophe Barreyre

During the occupation, reading was extremely popular. The invader understood the importance of ensuring the collaboration of French writers. After fixing the rules of the game and obliging publishers to accept them, the Germans encouraged writers, both friends and allies, but also allowed authors who were reputedly left-wing to be published as long as they did not write anything against the Germans. During the occupation takes a look at three publishers and investigates a profession which has escaped the critical eye of historians.

RUE CHARLOT PRODUCTIONS / 52 / FRANCE / 1995

---

**RIVERS TO THE SEA, ERNEST HEMINGWAY**

by DeWitt Sage

This documentary is told largely in the author’s own words. Settings from Hemingway’s greatest fiction and from his memoir A Moveable Feast are evocatively portrayed, and his personal relationships are revealed through correspondence, photographs and home movies. Significantly, the filmmakers interviewed those who were closest to Hemingway. A rare and candid interview with Hemingway’s son Patrick rounds out this portrait of the author in the prime of his creative life.

THIRTEEN - MAHA PRODUCTIONS / 80’ & 52’ / USA - FRANCE / 2005

---

**SALMAN RUSHDIE: IMAGINING INDIA**

by Elisa Mantin

On St Valentine’s Day, February 14th, 1989, the British writer Salman Rushdie was condemned to death by a fatwa issued in Iran by Ayatollah Khomeini for the publication of his fourth novel: Satanic Verses. Twenty years later, Salman Rushdie talks about India and Bombay, the land of his childhood, the source of his literary inspiration, the country that has nourished his imagination and his work. A country where he was forbidden to go because of the fatwa. He tells us about his past ten years as a free man.

ADR PRODUCTIONS / 43’ / FRANCE / 2011

---

**STIG DAGERMAN**

by Pierre Beuchot

An encounter with Stig Dagerman in his native Sweden, in winter, with the young novelist, Klas Ostergren, as our guide. The film takes us to Stockholm, to the newspaper Arbetaren for which Dagerman wrote daily articles, and to Alvkarleby, the farm where Dagerman, abandoned as a child, was raised by his grandparents. We meet Anne-Marie Dagerman, a militant anarchist/unionist like her husband, and who lived with him during the brief period in which he wrote the bulk of his work; finally we meet the actress Anita Björk, with whom Dagerman lived until his suicide in 1954 at the age of 31.

ARCHIPEL 33 / 27’ / FRANCE / 1989
**THE BIRTH OF WRITING**
by Robert Bober & Pierre Dumayet

To be able to read and write seems so natural to us that we cannot easily put ourselves in the shoes of a person who can do neither. This is the obligatory starting point if we are to trace, as Pierre Dumayet and Robert Bober suggest, the infancy of writing. Between the Lascaux drawings and the first traces of writing in 5500 B.C., 10,000 years that elapsed. This film follows the progressive affirmations of man’s need to write and explores the reciprocal influence of writing and thinking.

**THOMAS BERNHARD**
by Jean-Pierre Limosin

The least we can say is that Thomas Bernhard is resistant to any biographical approach. But although he has not written any novels in the proper sense of the word, and appears to prefer to remain in secret, his narratives are largely constructed on autobiographical material. And although he does not want his life exposed, he has accumulated throughout the years many scenes, often very noisy ones, in the public eye: scandals, the voluntary ban of his work in Austria, radical stands, etc. Thomas Bernhard’s work is part of life itself, and is constantly being staged around the world. This film has been based on this idea.

**TOMMASO LANDOLFI**
by Jean-André Fieschi

Images of the writer’s old haunts (the casino of San Remo, Pico), of Idolina Landolfi in a Florentine garden leafing through texts left by her father, of a San Remo doctor and a Pico bricklayer who recount strange anecdotes. The texts, read on screen by Olimpia Carlisi, are excerpts taken from many different sources: the writer’s personal diary, his poetry, stories and novels. They reveal the spell-binding force of Landolfi’s writing.

**VALÈRE NOVARINA**
by Raphaël O’Byrne

Valère Novarina writes, draws, paints and directs theater. His anything but ordinary plays break away from any kind of intrigue or psychology. The breath that gives life to his texts flows completely through the actors, sometimes reducing them to an animal state, sometimes to a puppet state. Novarina discovers this same systematic operation of disfiguration in the work of the Austrian painter, Arnulf Rainer, whose studio he visits. From the banks of the Danube Novarina travels to Novgorod with the philosopher Marie-José Mondzain. Together with Etienne Klein, the physicist, Novarina investigates molecular structure.
**A SEASON OF OPERA** by Richard Copans

A documentary film on the stakes facing opera today. This is first and foremost a film on work, on the love of a job well done, be it vocal work, lighting or a simple bootlace; the work of every man and woman involved in a production. It is also a film on the stakes involved in programming, with the encounter between classical works and modern artists, focusing in particular on three productions from the 2007/2008 season. This is a film on audiences, their expectations and pleasures.

LES FILMS D’ICI / 90’ & 52’ / FRANCE / 2009

---

**A STAR AND ME** by Mathilde Mignon

Fanny Gaïda, prima ballerina at the Paris Opera House, is filmed with a hand-held camera during the last season of her career by her childhood friend become filmmaker. The choreographies selected for the film are those where the talent of this graceful and demanding artist is expressed with most force: the classic Giselle, quintessence of the traditional ballet, and Doux mensonges, a choreography created for her by Jiri Kylian. Combining home movies and shots of individual practice sessions, group lessons, rehearsals accompanied by the piano as well as live performances, Mathilde Mignon composes a sensitive portrait, as if from the inside, of a life dedicated to dance since childhood.

LAPSUS / 59’ / FRANCE / 2001

---

**BREAK DANCE ATTITUDE, THE CIRCLE**

by Frank II Louise

Hip-Hop is an authentic and lasting artistic movement that is leaving its mark on instrumental and vocal music, dance and the plastic arts, not to forget fashion styles! Organizing contests is a basic part of Hip-Hop: dancers challenge other dancers by performing figures either alone, in couples or in groups. This film follows two “Hip-Hoppers”, Neil and Bibiche, in their day-to-day lives, during practice sessions, right down to the dance contest finals.

EX NIHILO / 54’ / FRANCE / 2001

---

**CRESCENDO** by Olivier Ballande

The Air France choir gives a concert every year at the Champs Elysées Theater. The 60 amateur choir members devote a large part of their time to the choir within the scope of their enterprise. The filmmaker portrays the veritable passion of singing as he interviews various choir members, their sensitivity and their relationship with their work. The many repetitions trace the lives of those who find in singing a sense of accomplishment, sharing, and unequaled emotion. We discover unusual and complex human beings wearing familiar uniforms for whom singing is not just entertainment, but a vital necessity.

LAPSUS / 48’ / FRANCE / 2000
Deciphering Mozart attempts to “decipher” Mozart by going back to what he left us: his prolific correspondence and his musical works. Through dramatic readings of his correspondence by actors from the Comédie Française and intimate musical interpretations of his scores by Louis Langrée (Lincoln Center) and various artists (Elina Garanca, Sandrine Piau...), we discover another, remarkably “human” Mozart.

ÈO PRODUCTIONS / 52’ / FRANCE / 2006

Harlem in Montmartre tells the story of the jazz age in Paris between the First and Second World Wars, exploring a fascinating, yet often neglected, era in African-American cultural history. After peace was signed at Versailles, many black Americans remained in Europe rather than return to the brutal segregation and racism of America. Over the next two decades, they created an expatriate community of musicians, entertainers and entrepreneurs, primarily congregating in Paris’ hilly Montmartre neighborhood.

IDÉALE AUDIENCE / 58’ & 82’ / FRANCE / 2010

The Paris Opera Ballet is one of the world’s great ballet companies. La Danse shows how a ballet company functions from administration, technical support, and classes, to the rehearsal and/or performance of seven ballets - Paquita by Pierre Lacotte, The Nutcracker by Rudolf Noureev, Genus by Wayne McGregor, Medea by Angelin Preljocaj, The House of Bernarda Alba by Mats Ek, Romeo and Juliet by Sasha Waltz and Orpheus and Eurydyce by Pina Bausch.

IDÉALE AUDIENCE - ZIPPORAH FILMS / 159’ / FRANCE - USA / 2009

Spring 1996, California. From the tranquility of a Zen monastery to that of a recording studio, from computer to synthesizer, from silence to laughter, Armelle Brusq takes us along as he discovers a man whose view of life is fascinating, to the tune of Cohen’s best songs. Never before has Leonard Cohen allowed such an intimate portrayal of himself. Before returning to the stage, he lets us in on the source of his strength and inspiration.

ARMELLE BRUSQ / 52’ / FRANCE / 1996

To reconnect with our natural penchant for the sonorous, the musical, shed light on the obstacles which deprive us of music, and reveal the implicit wealth of our listening capacity, are the primary motivations behind this film, which unfolds like an imaginary journey, and is designed to heighten the viewer’s awareness of his immense listening potential.

JBA PRODUCTION / 120’ / FRANCE / 1992
MARRA BETHANIA MUSICA E PERFUME
by Georges Gachot

In his captivating film, Georges Gachot invites us to enter the universe of Maria Bethania, the famous Brazilian singer. Narrated by Bethania herself, the film not only gives us an insight into the intimate sphere of Maria Bethania’s creative process, but focuses on the history of Brazilian music. First a muse of the so-called counter culture, and then the queen of romantic ballads, Maria Bethania chronicles her musical life experience in relation to Brazilian society’s development.

GEORGES GACHOT FILMS / 82’ / SWITZERLAND / 2005

MY SISTER INÉS by Carole Fierz

Inés Bacán is the daughter, granddaughter, and great-granddaughter of an Andalusian dynasty of gypsy flamenco singers. One night, after 38 years of silence, Inés breaks out into song, leaving the entire family stupefied and moved. Her brother, a famous guitar player, magnetized by this strange sister, takes her around the world, far from her everyday life. A simple love story.

JBA PRODUCTION / 59’ / FRANCE / 1996

PELLÉAS & MÉLISANDE by Philippe Beziat

The opera, Pelléas & Mélisande, first performed in Paris in 1902, had never been staged in Russia. In June 2007, director Olivier Py and conductor Marc Minkowski produced Claude Debussy’s opera in Moscow for the first time, with a Franco-Russian cast. On screen, the shimmering world of the theater becomes an allegorical cave of the world, peopled with Claude Debussy, Maurice Maeterlinck, Olivier Py, Marc Minkowski, as well as young Russian singers, technicians, extras, an entire brotherhood of beings who are “mysterious like everyone”.

LES FILMS PELLÉAS / 110’ / FRANCE / 2008

RIO SONATA by Georges Gachot

This film is dedicated to Nana Caymmi, one of Brazil’s most sophisticated singers and her leading role in the Brazilian music world in the last 50 years. Nana Caymmi is the guardian of an unrivalled musical heritage. She is the daughter of eminent composer Dorival Caymmi, former wife of Gilberto Gil, muse of Milton Nascimento, and childhood friend of Nelson Freire and seen by her peers as Brazil’s greatest singer and cited by journalist Roberto Moura as “The singer’s singer”.

GEORGES GACHOT FILMS / 52’ & 85’ / SWITZERLAND / 2010

SOLAL by Michel Follin

In a long conversation with his friend, bass player François Moutin, Martial Solal takes us on a musical journey evoking his own masterful conception of jazz composition and improvisation, his encounters with the world’s greatest musicians, and the place of his favorite instrument, the piano. This film about Martial Solal includes live concerts, notably Solal playing in trio with the Moutin Brothers, and archive footage from Algiers, Paris, New York – which, all vividly combine to illustrate the story of one of today’s great jazz artists.

AGAT FILMS & CIE / 89’ / FRANCE / 2008
They say Sonia Wieder-Atherton, was born in San Francisco, grew up in New York and Paris. That she chose the cello because she wanted a stringed instrument that could make the sound last as long as she wanted it to. That she was overwhelmed by the voices of Paul Robeson and Maria Callas. She did everything humanly possible to make her instrument sing. They say she can go from Monteverdi to Kurtag, Bach to Dusapin or even Dutilleux without the slightest transition. They write for her. But she herself just keeps searching, for the breach. The sound, the life’s breath.

**AMIP / 51 / FRANCE / 2003**

---

**SOUVENIRS OF SERGE** by Jane Birkin

Thirty years after their separation, Jane Birkin goes back, dipping into the memories of the family holidays she shared with Serge Gainsbourg. With her typical honesty wit and tenderness, she commentates on her own Super 8 films. Serge the protector, the clown, looking after the children, quite another image of the now so famous man, adored and respected, and so terribly missed. Here, we are witness to this sensitive shy man, irresistibly funny and kind.

**KACHALOU / 40 / FRANCE / 2011**

---

**THE FURIOUS FORCE OF RHYMES** by Joshua Atesh Litle

_The Furious Force of Rhymes_ explodes the stereotypes of swagger and bravado to reveal an irresistible unifying force of global significance. Lushly photographed, this powerful documentary carries you away with an uplifting message of hope and reconciliation, it reveals how a single genre of music connects people as diverse as American Blacks, East German Skinheads, Israeli Jews, Palestinians, African Feminists and French Banlieusards.

**LES FILMS D’ICI / 90 / FRANCE / 2010**

---

**THE REAL WORLD OF PETER GABRIEL** by Georg Maas & Dieter Zerpperfeld

In the early 80s, rock star Peter Gabriel composed his first political song Biko and started working with musicians from different parts of the world. The film tells the story of the journey Peter Gabriel took from this starting point to his large political and social engagement. It started with the foundation of _Real World Records_ and let him to his innovative political initiatives for Human Rights, like _Witness_ and _The Elders_. Peter Gabriel’s work combines philosophy, technology and art, trying to dissolve the line between “us and them”.

**SCHNITTSTELLE FILM UND VIDEO / 52 / GERMANY / 2009**

---

**UBUHLE BEMBALI, THE BEAUTY OF FLOWERS** by Emmanuelle Bidou

Focusing on the songs and dances of migrant Zulu workers in South Africa today and on Bethwel Mthlango, musician and Zulu laborer and three members of his band, _Ubuhle Bembali, the Beauty of Flowers_, this film discloses the link between the creation of shows (songs and dances recounting social upheaval), and the reality that has inspired them.

**EX NIHILO / 52 / FRANCE / 1999**

---

**WITH SONIA WIEDER-ATHERTON** by Chantal Akerman

They say Sonia Wieder-Atherton, was born in San Francisco, grew up in New York and Paris. That she chose the cello because she wanted a stringed instrument that could make the sound last as long as she wanted it to. That she was overwhelmed by the voices of Paul Robeson and Maria Callas. She did everything humanly possible to make her instrument sing. They say she can go from Monteverdi to Kurtag, Bach to Dusapin or even Dutilleux without the slightest transition. They write for her. But she herself just keeps searching, for the breach. The sound, the life’s breath.

**AMP / 51 / FRANCE / 2003**
BIELUTIN, IN THE GARDEN OF TIME
by Clément Cogitore

Nina and Ely are growing old peacefully in their apartment in Moscow, secluded in the middle of a hundred or so paintings by Michelangelo, Leonardo da Vinci, Velazquez, Rubens... They live in a fiction, a world that they invent every day, a world where art and lies have gradually taken over from reality.

SEPPIA / 35’ / FRANCE / 2011

CHARLOTTE, LIFE OR THEATER?
by Richard Dindo

The film is based on the work of Charlotte Salomon, a young Jewish painter from Berlin who took refuge in Nice during the war. In almost 800 gouaches, she tells the story of her childhood, her love for a singing instructor, her dreams of painting, the advent of Nazism and her exile in France. Life or Theater? - her moving and singular masterpiece which is unique in the history of art, has been transposed into a film by careful editing to highlight its dramatic potential.

LAPSUS / 62’ / FRANCE / 1992

COUNTERFEIT PAINTINGS IN THE AUTHENTIC ISLANDIC COUNTRYSIDE
by Solveig Anspach

Counterfeit paintings? Nothing could be more ordinary, except this time the scene of the crime is Iceland, inhabited by a mere 30,000 souls who have all been more or less cousins for generations. This news tidbit turns into an affair of state, engendering the longest and most costly inquiry in the history of the country.

EX NIHILO / 55’ / FRANCE / 2004

DANIEL BUREN by Camille Guichard

Daniel Buren was a pioneer for his generation. This film pays particular attention to the man, to the course of his life. Even though Buren is one of the most recognized French artists on the international scene, the direction of his work remains relatively unknown in France. Of the artist, the public only remembers his system of stripes, but is completely in the dark about his activity as an art critic. The filmmaker Camille Guichard follows Buren's trajectory through 3 major exhibitions of his work. The film recounts the entire genesis of the artist's work and his interrogations on art today.

TERRA LUNA FILMS / 52’ / FRANCE / 2000
**DANIEL SPOERRI** by Camille Guichard

Internationally renowned and acknowledged as the inventor of the Painting-Trap, Daniel Spoerri has explored the enigmatic triviality of daily life since the beginning of the 60s. The objects he reclaim, attaches to bases and diverts from their utilitarian functions attain the world of ideas through his work, turning into signs, figures and fetishes. Born in 1930 in Galati on the Danube, Daniel Spoerri studied in Zurich then lived in France, Greece, Germany and the United States. Today he divides his time between Paris and Tuscany. With his travels he weaves a very strange web indeed, a web of thought which illuminates coincidences everywhere.

TERRA LUNA FILMS / 52' / FRANCE / 1998

---

**DEGAS AND THE DANCE** by Mischa Scorner

Edgar Degas’ paintings of the ballet are amongst the most popular works of art in the world, easy on the eye and superficially glamorous. And yet at the time he was painting, many of these pictures were considered outrageous and dangerous. This 60 minutes film draws on much of the painstaking research done for the exhibition, in United States in October 2002 by its two curators, Richard Kendall and Jill de Vonyar, and makes use of unprecedented access to the building and the archives of the Palais Garnier - the home of the Opéra de Paris, opened in 1875 when Degas was in his 30s and where he spent much of his time for the next ten or twenty years.

IDÉALE AUDIENCE / 55' / FRANCE / 2003

---

**DENISE RENÉ** by Camille Guichard

Paris during the Liberation... an intrepid young woman throws herself into a personal adventure, the Denise René Gallery. Her first exhibition is of Victor Vasarely’s graphic studies. Surrounded by her friends Arp, Sonia Delaunay, Magnelli and Vasarely, Denise René is at the very heart of the avant-garde movement. Determined to be a part of the international scene, she organizes exhibitions in Scandinavia, opens a gallery in Düsseldorf, then one in New York. The Op Art esthetic, a movement bringing together its artists, strongly influenced fashion houses.

TERRA LUNA FILMS / 52' / FRANCE / 1998

---

**EUGÈNE LEROY** by Christophe Loizillon

Eugène Leroy is a painter. Long ignored, his work is internationally-renowned today, a fact which has had no effect on the way he lives or paints. The film looks at the painter from two angles: how Marina, his companion, photographer and video-filmmaker sees Eugène, and how the filmmaker sees a man, a place - the workshop - and the work in progress.

AGAT FILMS & CIE / 26' / FRANCE / 1995

---

**FELICE VARINI** by Christophe Loizillon

Felice Varini is painter, but he doesn’t have a workshop. His place of work is schools, chapels, galleries, banks, high schools, etc. and his canvases are walls, ceilings and floors. From a specific angle, he inserts his work into these spaces, investing in them, and bringing them to light. “One day I must visit Lascaux and Altamira to see how man painted in caves,” says Varini. The camera follows the painter while he works on several of his in-situ paintings, from Paris to New York.

AGAT FILMS & CIE / 26' / FRANCE / 1997
FRANÇOIS MORELLET by Camille Guichard

After a short figurative period, François Morellet turns to abstraction in 1950. In 1952 he adopts a geometric language of simple shapes - lines, squares and triangles of the “all-over” type. Morellet’s goal is to control the creative process and demystify artistic conception. He justifies each of his choices by a principle established beforehand. In 1963, in search of new pictorial sources, he begins using neon tubes. In the 70s starts a third period. The film sketches the portrait of an artist and attempts to define his pictorial system and the rules he follows, and shows how ‘controlled accidents’ play a major part in his work.

TERRA LUNA FILMS / 52’ / FRANCE / 1999

FRESH PAINT by Pascale Thirode

From canvas to canvas, colorful landscapes of Provence and Brittany to floral bouquets, we enter the very distinct world of figurative painting. This documentary comedy shows us a market where everyone at his own level develops spels and strategies to transform a modest, hand-painted oil into an authentic work of art. The film immerses us in this world in order to understand how it functions, revealing the stakes represented in the company of four protagonists: a painter, a traveling art salesman, the publisher of an art review and an expert in figurative painting. Without forgetting the buyers!

AGAT FILMS & CIE / 52’ / FRANCE / 2002

GASTON CHAISSAC, PLANTE VIVACE (1910-1964) by Jean-Paul Fargier

Gaston Chaissac (1910-1964), sketcher, painter and writer, brilliant inventor of plastic and literary forms, has left behind a body of work both prolific and diversified. Chaissac was adept in employing the most varied techniques on highly unusual background materials. The originality of his work, the freedom of expression he insisted upon, and the solitary life he obliged himself to lead probably explain the absence of public recognition, which caused him great suffering to the very end of his life.

LES FILMS DU TAMBOUR DE SOIE / 52’ / FRANCE / 1998

JACQUES VILLEGlé by Fabrice Maze

A loner, Jacques Villeglé likes to roam the streets of the French capital at any hour of the day or night, and has done so for over forty years. Still capable of wonder, his eyes glean building fronts, display windows, carriage entrance doors, caryatids and street nameplates. He knows how to decipher walls and understands the secret language of cracks, crannies and blisters. For over forty years he has hunted out and taken down posters throughout the city. A genuine archeologist of the walls of Paris, Jacques Villeglé provides us with a kaleidoscope of contemporary history through his work.

TERRA LUNA FILMS / 45’ / FRANCE / 1999

JESUS RAFAEL SOTO by Catherine Zins

Jesus Rafael Soto, born in Venezuela, is an emblematic figure of Op Art as it was constituted at the end of the 50s on the basis of chromatic vibration phenomena and the repetition of geometric configurations. Arriving in Paris in 1950, Soto participated in many events concentrating on real or virtual movement, including the major exhibition entitled The Movement in 1955. He very quickly became interested in spatial problems and developed structures that react to spectators’ movements. The film is constructed around an interview in the workshop of the artist, who has organized the encounter between the physical and the virtual with much subtlety.

TERRA LUNA FILMS / 52’ / FRANCE / 1995
MIQUEL BARCELÓ by Jean-Louis Comolli

Born in 1957 in Majorca (Balearic Islands, Spain), Miquel Barceló spends most of his time in Paris, but also has a workshop in Farrutx (Majorca) and in Mali, where he frequently stays. With the same brio he has added sculpture and ceramics to his palette. In his very first exhibitions, Barceló reveals his pronounced preference for the materiality of painting, its density and metamorphoses. He daringly employs a range of muted colors associated in contrast. Barceló’s memory is above all the history of art and of artists. To illustrate this theme of memory, he wanted us to meet the German writer, Martin Suter, who resides in Zurich, Guatemala, and Ibiza.

RUE CHARLOT PRODUCTIONS / 72 / FRANCE / 2002

MR. BING & L’ART NOUVEAU by Françoise Levie

The origins of French Art Nouveau, seen through the eyes of the art dealer and collector, Siegfried Bing (1838-1905). Bing opened his Paris gallery L’Art Nouveau in 1895. His goal was to promote a modern style by bringing together the visual and the applied arts in innovative interiors with a contemporary design. Bing’s L’Art Nouveau achieved its greatest triumph and international acclaim at the Paris World Exhibition of 1900.

IDÉALE AUDIENCE / 52 / FRANCE / 2004

NAPOLEON, DAVID by Patrick Jean

15 years after the beginning of the revolution, France once again became a monarchy, in the form of an empire. Bonaparte, crowned emperor under the name of Napoleon, ordered David, the most important painter of the time, to create four gigantic canvases commemorating the event. The coronation ceremony was a total show with costumes and symbols inspired by royal coronations. Today, the image of a triumphant Napoleon is still imprinted in the mind and we tend to forget the massacres, the social regression and authoritarianism of his police regime. Napoleon succeeded in imposing the ‘image’ as the major element of modern politics.

LAPUS / 52 / FRANCE / 2004

ODILON REDON, PAINTER OF DREAMS by Michaël Gaumnitz

A discreet loner, Odilon Redon (1840-1916) spent much of his life watching clouds drift in the sky, hiking country paths, and cultivating simple pleasures. Stubbornly refusing to join any group or school of painters, he remained fascinated by his inner world, an act of rebellion against the prevailing trend towards realism. The more his Impressionist contemporaries exalted light, the more he explored shadows. At 35, he produced a series of noirs: charcoal etchings, and lithographs. However, once he began using color at 50, he never gave it up.

AMIP / 52 / FRANCE / 2011

PASCIN: THE WANDERING PAINTER by Stephan & François Lévy Kuentz

The film traces the life of Julius Pincas, known as Pascin (1885-1930), an artist of Bulgarian origin considered as one of the major figures of the School of Paris. Composed of real footage and documents never seen before, the film tells one of the most fantastic artistic adventures of the beginning of the century. Prince of Montparnasse and Montmartre, Pascin embodies the essence of the “wild & reckless” years. A relentless worker, world traveler, and tormented character, Pascin killed himself on June 2nd, 1930, exhausted by an unbridled life.

LAPUS / 52 / FRANCE / 2000
POp ARt & CO by Renan Pollès

In the 60s, Europe and the US entered an era of economic prosperity. Along with this newfound prosperity came a new iconography built around television, film and advertising which remodel modern society. This new iconography borrowed images from society: objects, female symbol, film stars, mass media and politics. Rich in archives, happenings and original footage, this documentary is based upon interviews: Robert Rauschenberg, Andy Warhol, Jasper Johns and James Rosenquist (USA), Richard Hamilton and Peter Blake (UK), Arman, Martial Raysse and Alain Jacquet (France), and Sigmar Polke and Gerhard Richter (Germany).

RAYMOND HAINS by Cécile Déroudille-Maréchal

This film is a study of Raymond Hains, an artist and meanderer of places, words and things. In conversations and at each of his exhibitions, Hains weaves a network of meanings marked by encounters, readings, travels and discoveries. The places he selects for his exhibitions are just as important as the works he shows, and participate in the event. This artist cannot be represented in any linear fashion by a stream of facts and dates, but must be discovered in selected tidbits, from echoes to analogies, analogies to coincidences, from meeting places to encounters.

THE MOROCCO OF MATISSE by Yves de Peretti

On January 27th, 1912, Henri Matisse boarded a ship for Morocco. He spent two successive winters in Tangiers, seven months in all. He brought back some twenty paintings, which include several of his masterpieces. A Window in Tangiers traces a turning point in the artist’s work by closely examining this key period in his career. Narrated with Matisse’s own words, the film shows a selection of canvasses which pinpoint the artist’s creative endeavors during his stay in North Africa.

PHOTOGRAPHY

DUANE MICHALS by Camille Guichard

Duane Michals is a young man of almost 80 years old and most of all one of the american Master of Photography. He works as a storyteller by incorporating handwritten texts which adds another dimension to the images’ meaning. Duane Michals always balances fragility and strength, gravity and humor. The film will follow him in his favorite locations (Pittsburgh, New York, Vermont) through his themes which are universal as love, desire, death, and immortality.

SCULPTURE

CELESTIAL MECHANICS by Alain Margot

Over the years, he has gained a worldwide reputation, and orders for his works or invitations to exhibit them pour in from many countries: Japan, Saudi Arabia and the USA, to name but a few. An important order from Spain provides the perfect backdrop for portraying this remarkable artist-craftsman, assisted by a loyal and dedicated team of enthusiasts. We discover a man who loves mechanics and poetry, his creations ranging from traditional automatons to modern, more personal works. He is a master who continues to gaze upon the world through the eyes of a child, full of dreams and desires.

LES PRODUCTIONS JMH / 52' / SWITZERLAND / 2008

HENRI CARTIER-BRESSON, LOVE, JUST LOVE by Raphael O’Byrne

Henri Cartier-Bresson is truly a “man of lights”. At 93, the eye and word of this master photographer, founder of the renowned agency Magnum with his friends Capa, Rodger and Seymour, are still very acute. Playfully provocative and maliciously insolent, he never hesitates to criticize his photos when he deems them imperfect. A selection of friendships that reveals his own personality, as much as his affirmation that: “In photography, the only thing that counts is luck. You have to be ready, you have to keep your eyes open – the rest is just chance.”

RAPHAEL O’BYRNE / 71' & 49' / FRANCE / 2001

MAN RAY, MR. 6 SECONDS by Jean-Paul Fargier

This film follows Man Ray’s career. In 1911, Emmanuel Radnitsky signed “Man Ray” for the very first time. He is 20 years old and hangs out with the Bohemia of New York. Four years later his encounter with Marcel Duchamp encourages him to explore new forms of expression: aerographies, collages and the “diversion of ordinary objects”. In Paris in 1921, he arouses the enthusiasm of the Dadaists with a new adventure, his “rayographies”, a process in which photographs are made by the direct impression of objects on film, without using a camera.

LES FILMS DU TAMBOUR DE SOIE / 52' / FRANCE / 1998

ON SNOW’S WAVELENGTH - ZOOM OUT by Teri Wehn-Damisch

The peerless and unclassifiable Canadian artist, Michael Snow, has been experimenting since the 1960s in almost every field of artistic endeavor, including photography, cinema, music, sculpture, painting and holography. In this creative documentary, Teri Wehn-Damisch takes us into Michael Snow’s world by reversing the slow “zoom in” of Wavelength, the artist’s cult film. Commented on and accompanied by Snow at the piano, the “zoom out” allows a progressive discovery of the artist’s works.

LAPSUSS / 56' / FRANCE / 2001
CÉSAR by Marc Petitjean

César is without a doubt one of the most emblematic figures of contemporary art. For nearly 50 years he has dominated the French artistic scene. His ironworks, compressions, enlargements and welded bronzes count among the most radical. Associated in France with the prestigious film academy award, César has practically become a household word, a common noun. Born and raised in Marseilles, César Baldaccini began overturning the world of sculpture in the 1960s with works signed with his first name only. The film purports to show the artist of today, a protean figure driven by the “logic of materials” and techniques he never stops trying and testing.

TERRA LUNA FILMS / 45’ / FRANCE / 1993

DAUM, A HUNDRED YEARS OF GLASS AND CRYSTAL by Madeleine Caillard

Anyone today who refers to Daum immediately thinks of vases. The signature alone was enough to ensure the quality of the gift. Few people know that Daum is the name of a family whose story began a century ago under rather foreboding auspices, before becoming, very early on, one of the most interesting European examples of the combination of art and industry. The documentary recounts the Daum family saga and attempts to restore the beauty of these objects of art, whose manufacture allied the skills of renowned glassmakers and industrials.

AGAT FILMS & CIE / 26’ / FRANCE / 1999

LEV KERBEL, THE SCULPTOR OF LENIN by Bernard Louargant

Lev Kerbel was born on November 7th, 1917, the day the Bolsheviks took power in Russia. He began making granite and marble sculptures at an early age, and after WWII became the official sculptor of the Soviet regime. His statue of Karl Marx was erected in the center of Moscow, and those of Lenin and other monuments were installed throughout the USSR and the Soviet block. An artistic symbol of the Soviet empire, he held this status until the fall of Communism. Lev Kerbel died in September 2002 in Moscow. He was 86.

IMAGIE PRODUCTIONS / 26’ / FRANCE / 2003

LOUISE BOURGEOIS by Camille Guichard

Born in Paris in 1911, Louise Bourgeois left France for the United States in 1938. For a longtime unrecognized, her sculptures have in recent years achieved international renown. At the age of 82, Louise Bourgeois represented the United States at the Venice Biennale. Her work, which she sometimes presents as a symbolic conjuration of traumatic memories of early childhood, audaciously apprehends the feminine condition and themes of sexuality.

TERRA LUNA FILMS / 52’ / FRANCE / 1993

OVER YOUR CITIES GRASS WILL GROW by Sophie Fiennes

Over Your Cities Grass Will Grow bears witness to German artist Anselm Kiefer’s alchemical creative processes and renders as a film journey the personal universe he has built at his hill studio estate in the South of France. Traversing this landscape, the film immerses the audience in the total world and creative process of one of today’s most significant and inventive artists.

AMOEBA FILM - KASANDER - SCIAPODE PRODUCTION / 52 & 105’ / GREAT BRITAIN - FRANCE - THE NETHERLANDS / 2010
A JOURNEY WITH PETER SELLARS
by Mark Kidel

Documentary filmmaker Mark Kidel has spent two years filming Peter Sellars in rehearsal, teaching, talking about his life and work, with particular focus on the wide range of events he curated for the New Crowned Hope Festival in Vienna (2006). The film also reflects on the recurring themes in Peter’s work, from his adolescent fascination with puppetry and avant-garde theater and his explosive emergence as super-talented ‘enfant terrible’, to his more recent mature work which combines in a unique way politics, poetry and spirituality.

AGAT FILMS & CIE / 90' / FRANCE / 2007

BUFFO BUTEN & HOWARD
by Stéphanie Chuat & Véronique Reymond

Howard Buten is a clown who hates clowns, but who adulates Grock. A psychologist who’s said to be closer to autists than to “normal people”. An author who wrote the bestseller When I was five I killed myself by hand with a pencil. Howard Buten is also a clown called Buffo, endearing and clumsy character who brings his violin to life, makes a rubber chicken sing and performs in the biggest theaters in Europe, including the mythical Olympia Hall in Paris. A man who loves silence, who loves popcorn, who loves to be loved but doesn’t know how to express it.

SWITCH PRODUCTIONS / 48' / SWITZERLAND / 2009

CITIZEN LEAR by François Ede

Citizen Lear, seeks to reveal the triangular relation between the director, André Engel, the actor, Michel Piccoli and the character of King Lear. Piccoli and Engel speak freely of the play, why it took them 12 years to decide to take the challenge, why they were reluctant and afraid of doing it and how they view it now. The film focuses on the theatrical work and the anxious and fragile relation between the director, who gives his “interpretation” of the play, and the actor, who cannot limit himself to an intellectual approach and work in a register which is much less rational, something intangible.

IDÉALE AUDIENCE / 62' / FRANCE / 2006

CLOWNS by Yves Riou & Philippe Pouchain

At last, a film on the history of clowns, these poets of the absurd. From the beginning of the 20th century with Charlie Chaplin, to nowadays with James Thierrée, his grandson, this film of archives relates the evolution of clowns across the world, draws filiations and marks breaking points. This great parade of exceptional acts by Little Tich, Grock and many more, proves us that the clownesque art, this fleeting art, remains eternal...

CINÉTÈVE / 95' / FRANCE / 2011
**GEORGES IBRAHIM, A PALESTINIAN DREAM** by Jane Birkin

The stage director Georges Ibrahim is a figure among the Palestinian cultural life. He created a theater and a cinema in Ramallah, with the desire to offer some dream, art and culture to children and youngsters. He presents his puppet show to the young generations, with wonder of cleverness and poetry.

*EX NIHILO / 26 / FRANCE / 2009*

**KING LEAR** by Don Kent

This documentary seeks to reveal the triangular relation between a well known theater director, André Engel, an outstanding actor, Michel Piccoli, and a play, Shakespeare’s King Lear. It is the unveiling of a work in the making through an in-depth discussion between the director and the actor about the play, the role and the acting, interspersed with scenes from the rehearsals.

*IDÉALE AUDIENCE / 62 / FRANCE / 2006*

**LA FONTAINE’S FABLES** by Don Kent


*AGAT FILMS & CIE / 100 / FRANCE / 2005*

**RESIST, WITH THE LIVING THEATER**

by Dirk Szuszies

For over 50 years the Living Theater Company, created in 1951 in New York by Judith Malina and Julian Beck, has revolted against all forms of violence. Declared dead but always coming back to life, this discarded and tireless nomad has survived both success and repression. The odyssey of the Living Theater is our own story. Footage of past events of a rare intensity are mixed in with images of the Living Theater’s actions today in New York in the wake of Ground Zero, in Genoa at the G8 summit, in South Lebanon at the Khiam detention camp.

*Y.C. ALIGATOR FILM / 90 & 52 / BELGIUM / 2003*

**THE SUN SHINES EVEN AT NIGHT**

by E. Darmon & C. Vilpoux

Ariane Mnouchkine has followed a unique and exemplary path with her theater company. Covering the rehearsals of Molière’s Tartuffe, the film shows the various steps involved in giving life to the play on stage. At the beginning, all the actors play all the parts; all are involved in a collective search, and much importance is placed on physical action and improvisation. Then the play is completed with sets and decorcs. The basic question remains: who will play Damis? Valère? And finally the theatrical exercise becomes a work of art, struggling to conserve the liberty and openness of its beginnings.

*AGAT FILMS & CIE / 161 / FRANCE / 1996*
AMONG THE MEN by Laurent Ramamonjarisoa

On our planet, men are confronted everyday with social and environmental upheavals. How do they face it? For nearly a year, we will follow four people who are in their everyday life facing issues of universal dimension. We will go to New York, meet a young designer from Mexico city determined by the Barack Obama Election on and who dreams of making a himself a name in the fashion world, in the Tuamotu archipelago with Ivy and her family facing the rising waters in the Pacific. In Japan, with Taro Yamamoto actor dedicated to children, victims of Fukushima radiations. And finally, Ranohira, the first Malagasy town using solar energy.

FLAIR PRODUCTION / 4 X 52’ & 90’ / FRANCE / 2012 / DOCUMENTARY COLLECTION

ATTIKAMEKWS’ IDENTITIES by Corentin Adolphy & Gaetan Saint-Remy

We’re in Quebec. In the Native reserve of Wetomaci, 1,500 people live here. Among them, a man, Charles Coocoo, dedicates his life to defending the culture and traditions of his people, the Attikamekws. But what again does that word mean: “Attikamekw”? What identity does it reflect? Through the eyes of their spiritual guide, Charles Coocoo, we discover the story of a nearly extinct Nation. Beyond the generally accepted ideas. Beyond the troubled images reflected by our Western World.

SEP STIGO FILMS / 52’ / BELGIUM / 2007

DIRTY PARADISE by Daniel Schweizer

Intrigued by a book read in childhood, and its photos of Amerindians, Swiss filmmaker Daniel Schweizer sets off to research the Wayanas, a tribe in French Guyana on the border with Surinam who are threatened by a health and ecological catastrophe. Clandestine gold-washers are discharging the mercury they use to separate the gold from the sand into the surrounding rivers, thus making the fish unfit for human consumption and putting the native inhabitants at risk of physical deformation and neurological disease. Through interviews with the Indians, doctors and gold-washers, this documentary reveals a human tragedy that is happening out of sight of the media.

DSCHOINT VENTSCHR - MAHA PRODUCTIONS / 72’ / SWITZERLAND - FRANCE / 2009

FLIRTING WITH HEIGHTS by Jean-Michel Bertrand

“To become invisible, to stop existing…” Hidden under a rock or still in his shed, J.-M. Bertrand tries to disappear. He invites us behind the scenes of a solitary shoot, up in the mountains. This film is the result of several years of shooting in the Alps. Each day was an occasion to melt into the landscape, to watch and understand “each and everyone’s place”. “Time is a friend”, says J.-M. Bertrand to talk about his “quest”. His first quest: to see the eagle, to find its nest, to follow it, to live with it - without being seen...

RISPE PRODUCTIONS - JEAN-MICHEL BERTRAND / 75’ / FRANCE / 2010

FOLLOWING THE LEGENDARY AIR MAIL DELIVERY ROUTE by Christian Cascio

Hopping from Toulouse to Tangiers, to Casablanca and Saint-Louis in Senegal, Christian Cascio, filmmaker and pilot flies his light plane over the legendary route of the French mail planes, in the traces of Mermoz and Saint-Exupéry. In the distance the horizon beckons to a new voyage, one that definitively marked the beginnings of air transportation, the transatlantic mail flight to the Americas.

AMIP / 41’ / FRANCE / 2002
**IQ, A HISTORY OF DECEIT** by Stéphane Bentura

IQ. Two letters. One of the most commonly shared fantasies in our modern world. What does IQ really measure? Who invented it? Why and how was it diverted from its original purpose? Today, very few people are able to answer those questions. These two letters are omnipotent, they take advantage of people’s anxiety for themselves and the future of their children. IQ - two letters also hiding worrying ideologies: those who believe that IQ could be “innate” use it as a proof that the poor are “genetically poor”, that at birth, “everything is settled”.

PREMIÈRES LIGNES TV / 52’ / FRANCE / 2011

**MAN FROM FLORES, THE TALE OF THE LAST HOBBITS** by Laurent Orluc

The human remains discovered on Flores Island in Indonesia in 2004 are those of a never before seen human species. Barely the size of a child today, these humans lived on the island just a few thousand years ago. Scientists have named the new cousin Homo floresiensis. Discovering a new human species is an event in itself, but we also learn that the island was home to dwarf elephants and giant dragons as well, which has been backed by scientific proof! This is the story, at the crossroads of science and legend, that the film tells us, or rather the tale it unfolds.

EX NIHILO / 52’ / FRANCE / 2011

**MT. EVEREST PASSENGERS** by Pierre Dutrievoz

May 29th, 2003 will mark the 50th anniversary of the 1st successful climb of Mount Everest by Edmund Percival Hillary and the Sherpa Norgay Tenzing. Can love withstand the call of the summits? From Katmandu to the top of Mt. Everest, we relive the incredible story of Pierre and Lucile on the world’s rooftop, their passionate love affair. On the basis of footage never seen before, photographs and excerpts from correspondence, this tale of two voices tells us that beyond the physical feat of the climb, Mt. Everest can also shelter a mad love story.

CINÉTÉVÉ / 47’ / FRANCE / 2002

**NANO, THE NEXT DIMENSION** by Pierre Oscar Lévy

Our planet could become again incredibly big if we entered another dimension and reach the size of one billionth of a meter, the nanometer. Here are nanosciences. Nanotechnologies will allow us to explore a new territory, the infinitely small. When mankind conquered the distance between the moon and the earth thirty years ago, it made the news. The shifting to the infinitely small is maybe less talked about, but it is much more essential. In this film, we will dive into the world of Nanosciences, the dimension of the atom.

EX NIHILO / 51’ & 27’ / FRANCE / 2003

**NEUROMARKETING, CITIZENS UNDER THE INFLUENCE?** by Laurence Serfaty

As marketers’ favorite target, our brain seems threatened with an always more effective decoding. Because the market studies do not guarantee the success of a product, marketers now turn to neurosciences. They confess that the objective is to decode the subconscious part of our brain to know our desires better. By using techniques as the magnetic resonance imaging, they try to identify advertisements and products which seduce and displease us. Is neuromarketing a real threat of manipulation or a slightly hazy selling point of marketing?

ALTOMEDIA / 53’ / FRANCE / 2010
**THE MOUNTAIN AND THE WOLF** by Benoit Keller

The wolf has returned to the Vercors plateau... A menace to the shepherds and the breeders? A precious object to be protected by the guards? A fascinating symbol of authentic nature for ecologists? As many visions of the mountain, as many projects for the wolf, the sheep, the forest, the prairies... In spite of all the divisions, everyone can see that a new mountain is beginning to come to life. A mountain which erases the traces of history and offers new approaches to nature and the wild.

LES FILMS D'ICI / 52’ / FRANCE / 2006

---

**THE SHAPES OF THE INVISIBLE** by Gabriel Turkieh

One of the most surprising and ambitious scientific films ever made, coproduced with the Museum of Science & Industry in Paris. The Shapes of the Invisible allows the viewer to discover, for the first time in a seamless camera zoom, the microscopic structure of the surface of familiar objects and creatures, revealing unexpected and beautiful landscapes which we look at from afar in daily life yet which remain invisible to all but the most powerful electronic microscopes. The first set of three-minute films concerns raw or processed materials (steel, aluminium, concrete, wood, ceramic, brass, clay, carbon fiber, plastic, a hair and a tooth) and the second flora and fauna (a leaf, crab, human skin, butterfly, flower, fish, flea, eye, corn, fly, mushroom).


---

**PRZEWALSKI** by Laurent Charbonnier & Dominique Garing

Przewalski’s wild horse is a species that has been extinct in the wild for half a century now. We shall observe the reintroduction of a dozen of the horses to Mongolia, their natural habitat, thanks to the Takh association that has spent twenty years working to return these animals to the wild.

LES FILMS D’ICI / 52’ / FRANCE / 2006

---

**SNAKE MAN** by Eric Flandin

Guerrilla, cocaine and biodiversity. Does Colombia owe the preservation of its primary forests to war? We will follow Franz Florez in his old bus full of snakes across a rural Colombia that is generally inaccessible. A Colombian vet who looks after wild animals, Franz is a real snake charmer. He doesn’t hesitate to use them in order to effortlessly cross zones of a civil war now fed by cocaine production. Full of the most surprising characters, this documentary is a journey of discovery, inviting us to reflect on the relationship between man and nature.

TS PRODUCTIONS / 85’ / FRANCE / 2009

---

**THE MARSDREAMERS** by Richard Dindo

A group of Americans - scientists, architects, students, who live scattered in a dozen states of the USA - think that humanity, should rapidly land on Mars to seek there the secrets of the origins of life and install a new civilization, a new race of men.

LES FILMS D’ICI - LEA PRODUKTIONS / 83’ & 52’ / FRANCE - SWITZERLAND / 2010

---

**THE SPIRITS OF KONIAMBO IN KANAK COUNTRY** by Jean-Louis Comolli & Alban Bensa

Koné, New-Caledonia. Alban Bensa, ethnologist, and Antoine’s son, Samy, who has discovered his father’s notebooks, trace the route taken by Antoine to learn how the old and wise Kanak achieved recognition of the rights of his clan to the massif of Koniambo from the nickel multinational mining the massif. In so doing, we review New Caledonia’s recent history: colonization, revolts, the difficult march towards independence, all of which are mirrored in Antoine’s footsteps.

ARCHIPEL 33 / 89’ / FRANCE / 2004

---

**THE TWILIGHT OF THE LIONS** by Stéphane Chopard

At the beginning of the 20th century, there were one million lions in Africa. Today, the animal we think of as the King of the Beasts has seen its numbers dropping at an alarming rate. Now there are only thirty thousand left! Although Kenya has been as badly hit as other countries by this sad state of affairs, a group of scientists has recently started working with the Maasai to try and save the last big cats in the region. By focusing on a pioneering project, Living With Lions, this film makes an appraisal of a situation that is affecting the whole of Africa.

ADR PRODUCTIONS / 52 & 90’ / FRANCE / 2010

---

**THE WINGS OF JOHNNY MAY** by Marc Fafard

In 1963, a pilot flew his small plane over Nunavik, in northern Quebec. He saw dogsleds, tents and igloos, a people whose way of life had changed little over thousands of years. The pilot was Johnny May, an Inuit himself, the first of his people to take the controls of an airplane. The man would spend 34,000 hours in the air and pull off many feats and rescues that would turn him into a hero. Flying over this territory demanded exceptional skill back then (as it still does today). Although he didn’t know it yet, he would become a legend both at home and abroad.

K’IN PRODUCTIONS / 52’ & 90’ / FRANCE / HD STEREOSCOPIC / 2012

---

**TRACKING THE HONEY ANT** by Valérie Mégard

Ever since childhood, Valérie Mégard has been fascinated by Australia and the Aboriginal culture. She often stays with the Papunya, who have adopted her. The film highlights the clash between two cultures: that of the western world where she comes from, with its thirst for progress and conquest, and that of a black spiritual world, 50,000 years old, offspring of the Dream and the Earth, where man’s task is to celebrate the Earth and his Ancestors so that life regenerates and perpetuates itself. Her film reveals the uneasy cohabitation of these two cultures today.

AGAT FILMS & CIE / 47’ / FRANCE / 2007

---

**VENOM, A KILLER IN THE SERVICE OF MEDICINE** by Stéphane Chopard

The cone shell, a peculiar shell equipped with poisonous gigs which can strike a fish dead in just a few seconds, fascinates scientists. Since we have discovered the complexity of the toxins, and their action on the body, in particular on pain transmission, numerous international laboratories have set on a quest for a promising medicine, which could revolutionise pain treatments, but also treatments of illnesses such as Alzheimer and Parkinson. This film will study the specificity and characteristics of this shell, in which scientists have put so much hope in.

ADR PRODUCTIONS / 52 / FRANCE / 2012
**BIG MAC SMALL WORLD** by Peter Guyer

McDonald’s everywhere. The Hamburger road takes us around the world into the lives of six people with one thing in common: they all work for Big Mac. Jenny in Switzerland; William in Rio; Franz in South Africa; Mao in China; Connie in Las Vegas; and Jarmo in Lapland.

**DJOUROU, A ROPE AROUND YOUR NECK** by Olivier Zuchuat

Who pays his debts gets richer, they say. Not always the case. Mali, the 10th poorest country in the world, owes US$ 3.2 billion to the international community, even though the country has already paid back its debt more than three times. This film is about the debt crisis: it goes back to the decolonization period, tries to grasp the mechanisms that created this economical cataclysm, to find out who is responsible and what the issues are. Should the debts of Mali and of world’s other heavily-indebted countries be canceled, as the global justice movement demands?

**DOMINIUM MUNDI** by Gérald Caillat

Management is the jewel of the industrial, communication-driven West. It is a very old word rooted in the depths of our traditions. In recent times, the technicians of Economy have dusted off the word and given it a scientific and technical sparkle. But applied to business, Management has become a doctrine, a propaganda device, a conceptual grab bag serving the third globalization, the vaunted global marketplace, one without borders. Organise, coordinate, command and control: Management appropriates the world and proclaims the virtues of Efficiency. And this simple message has the entire planet in its grip. The goal is to establish a single, global notion of value.

**IRAN: THE TREASURE OF THE MULLAHS** by Maryse Mano

This documentary reveals the hidden face of the businessmen-mullahs. The Conservative clan controls the police, the judicial bodies, the mosques and now the Parliament as well. The religious establishment has taken hold of the economy and is supported by powerful revolutionary economic trusts called foundations which, under the cover of religious beliefs, control an estimated 40% of the Iranian economy. As the son of the Imam says so well, “Economic interests always take precedence over political restrictions.”

**KNOR, 110 KILOS IN 25 WEEKS** by Machteld Detmers

It may seem strange that a pig should put itself in the limelight. But that’s democracy: everyone can have their say. So sip your beer, nibble a slice of salami... I was born in early winter, the ninth of a litter of 11 healthy piglets. I’ve been given a name. It’s pinned to my ear: number 26,571. I’m in terrible pain. I didn’t even know I was a boy. Now I’m only half a boy. Castration is an economic necessity. It prevents my flesh getting a “boar odor”. Nobody will eat that. Mother says that’s just the way it is: “You’re a meat pig. This is industrial farming.”
Is micro-financing the solution to poverty? Micro-financing is loaning to the poor without collateral. The world seems to have embraced this mechanism as the means to end poverty. But is it really the solution to poverty? In 1995, a documentary was made about the Grameen Bank in Bangladesh, set up by Muhammad Yunus, winner of the Nobel Peace Prize; it explains micro-financing mechanisms through portraits of Bengali women. In 2005, this new documentary, Small Change, Big Business, examines the effects micro-financing has had on these women’s lives.

MOVIE TRON / 54' / THE NETHERLANDS / 2005

For many years, our buying power has constantly grown. In order to satisfy our needs and make the economy work, we need to purchase more and more. We are happy to buy cheaper but we don’t realize that we hereby dismantle our social models and we destroy our jobs and environment. But can we cheapen the value of things endlessly? Step by step, our road movie will enable us to demonstrate, in the course of our encounters and the situations that we will face, where that cheap economy is leading us to.

AMIP / 52' / FRANCE / 2012
ECONOMICS

THE STRAWBERRY TRICK by Béatrice Limare

The strawberry that makes the fortunes of one part of Andalusia is the one we usually find in our markets and our supermarkets from February onwards. Our taste buds are often disappointed, but the distributors couldn’t care less: out-of-season strawberries sell. Director Béatrice Limare gets both sides of the story. In one camp, the farmers, producers, nurserymen, importers, wholesalers or dispatchers who make their living from this trade. In the other camp, the research scientists, ecologists and defenders of human rights, who consider this entire industry to be an accumulation of health-related, human, social and environmental disasters!

CINÉTÈVE / 52’ / FRANCE / 2009

THE LOAN, THE HEN AND THE EGG by Claude Mouriéras

Buusaa Gonofaa, a small micro-finance institution, was recently created by a small group of Ethiopians in the south of Addis Ababa. One of them, Adam, manages to convince the women in his village to borrow a little money. One woman buys a hen; the hen lays eggs. A rat eats the eggs. The woman decides to poison the rat, but the hen eats the poison and dies. The loan must still be paid back. The enthusiasm of the lenders comes up against their clients’ doubts, provoking heated discussions. The problems of day-to-day survival lead them to rethink their ideological principles.

ARCHIPEL 33 / 78’ & 52’ / FRANCE / 2002

THE KEBAB FAMILY by Laurent Lutaud & Ulrike Bartels

This film tells the story of Hulya and Mustapha, both Turkish immigrants: she in Germany, and he in France. They join forces to found a wholesale kebab production business. They’re highly ambitious, and in one year their small business has grown to become the fifth largest in the European market. It’s a remarkable tale of achievement and social advancement. Their story provides an insight into the Turkish community and its unique model of integration, in which the desire for success is combined with loyalty to community and family.

SEPPIA / 52’ / FRANCE / 2007

TRADERS by Eric Rochant

This documentary takes us to the trading floor, where the outcome of the world hangs in the balance, where everything is expressed in terms of loss or gain, where an executive’s health check-up or the declaration of war send stocks skyrocketing or plummeting. Traders are the world’s front row spectators. Traders are not only go-betweens; they are themselves the financial actors. They are the hands of speculation, which is everywhere, since speculation is a human trait. In the last analysis, the world of the trader is a world of thought, the mastery of an intellectual system.

ARCHIPEL 33 / 52’ / FRANCE / 2000

THE ENRON SCANDAL by Emmanuel Amara

What lies behind the Enron affair? First of all, the revelation of colossal losses and collapse of the stock. This gigantic enterprise was the shrine of sham: a world governed by the cash culture of its managers. Enron’s directors lied to their shareholders and deliberately misappropriated funds for personal use via smoke screen companies. While Enron’s directors were busy reassuring their employees, they were selling their stocks like hot potatoes before the stock collapsed! Enron’s bankruptcy is the sign of a structural defect in the market and in financial assets that are company stocks. This film reveals the details of this affair.

LA GROSSE BOULE / 55’ / FRANCE / 2005
The filming of the Wall Street Charity Boxing Championship, a gala event where traders fight each other in the ring for the benefit of charity organizations, began on Sunday, September 14th, 2008, the day that Lehman Brothers went bankrupt. While Wall Street witnesses the most serious crisis in its history, Jean-Stéphane Bron interviews the traders caught up in the torment. The testimonies of Evan, Austin, Cecilia and Ben, recorded between their days at work and their training sessions in the ring, link the story together. Through these intimate portrayals over the weeks in which the global economy was set afire, the film reveals the excesses of a system and the mechanisms of the current crisis with startling clarity.
ENVIRO
NMENT
A DIRTY STORY by Antoine Tracou

December 12th, 1999. The 180m long Maltese oil tanker, Erika, sinks off the French island Belle-Ile. In the weeks that follow, the wrecked ship, chartered by Total Fina, will spill two-thirds of its cargo, i.e., 20,000 tons of fuel, painting 450 km of coastline black. The film follows the volunteers, engineers, and military staff working at the pollution removal sites at regular intervals over a period of nearly one and one-half years. It accompanies the very few scientists sent to the coast to study the problem, and meets with the salt marsh farmers, struck down by this oil spill without precedent. The saddest observation of all is that since the wreck of the Torrey Canyon in 1967, nothing much has changed in the dirty history of oil spills, or so little...

EX NIHILO / 52’ / FRANCE / 2001

CARS R US by Paul Moreira

The cars we are attracted to affect our reptilian brain. They awaken our animal instinct to dominate. With a draw as strong as this, the automobile industry wouldn’t normally have any reason to worry about future sales, but that was before the scientific community and ecology groups started issuing repeated warnings about the negative effects the car has on the world’s ecosystems. So the automobile industry is worried, and it doesn’t want to see any loss in profits... even if to ensure this it means pressuring the scientific community and “doctoring” official reports.

PREMIÈRES LIGNES TV / 52’ / FRANCE / 2007

NUCLEAR... NOT SO CLEAR! by Christophe Muel

What would happen if tomorrow a new Chernobyl occurred? What information would we be able to obtain if a cloud loaded with radioactive particles passed over our heads? To answer such questions, an accident simulation was organized by 27 European countries. We will follow the crisis units of 3 countries involved in the simulation: Hungary, Austria and France. If the scientists dig in to do their part of the work, proposing possible scenarios, they are all stopped by the same stumbling block: information. It does not circulate.

EX NIHILO / 52’ / FRANCE / 2002

PLANET IN QUESTION: CAMPUS KASSAPA by Ronnie Ramirez & Gauthier Jacob

The University of Lubumbashi is not on an equal footing with the universities in developing countries. Industrial countries always provide help but they don’t bring the real emancipation that this country needs. If the Congo does not have proper universities it will not have doctors, engineers, vets, agronomists, development. There is no future without education.

IOTA PRODUCTION / 52’ / BELGIUM / 2011

PLANET IN QUESTION: MOKOOMBA, FROM ONE RIVERBANK TO ANOTHER by François Ducat & Frank Dalmat

How can one be a musician when his family has nothing and needs each of its members to contribute regularly? The film offers a reflection on the impact of music in the lives of African musicians. In a country where even the ants live in poverty, to make music like a cricket is a challenge which may give some original answers.

IOTA PRODUCTION / 52’ / BELGIUM / 2011
In Laos, where still today one of the last primeval forests of Asia remains, deforestation has experienced in recent years a dramatic development. This because of the exponential growth of areas planted with rubber trees.

**PLASTIC PLANET** by Werner Boote

Werner Boote presents an up-close and personal view of the controversial and fascinating material that has found its way into every facet of our daily lives: plastic. He takes us on a journey around the globe, following plastic through its 100 years of “glorious triumph” and showing us what an unexpected impact plastic has on our world.

A NEUER SENTIMENTAL FILM ENTERTAINMENT - BRANDSTORM PRODUCTION / 95’ / AUSTRIA - GERMANY / 2009

On April 26, 1986, a nuclear explosion released a toxic cloud at Chernobyl. In the following days, this cloud spewed 70% of its radioactive fall-out over Belarus, whose border is just seven kilometers from the Chernobyl nuclear power station. The world-at-large was unsuspecting, and it quickly forget that the remainder of the fatal deposit was released over the northern hemisphere. This film concentrates entirely on Belarus, whose population in the twenty years since the disaster have been condemned by the effects of the ingestion of small doses of radioactivity.

**THE BAD AIR WE BREATHE** by Jérôme Larnou

1952: London is covered for fifteen days by a thick fog of sulphur oxides. Since this ‘smog attack’, which caused 4,500 deaths public authorities and the media focus on pollution peaks. But a recent study revealed that of 100 deaths linked to air pollution, only 5 can be attributed to pollution peaks. The 95 others? A report on ‘basic pollution’ revealed that of the 90 apartments and 9 schools studied, the air indoors was 17 times more polluted that the air outdoors. The air we breathe is consequently contaminated.

EX NIHILO / 49’ / FRANCE / 2002

Through the story of a wheat harvest, between sowing and harvesting, import and export, between transformation into foodstuff and consumption, the film crosses the destinies of very different farmers in the North – France and Belgium – and in the South-Bolivia, Venezuela, Colombia.

**PLANET IN QUESTION: THE HARVEST OF HUNGER** by Marie-France Collard

IOTA PRODUCTION / 52’ / BELGIUM / 2011

Planet In Question: See the Wood From the Trees

In Laos, where still today one of the last primeval forests of Asia remains, deforestation has experienced in recent years a dramatic development. This because of the exponential growth of areas planted with rubber trees.

**MAT FILMS / 82’, 52’ & 43’ / FRANCE / 2006**

**SUN AND DEATH (CHERNOBYL... AND AFTER)** by Bernard Debord

IOTA PRODUCTION / 52’ / BELGIUM / 2011

Planet In Question: The Harvest Of Hunger

In Laos, where still today one of the last primeval forests of Asia remains, deforestation has experienced in recent years a dramatic development. This because of the exponential growth of areas planted with rubber trees.

**IOTA PRODUCTION / 52’ / BELGIUM / 2011**

In 1952, London is covered for fifteen days by a thick fog of sulphur oxides. Since this ‘smog attack’, which caused 4,500 deaths public authorities and the media focus on pollution peaks. But a recent study revealed that of 100 deaths linked to air pollution, only 5 can be attributed to pollution peaks. The 95 others? A report on ‘basic pollution’ revealed that of the 90 apartments and 9 schools studied, the air indoors was 17 times more polluted that the air outdoors. The air we breathe is consequently contaminated.

EX NIHILO / 49’ / FRANCE / 2002
Welcome to nuclear land
by Esther Hoffenberg

France, Normandy: the most “nuclearized” region on earth. With humor and seriousness the film winds its way through the labyrinth of a well-kept secret: the local recycling of spent nuclear fuel and storage of nuclear waste. By interviewing inhabitants and political, associative and industrial representatives, the film unveils many aspects of an anguishing reality, as invisible as it is irreversible. What does living in nuclear land mean? We find ourselves at the very core of the major political and ecological issues of this millennium, in France and everywhere else.

The Factory / 74’ / France / 2009

The scalp dance - for or against PVC?
by Ariel Camacho

PVC which is everywhere in our daily lives (in toys, cables, computers, floor, plastic wrapping…) creates problems for the environment and public health that the European Commission must regulate. The amount of PVC in household waste increases year by year and its incineration releases dioxin, the harmfulness of which is well-known. The film shows us what lobbyists call the “scalp dance” – their ability to discreetly obtain information, communicate and strike the right alliances in order to impose their viewpoint and influence decisions in their favor.

Lapsus / 52’ / France / 2002

Visual telegrams by 30 directors

Statements today, solutions tomorrow. To bring about change, innovation, and collaboration, 30 directors from all the continents offer their own 2-minute take on the environment. Each has applied their sensitivity and talent to an environmental issue: the Arctic ice melt, the disappearance of butterflies in the countryside, sea pollution in Brest harbour, or deforestation in the Amazon. Each film takes a positive approach and offers an idea, a solution, or a daily action to protect the planet. Two minutes to warn us, move us, and provide a wake-up call.

Cinétèvé / 30 x 2’ / France / 2011

The golf war
by Lucia Sanches

It has taken just a few years for Murcia, one of the most arid regions in Spain, to become the Capital of golf in Europe. For retired English men and women, Murcia represents a dream world, a place to practise their favourite sport in the sun, low cost. But for a lot of them, this dream can be far from reality. For hundreds of immigrants too, this region holds the door wide open to a new and better life. But behind the door, this reality is neither about a game. Nor about golf. Golf has become a big business. There are those who win and those who lose, just like at war.

Les Films d’Ici / 52’ / France / 2011
pills, never enough
by Laurent Lunetta, 2007
Babies Born of Alcohol
by Laure Gratias

7,000 children are born each year in France bearing handicaps because their mothers consumed alcohol during their pregnancies. Alcohol is a very powerful toxic substance for the foetus, even in small quantities, and can cause serious mental, physical and behavioral problems. But strangely enough, future mothers are not very well informed of this fact and doctors who are completely knowledgeable about the subject are very rare. Among them, are three outstanding pediatricians.

EX NIHILO / 50’ / FRANCE / 2003

Brainy Women
by Hervé Nisik

Although more and more women choose to specialize in the sciences at high school level and massively major in the sciences at the university, women represent less than 30% of European researchers. Two Swedish biologists have proven that women in the field of research must be two and a half times more productive than men to be evaluated at the same level. Taking us on a trip across Europe to meet with women scientists, Brainy Women interviews women mathematicians, biologists, astrophysicists, all of whom have reached the top.

EX NIHILO / 52’ / FRANCE / 2004

Beatocello’s Umbrella
by Georges Gachot

Since 1996 the film director has been following the story of doctor and cellist Beat Richner and his children’s hospitals in Cambodia. In portraying this Swiss man, aged 64, the film returns to the origins of his inspiration, which were already present in his cabaret character Beatocello in the 1970s when he was living in Zurich. A film about a life and an extraordinary voyage of 40 years, this documentary reveals a utopian artist who realized his visions by becoming a builder of hospitals in the land of the Khmer.

GEORGES GACHOT FILMS / 85 & 52’ / SWITZERLAND / 2012

A Natural History of Laughter
by Jacques Mitsch

For how long have we been laughing? Are human beings the only one to laugh? We know that bonobos, chimpanzees and orangutans also enjoy having a good laugh, especially when tickled. There is even a “tickling machine” at the Institute of Neurology in London. What are the latest discoveries about neuronal and ethnological origins of laughter? This film, is about why and how we laugh, a scientific and behavioral approach about laughter. It sure will make you laugh but not only in the way you expect.

ALTOMEDIA / 52’ / FRANCE / 2011

1 $ For 1 Life
by Frédéric Laffont

This film brings together men from the extremes of wealth and poverty. Across oceans, we hunt down the most microscopic of germs to save millions of human lives. Lives neglected for too long by the pharmaceutical industry and its henchmen. In this film, one child dies and many others are saved. “The sun doesn’t forget a face just because it is small”, says an African tale.

INTERSCOOP - CINÉTÉVÉ / 90’ & 52’ / FRANCE / 2010
CLOWN DAY by Olivier Horn

Since 1991, the clowns from Rire Medecin have been working in children’s wards where they embody the intrusion of the outside world in the sterile environment of the hospital. The joyous chaos which they create during their visits helps these sick children to remain children, as the power of imagination awakens their sense of play. This film, which has no commentary, explores the unusual relationship that these clowns entwine with the children, their parents, and the nurses through the magic of their pranks.

SENSO FILMS / 90’ & 52’ / FRANCE / 2008

COUNSELLING IS BEING PROVIDED
by Corinne Moutout

Collective disasters, of natural origin or deliberately planned, mark out our daily lives and are related to us with all their violence by the TV news bulletins. There is one line that every reporter sent to the site ends up uttering: Counselling is being provided. When such a piece of information is so short, what value can it possibly have? Perhaps that of confirming the scale of the disaster, while soothing the shocked viewers: “Phew! At least the victims and their families are being taken care of...”

LES FILMS D’ICI / 52’ / FRANCE / 2008

DOC TOON AND HOSPITALIZED CHILDREN by Anne France Sion

Doc Toon is a virtual, interactive character found on hospital pediatric wards. He can be contacted via the hospital’s closed circuit TV network, and his voice is that of a psychologist. The film investigates the communication mechanisms involved in Doc Toon’s relationship with the patients. It explores how young children relate to this image, and how Doc Toon helps the hospital staff who, beyond health matters, try to make sure the children are comfortable and in good spirits.

AGAT FILMS & CIE / 52’ / FRANCE / 2003

DOCTORS WITHOUT BORDERS: SURGERY OF WAR by Marco Lamensch & Olivier Lamour

Port-au-Prince, Haiti. The city is officially in peace and yet, despite the presence of UN forces, violence is a daily occurrence and Médecins Sans Frontières (MSF) has had to open a hospital to engage in wartime surgery. Benoit, an anesthesiologist and Sophie, a nurse, working side by side with doctors and local personnel, have volunteered to help out for a few weeks while the hospital is being moved from Saint Joseph to Trinité.

AMIP / 57’ / FRANCE / 2007

DOCTORS WITHOUT BORDERS: TROOP INSPECTION by Marco Lamensch & Olivier Lamour

MSF is first of all an NGO located in Paris. It takes on emergency missions, and also devotes time to basic humanitarian actions such as that set up in Niger where the job is to wipe out severe malnutrition. Both Graziella, a nurse and assistant director of operations, and Emmanuel, MSF director for Niger, practice the MSF creed and speak frankly. They gauge, judge and handle problems. Meanwhile, Bradol, the MSF Chairman, negotiates the cost of substitution food.

AMIP / 51’ / FRANCE / 2007
EXIT - THE RIGHT TO DIE by Fernand Melgar

No one knows the day or the hour. When illness strikes, accompanied by pain and physical decline, there we are, faced with death. The outlook on what remains of life appears dismal and full of anguish. How to spare oneself, and one’s closest family, slow agony? Switzerland is the only country in the world where associations, such as Exit, quite legally provide suicide assistance to people at the end of their lives. For over twenty years volunteers have accompanied sick and handicapped people towards a death of their choice that seems more dignified to them.

LES PRODUCTIONS JMH / 75 & 55 / SWITZERLAND / 2005

IQ, A HISTORY OF DECEIT by Stéphane Bentura

IQ. Two letters. One of the most commonly shared fantasies in our modern world. What does IQ really measure? Who invented it? Why and how was it diverted from its original purpose? Today, very few people are able to answer those questions. These two letters are omnipotent, they take advantage of people’s anxiety for themselves and the future of their children. IQ - two letters also hiding worrying ideologies: those who believe that IQ could be “innate” use it as a proof that the poor are “genetically poor”, that at birth, “everything is settled”.

PREMIÈRES LIGNES TV / 52 / FRANCE / 2011

M... LA MAUDITE by Jean-Paul Fargier

People keep on saying that masturbation makes you deaf, to the extent that no one dares to have an opinion on the matter anymore. Using fiction to show two young modern people, this film deals with “self-pleasure” and its numerous representations. Manu and Emma, our two heroes, exchange their impressions on the blog M... la maudite. To back up their words, the director leads us on a highly eclectic journey through art: from the elegant works of Rodin, Klimt and Schiele to Dalí’s fantastical raving, all the way up to the now commonplace sex toys... These intersecting views of self-pleasure show that masturbation continues to be an artistic and ideological issue.

EX NIHILO / 52 / FRANCE / 2007

MADEMOISELLE AND THE DOCTOR by Janine Hosking

In a shed outback, Dr. Nitschke builds his prototype death machine. The euthanasia campaigner and former physicist wants to devise a peaceful “do-it-yourself” way to die. Perfectly healthy, he wants to avoid “the horrible decrepitude of old age.” In Perth, feisty 79-year-old Mademoiselle Nigot plans her suicide. When she meets Nitschke, she tells him about her glamorous life - from mixing with Marilyn Monroe and the Kennedys when she worked at the Waldorf Astoria in NY, to her various lovers and libertine lifestyle. Three weeks later Lisette Nigot commits suicide.

IKANDY FILMS / 55 & 90 / AUSTRALIA / 2004

MY BODY ONLY DOES WHAT IT WANTS by Philippe Lasry

Karen is a modern and dynamic young woman suffering from obesity since childhood. Countless attempts at dieting and long years of therapy have ended in failure. Karen has been living with Stéphane for 7 years now and wants to have children. But she wants to lose weight first and consequently undergoes a “gastric by-pass” operation in a specialist New York hospital. Having lost almost 50 kilos, Karen now has a body that she can control but must also rediscover. How does Karen learn to live with her new body? How do family and friends react to this drastic change?

AGAT FILMS & CIE / 53 / FRANCE / 2003
**MY FAVORITE COLOR** by Jean-Paul Fargier

Saying that my favorite color is blue and asking myself why can lead to an avalanche of answers as wide as the spectrum. Rosa, infatuated with rose, gets talked into trying blue. Troubled by this reversal, she starts looking for explanations and asks specialists about how we perceive colors. A biologist traces the color blue for her in molecules from one species to another, from microscopic algae to pink flamingos, to shrimp. Color vision is very objectively oriented, says the physicist, it’s not the eye that decides, but the brain. A rainbow specialist knows a lot about the influence of color on food, and a fashion historian reveals the secret of chameleon fabric.

LAPSUS / 52’ / FRANCE / 2005

**PILLS, NEVER ENOUGH** by Laurent Lunetta

In France, managers mix drugs to work more than 24 hours in a row. In the US, Ritaline supposedly suppresses hyperactivity to get good grades. Around the globe, Viagra is taken for erectile dysfunction to boost failing sexuality. Staying young and competitive, enhancing intellectual capacities, going without sleep or playing the sex machine – all are based on drug taking on a daily basis. Medicine is no longer a remedy, but a magic potion to enhance capacity; drugs have become chemical crutches. Laurent Lunetta explores this phenomenon and observes the consequences.

LA GROSSE BOULE / 52’ / FRANCE / 2007

**POST PARTUM** by Silvina Landsmann

A plunge into what happens in a public Israeli maternity hospital at the beginning of the third millennium, from the second the baby leaves its mother’s womb until it leaves for home. Emotional intensity in opposition to the bureaucratic and institutional medical scene makes one thing about this poignant moment in life, sometimes with much humor. The public maternity hospital as a microcosm of Israeli society.

COMINO FILMS / 60’ & 66’ / ISRAEL / 2005

**SCENTS MAKE SENSE** by Jean-Bernard Andro

Odor: the good, the not quite so good and the categorically bad. We perceive them just as much as we make them. In short, we smell, like we breathe, in an odorous world! And yet the sense of smell, the most primitive of all our senses, is the least well-known, because it supposedly reduces us to our little-esteemed animal state... Today science understands more clearly the importance of this sense in our relations with the world, and its influence on our behavior. Odor has become a main preoccupation in every field of business and industry. The 21st century will be more odorant that any other, for better and for worse.

LES FILMS DE L’ARLEQUIN / 52’ / FRANCE / 2003

**SEARCH ON** by Mathias Théry & Etienne Chaillou

What is the best way to portray disorder? Why is an oyster pearly? Why isn’t H the same as lambda? Why does it sing? Where do leaves get their shape? And why doesn’t it sing now? Why is what lies below always better than what lies alongside? How does a chariot work? And what are tatamis used for? Is it possible to write an article if you don’t have proof? Why must one avoid being pedagogical at all costs? Why can’t I manage to work? Why must one take photos in the Jardin des Plantes? Why does a researcher search?

LES FILMS D’ICI / 52’ / FRANCE / 2008
**Traditional Chinese Medicine** by Miroslav Sebestik

Traditional Chinese medicine has been part of the lives of the Chinese for 3,000 years. This voyage into the realm of medicine explores Chinese pharmacopoeia and therapeutic practices. We are guided by the French professor and practitioner, Eric Marié who teaches Chinese medicine at the University of Nanchang. Marié decodes the methods and principles on which Chinese medicine is based: treat typical and recurring aches and pains (migraine headaches, stress, circulatory troubles, digestion problems…) from the angle of restoring one’s harmony with the universe.

*RUE CHARLOT PRODUCTIONS / 52’ / FRANCE / 2004*

---

**The Hidden Face of Fear** by Enrico Cerasuolo & Sergio Fergnachino

Since September 11, 2001, New York has become the center of a new epidemic of fear and anxiety that has rapidly spread through the western world. *The Hidden Face of Fear* recounts the studies of two of the world’s leading experts on fear and memory, Joseph LeDoux and Eric Kandel and the application of their findings on patients at the Center for the Neuroscience of Fear and Anxiety in New York. This research brings the hidden face of fear to the surface, and seeks new answers in the deepest part of the human brain.

*LES FILMS D’ICI / 52’ / FRANCE / 2008*

---

**Venom, a Killer in the Service of Medicine** by Stéphane Chopard

The cone shell, a peculiar shell equipped with poisonous gigs which can strike a fish dead in just a few seconds, fascinates scientists. Since we have discovered the complexity of the toxins, and their action on the body, in particular on pain transmission, numerous international laboratories have set on a quest fora promising medicine, which could revolutionise pain treatments, but also treatments of illnesses such as Alzheimer and Parkinson. This film will study the specificity and characteristics of this shell, in which scientists have put so much hope in.

*ADR PRODUCTIONS / 52’ / FRANCE / 2012*

---

**Veterinary School** by Emmanuel Descombes

Amélie, Eve, Emilie, Nicolas and Patrice are 4th year students at the National Veterinary School of Lyon, the oldest and “mother” of all veterinary schools the world over. The school also doubles as a clinic where individuals bring their animals for consultation. If castrating cats and removing cataracts from the eyes of poodles form part of their daily routine, our apprentice vets also come in contact with more serious cases. And also with bigger animals: calves, cows, pigs and horses. We then find our characters alone faced with their responsibilities, operations and with having to choose their definitive direction: city vet or country vet.

*AMP / 5 X 26’ / FRANCE / 2004*
The Hands of Che Guevara by Peter de Kock, 2006
To be able to read and write seems so natural to us that we cannot easily put ourselves in the shoes of a person who can do neither. This is the obligatory starting point if we are to trace, as Pierre Dumayet and Robert Bober suggest, the infancy of writing. Between the Lascaux drawings and the first traces of writing in 5500 B.C., 10,000 years that elapsed. This film follows the progressive affirmations of man’s need to write and explores the reciprocal influence of writing and thinking.

THE BIRTH OF WRITING by Robert Bober & Pierre Dumayet

Who really was Godfrey of Bouillon? This film investigates a European founding myth and a figurehead of Western Christian imagination - a greedy feudal rough-neck soldier, a valiant knight who defended Christianity, the king of Jerusalem. This investigation exposes the myth, gives a fresh view of the story and sheds light on its modern-day issues via a road movie shot from Boulogne to Jerusalem.

DEUS LO VOLT by Nathalie Fritz & Jacques Martin

Who was Mary and what kind of relationships men and women of today have with her, the one who is called the Virgin Mary, Mother of God, a role model for women put forth by the Church, object of apparitions and popular fervor? The story of Mary, a biblical and theological character, goes far beyond the religious framework.

IN THE NAME OF MARY by Dominique Gros

Jerusalem - Athens! Moses and Homer! The first supposedly wrote the Bible, the second the Iliade and the Odyssey. Moses set the foundations of the Jewish monotheist people, Homer those of the Greek polytheist people. From these two incomparable texts emerged the destiny of Europe and the world. When and how did this “merger” happen? The documentary aims to shed the light on this non-obvious yet major union. The septuagint, first greek translation of the Bible in the 2nd Century B.C., appears to be the conclusion of a long dialogue between the Bible and the Greek thought, as well as the starting point of the modern world.

JERUSALEM - ATHENS by Pierre-Henry Salfati

IOTA PRODUCTION - PERSPECTIVE FILMS / 52’ / FRANCE - BELGIUM / 2011

MAT FILMS / 95’ / FRANCE / 2011

SEQUOIA FILMS / 2 X 52’ / FRANCE / 2012

LAPSE / 28’ / FRANCE / 1997
THE ENERGUMEN, POSSESSED BY THE EVIL by Jean-Loïc Portron

The film inquires into an affair of state which shook the end of the 16th century. It shows how the devilries of Marthe Brossier, who claimed to be possessed, led her contemporaries to clarify their thinking on the relationship between religion and science, between God and state. Four historians dissect the plot staged by Catholic zealots to sabotage the reconciliation policy pursued by Henry IV. This policy, which puts an end to religious wars, heralds the birth of the modern state and the genesis of a new world where religion is separated from politics. Our world.

JBA PRODUCTION / 77 / FRANCE / 2011

FROM 1900 TO 1945

200 DAYS TO REBUILD THE WORLD
by Jean-Christophe Rosé

From the end of year 1944, the defeat of the Axis forces is granted, but the victory is not yet assured. The first eight months of 1945 will be decisive. This film tells the story of the end of the war seen by its main protagonists: Winston Churchill, Franklin Roosevelt, Joseph Stalin and Harry Truman. In a world in ruins, they are going to get down to redeplo the map of the world and redefine its values.

Episode 1: From Yalta to Berlin.
Episode 2: From Berlin to Hiroshima.

AMIP / 2 X 52’ / FRANCE / 2005

DAYS OF MEMORY - IMPRESSIONS
by Saulius Berzīnis & Philo Bregstein

Before the German invasion, Lithuania was the home of nearly 240,000 Jews. The Nazis massacred more than 200,000. Those remaining were herded into ghettos. On September 23rd 1943 the ghetto of Vilna-Wilno-Vilnius was wiped out, ending 600 years of Jewish existence in Vilna, known for centuries as the Jerusalem of Lithuania. In October 1993, an international conference was organized at Vilnius. This occasion was the first time since World War II that historians, together with survivors of the holocaust could openly investigate the hideous acts heretofore kept silent.

PHILO BREGSTEIN / 75’ / LITHUANIA / 1999

DIARY OF A YOUNG FASCIST by Paolo Santoni

The film tells the birth and rise of fascism, by leaning on the diary of a young member of a squadra. Among numerous diaries, memories and tales published during and after the regime, the one of Mario Piazzesi is according to the historians, the most original and trustworthy, because it was written at the time of the facts. Piazzesi’s diary, written between 1919 and March 31st, 1922, is a disturbing evidence which allows to understand how fascism could enter Italian reality little by little and how it made a systematic usage of the violence to ruin the adversary.

EX NIHILO / 52’ / FRANCE / 2008
Historians claim that up to 150,000 men of Jewish origin served in the Nazi Army during World War II. Tens of thousands of these men were officers. 2,000 of these men were turned into Aryans by a decree personally signed by Adolf Hitler, and others in the Nazi high command.

**HITLER’S JEWISH SOLDIERS** by Larry Price

**ETHEL ROSENBERG, THE LAST DANCE** by Blanche Finger

Fifty years after the execution of Julius and Ethel Rosenberg, accused of having given the Soviets the information they needed to develop the atom bomb, testimonies, counter-investigations and association-led movements continue to raise the question of their innocence or guilt. With real footage, the film covers the main stages of the trial, profiling the protagonists and following the wheels of the legal machine that started rolling against the Rosenbergs in 1950. Ethel’s life is reconstituted on this dense, and precise historic canvas.

**EXILE IN SEDAN** by Michael Gaumnitz

Whatever possessed Walter Gaumnitz, a German survivor of the Buchenwald and Mattheusen concentration camps, to leave Dresden in 1947 for this French town in the Ardennes? Gaumnitz’ son retraces his family history, trying to shed light on shadowed zones. As we listen to the troubling testimonies, a portrait of the father comes to life revealing the heavy secret of this haunted man. A gifted painter, the nazis forced Gaumnitz to choose from among the female prisoners those to be delivered as fodder to the orgies of the SS, and also forced him to paint their orgies, where the women were raped and then beaten to death. Victim or executioner? The filmmaker doesn’t say.

**GERMAN FALL 1946** by Michael Gaumnitz

Autumn 1946. Germany is devastated. A young Swedish journalist named Stig Dagerman is hired to do a series of reports for the newspaper Expressen. For three months, he wanders through German cities which have been annihilated by the bombings, carefully observes the daily routines of a vanquished people, uncovers the masquerade of denazification trials. This film based on Dagerman’s novel uses archive footage and animated motion.

**HARLEM IN MONTMARTRE** by Dante James & Olivier Simonnet

Harlem in Montmartre tells the story of the jazz age in Paris between the First and Second World Wars, exploring a fascinating, yet often neglected, era in African-American cultural history. After peace was signed at Versailles, many black Americans remained in Europe rather than return to the brutal segregation and racism of America. Over the next two decades, they created an expatriate community of musicians, entertainers and entrepreneurs, primarily congregating in Paris’ hilly Montmartre neighborhood.

**PRICE COMMUNICATIONS / 58’ / ISRAEL / 2006**
**HÔTEL DU PARC** by Pierre Beuchot

After covering the execution of two former members of the French Militia in June 1953, two journalists set out to find the high officials of the Pétain government set up in France from 1940 to 1944. This search never really took place; it is a fictional technique developed by the filmmakers to question a number of the now dead protagonists of Vichy. The comments attributed to them are based on their own writings, trial records or other verified accounts. They are illustrated by authentic footage as well as by fictional reconstructions of life in Vichy between 1940 and 1944. The film evokes one of the darkest periods in French political history.

*ARCHIPEL 33 / 97 & 103 / FRANCE / 1991*

---

**IN THE SHADOW OF THE MOUNTAIN**

by Danielle Jaeggi

The mythology of sanatoriums was immortalized in a famous novel by Thomas Mann who used them as a metaphor for Europe’s headlong rush towards the First World War: a world apart on the sunny peaks of the Swiss Alps, in elegant Art Deco buildings, where time no longer seems to exist. A world of unique relationships, of light-hearted despair, inhabited by young people, where the echoes from the world are muffled...

*LOUISE PRODUCTION - LES FILMS D’ICI / 67 / SWITZERLAND - FRANCE / 2008*

---

**IN THE SHADOWS OF CASABLANCA**

by Malgosha Gago & Boleslaw Sulik

In 2005, a commission of Polish and British war historians revealed that the contribution of the Polish intelligence operations during the 2nd World War was quite considerable and yet unknown. Specially they discovered the existence of a spy network which operated in North Africa called Afrika Agency. Created by the Major Mieczyslaw Slowikowski, code name Rygor, this network was largely responsible for the success of the allied landings in North Africa on the 8th November 1942. Casablanca, the cult film proves to be a fantastic tool to tell the story of Rygor and his network.

*IDEALE AUDIENCE / 52 & 90 / FRANCE / 2008*

---

**LANGUAGE DOES NOT LIE** by Stan Neumann

From Hitler’s rise to power in 1933 to Germany’s capitulation in 1945, Victor Klemperer kept a secret diary in which he recorded the daily life of a German Jewish teacher under the Third Reich. The diary also came in handy as a notebook for a major study he dreamed of writing if he survived. The subject was the Nazi language, that new language that everyone spoke, be it Goebbels or the man in the street, the civil servants of the Gestapo or the Jews themselves, who unconsciously adopted the language of their executioners. Resisting the tyranny of this poisoned dialect became more important for Klemperer than survival itself.

*LES FILMS D’ICI / 79 / FRANCE / 2004*

---

**LÉON BLUM: FOR ALL MANKIND** by Jean Bodon

This powerful documentary tells the story of a prominent French leader - a Jew who at different times was prime minister of France and a prisoner in the Buchenwald concentration camp. Blum devoted his life to improving the well-being of French workers and was an early champion of women’s rights. In 1936, he became prime minister and led the Popular Front. In 1940, his socialist views and Jewish heritage placed him in jeopardy. The Vichy government sentenced him to five years in Buchenwald. After the war, Blum was welcomed home and was reelected prime minister.

*CINÉRENÉ / 59 / FRANCE / 2010*
**RENÉ & I** by Gina Angelone

René and I tells the inspiring story of fraternal twins René and Irene and the brutal yet benevolent treatment they received as young children in the Nazi death camps. Sent to Auschwitz between the age of four and eight-years old, the twins encountered the infamous Dr. Josef Mengele who spared their lives in order to use them in his gruesome human experiments. Beyond the raw brutalities of war, René and I is a story of unlikely miracles, impossible encounters, a chance rescue by a tenacious American family, the timely assistance of a mobster and a US President, and a climactic reunion just as the iron curtain is shutting closed.

TWIN PIX PRODUCTIONS / 75’ / USA / 2005

**SHANGHAI, THE ROARING 20’S**

Shanghai in the 30s: money rules in this city open to all adventures and whose reputation attracts all the bold adventurers of the world. Albert Londres, one of the most famous journalists of the time, who is in Shanghai in 1924 reports to his newspaper. In 1932, the city is plunged into an armed conflict triggered by Japan, served as a curtain raiser for a new dispensation. Back in Shanghai to report on the ongoing upheavals, Albert Londres covers the conflict. His explosive investigation went up in smoke in the fire on the ocean liner bringing him back to France.

IDÉALE AUDIENCE / 52 & 84’ / FRANCE / 2009

**POPOV DOUBLE AGENT, IN JAMES BOND FOOTSTEPS** by Stephane Krausz & Barbara Necek

The true story of the most famous double agent of the Second World War. Dusan Popov, by delivering false information’s to the Germans secret services, helped the Allies during the war. He managed to keep a business man profile, filling his life with beautiful women, palaces and casinos. But interrogatories, intrigues and spying were his reality. In charge by the English secret services M15 to keep an eye on him, Ian Fleming got inspired by him and created the famous James Bond character.

ABER IMAGES / 52’ / FRANCE / 2008

**PUBLISHING DURING THE OCCUPATION**

During the occupation, reading was extremely popular. The invader understood the importance of ensuring the collaboration of French writers. After fixing the rules of the game and obliging publishers to accept them, the Germans encouraged writers, both friends and allies, but also allowed authors who were reputedly left-wing to be published as long as they did not write anything against the Germans. During the occupation takes a look at three publishers and investigates a profession which has escaped the critical eye of historians.

RUE CHARLOT PRODUCTIONS / 52’ / FRANCE / 1995

**NATZWILLER STRUTHOF** by Robin Hunzinger

The Natzwiller-Struthof camp set up in Alsace by the Nazis in 1941, complete with gas chamber, was designed to accommodate 1,500 prisoners. More than 45,000 persons were “registered” here between 1941 and 1944. 25,000 died. Struthof, the only concentration camp in France, is a traumatic place, a place where “that” happened. The film poses questions about living memory and lost memory, about forgetting and commemoration. Partially destroyed, the camp was rebuilt by the State, a way of ordering the collective unconscious to forget. The film speaks about the “work of memory” rather than about the “obligation to remember”.

AMIP / 60’ / FRANCE / 2004
**THE FRENCH RESISTANCE MOVEMENT TESTED BY TIME** by Pierre Beuchot

The French Resistance, a fraction of the ‘black years’ of the Occupation, is still the focus of vivid memories sixty years later. The film follows the evolution of this memory by asking ex-resistance members, both prestigious and anonymous, to comment on the major events that involved them in the resistance movement that has marked French history. Through what they have to say, we see what the Resistance movement really was then, and what it represents now.

ARCHIPEL 33 / 74 / FRANCE / 2003

**THE PATIALA NECKLACE** by Yvon Gérault

The history of the Patiala necklace is an adventure that could have been written by Kipling or Forster – a story of the decline of Britain’s empire in India and the waning fortunes of a dying princely order, a story shot through with themes of fantasy, uncertainty, and loss. It traces, from the date of its creation in 1925 when it was commissioned from Cartier by an Indian prince, Maharajadhiraja Bhupindar Singh of Patiala, to the present day - the history of a fabulous diamond necklace.

IDÉALE AUDIENCE / 52’ / FRANCE / 2003

**THE RANDOM WALK OF PRIVATE DÖBLIN**
by Jürgen Ellinghaus & Hubert Ferry

When France surrendered in 1940, a French soldier killed himself in the Vosges. 4 years later he was identified as Soldier Döblin, Vincent. But his true identity was discovered much later: he was the German mathematician, Wolfgang Döblin. Naturalized in 1936, he continued his research on random movement in probability theory during his military service and the extreme conditions of the war. His last manuscripts mailed to the Academy of Sciences of Paris in 1940, weren’t studied until 2000. His work places him among the major innovators of modern probability theory.

AMIP / 54’ / FRANCE / 2006

**UNDER THE BANNERS** by Henry Colomer

A key period in European history, seen through archives and music. A fascinating journey through a crucial span, from the seeds of World War One to the moment when World War Two became inevitable (1895-1933). This exploration is centered on unusual materials: the fabrics and tissues that envelop the lives of men in a dense, symbolic web. Divided into three movements (before, during and after the war), the film deploys a choral, symphonic register with the breadth of an epic. We see groups, classes and nations coming together, moving apart and clashing, but always stressing their identities through clothing, flags, signs of choice, recognition or infamy.

AMIP / 45’ / FRANCE / 2009
CONTEMPORARY HISTORY

A FLAG, WHAT FOR? by Axel Clevenot & Patrick Cabouat

This series retraces the origins and history of the flags of fifteen European nations (France, Germany, The Netherlands, Belgium, Luxemburg, Spain, Portugal, Denmark, Sweden, Finland, Austria, Italy, Greece, United-Kingdom, Ireland) as the European flag. Following the major events that have determined the choice of colors and figures, we discover the forging of national identities and the ancestral ties that bind all the countries of Europe.

EX NIHILO / 16 X 13 / FRANCE / 1998

A STOLEN LIFE by Laurence Jourdan

Spain faces a scandal. In 40 years during the Franco regime, 200,000 to 300,000 babies were stolen from their parents at birth at the clinic, to be sold to couples in search of children to adopt. These couples had to comply with the ultra-Catholic, conservative right-wing ideology. This traffic was conducted by doctors and nuns with the help of nurses, some lawyers and officials. The silence that covered the scandal broke and tens of thousands of alleged victims are now seeking for their natural mothers, their children or their brothers or sisters. Grouped in associations, they call for truth and justice.

AMIP / 52 / FRANCE / 2011

BATA, THE FAMILY THAT WANTED TO FIT THE PLANET WITH SHOES

by Jarmila Buzkova

Through interviews of Bata family members and shoe factory workers, the film unfolds the two-part story of a family and an enterprise set up at the end of the 19th century in Czechoslovakia. After the death of Thomas Bata, WWII cut the world in two and the family and its enterprise along with it. Factories became nationalized in the East, downsized in the West. But Bata has survived the many economic, social and political upheavals of the 20th century.

LAPSU / 52 / FRANCE / 2004

CHAM by Guillaume Orignac & Bruno Deniel-Laurent

Cham, a documentary filmed in Cambodia reveals the merciless repression suffered by muslims under the regime of the Khmer rouge (1975-1979). During those years, the muslims had been particularly targeted by the Khmer rouge death machine which saw them as "enemy No.1".

ARAUCANIA FILMS / 52 / FRANCE / 2011
CHILDREN OF THE DECREE
by Florin Iepan & Razvan Georgescu

“Procreation is the social duty of all fertile women.” In 1966, Ceaucescu issued a decree prohibiting abortion for all women under forty, unless they had four children. Contraception was totally banned. But society had to pay a high price: 11,000 women died from illegal abortions, their doctors were imprisoned and millions of unwanted “decretei” children were born. Ironically, it was this new generation of Romanians who claimed their freedom and overthrew the dictator in 1989. By means of extraordinary archive footage, this period of tremendous oppression is revisited.

WESTEND FILM & TV PRODUKTION / 52’ & 68’ / GERMANY / 2004

CHRISTMAS 71 by Margarida Cardoso

Natal 71 is the name of a record given to the soldiers of the Portuguese colonies overseas for Christmas 1971. Niassa’s Songbook is the title of an audiotape illegally recorded by soldiers during the war years, in Mozambique. At that time, Portugal was a great colonial empire and, in order for that to go on, men fought in that war which. The tape is a voice of rebellion. The record is a piece of nationalist propaganda. They are memories from a country which was shut from the rest of the world, poor and ignorant, laid to sleep by a stale and primitive propaganda.

LAPSUSS / 52’ / FRANCE - PORTUGAL / 2002

COLOMBIA, THE PRESIDENT’S HOSTAGES by Mylène Sauloy

A war has been going on in Colombia for over forty years between the FARC guerillas and the various government regimes, which has been more or less oppressive, depending on the period. And yet things weren’t always so. Almost 25 years ago, the FARC leaned towards elections and democracy. After a few prisoner exchanges, communications shut down and both camps became radicalized. The film relates the accounts of the families of hostages, of politicians who continue to seek a peaceful and democratic Colombia, and of militants held in maximum security prisons.

AMIP - STEP BY STEP / 58’ / FRANCE / 2008

DEATH SQUADRONS, THE FRENCH SCHOOL by Marie-Monique Robin

When, in 1975, the dictatorial governments of South America established Operation Condor whose mission was the extermination of all political opponents, little was said about the involvement of the French military. For the first time ever, the South American generals involved in this secret organisation and more particularly the perpetrators of the 1970-80s reign of terror in Argentina speak out in front of the camera describing the torture techniques and the interrogation sessions learnt in the 1960s and 70s from French army instructors.

IDÉALE AUDIENCE / 60’ / FRANCE / 2003

FBI by David Carr-Brown

The Inside story of one hundred years of the F.B.I. distilled from hours of exclusive interviews with 50 agents, ex agents and directors of the F.B.I. Illustrated with the best available archival material. Each film will be rich in references to popular culture and based around one or two exemplary cases recounted by first-hand witnesses (stories that have frequently been turned into feature films or TV. series). By investigating themes questions or dilemmas which a contemporary situation evokes, we will bring to life the 100 year old culture of the F.B.I. The F.B.I.’s history will be treated like a cold case.

MAHA PRODUCTIONS / 5 X 52’ / FRANCE / 2010
IN THEIR HANDS by Vincent Detours & Dominique Henry

In Their Hands follows the psychotherapy of vulnerable people and sometimes destroyed by acts of torture. Their speech deals with an inhuman past: they want to stop the pain, rule out the folly and protect their family from violence who sleeps in them, be understood and recognized - these are the issues that drive them. During this process, the executioner resurfaces. But this time, his true nature is revealed: that of an ordinary human. These therapies are a policy therapy for all of us.

NEED PRODUCTIONS - PCT CINEMA TELEVISION / 52’ & 90’ / BELGIUM / 2011

LENINGRAD. RETROSPECTIVE. 1957-1990 by Alexander Sokurov

In 1990, Alexandre Sokurov begins to compile the images of the news produced by the Leningrad TV (Leningradskai Kinokhronika) from 1957 to 1990 known in Russia as “cinemajournal”. In 2008, Alexander Sokurov starts working again on the film with the participation of Alexei Jankowski: cuts in the archive materials, introduction of external elements, some coming from the films by Sokurov, and a particular work on the original sound by Serguei Mochko. Followed by an editing that makes one guess the hidden sens of this official presentation of the Soviet History that is about to be written. Testimony of a tragic period, also full of love and lyricism.

STUDIO BEREG / 630’ / RUSSIA / 2010

LIP by Christian Rouaud

This film sets out to meet the men who led the most emblematic workers strike of the post-1968 period, at the LIP works in Besançon. An incredible struggle that lasted several years, mobilized whole crowds in France and Europe and launched numerous illegal actions without ever resorting to violence, taking the imagination and desire for democracy to levels never attained before that time. Portraits, intercutting tales and a collective story help us understand why this strike carried the hopes and dreams of a whole generation.

LES FILMS D’ICI / 118’ / FRANCE / 2007

MARC FERRO OR A PASSION FOR HISTORY by Michel Vuillermet & Ilios Yannakakis

This is a portrait of Marc Ferro, writer and documentary filmmaker. He was part of the French resistance and witness to the awakening of national consciousness in North Africa and to the reality of the Soviet world. His life experiences have nourished his thinking and inspired his work. Ferro recounts how his encounter with Fernand Braudel has influenced him. Ferro explains his work methods, striving to separate historical analysis from ideology and practicing experimental history alongside factual history in order to compare various kinds of documents and sources of information.

LAPSus / 52 & 43’ / FRANCE / 1999

MOBUTU, KING OF ZAIRE by Thierry Michel

The ultimate African King, Joseph Désiré Mobutu was one of the oldest, most tenacious dictators that came to power as a result of the Cold War and decolonisation. November 1965. With the help of the CIA, Mobutu launched a coup d’État and seized power in the former Belgian Congo. He renamed the country Zaïre and imposed on his people a peace based on fear, violence, and repression. He was the absolute ruler of the ruins of a country ravaged by corruption. Mobutu, King of Zaïre is the story of one man’s exceptional destiny built on ambition and grandeur, betrayal and cowardice, a character worthy of the great Shakespearean tragedies.

LES FILMS DE LA PASSERELLE - LES FILMS D’ICI / 135’ & 3 X 52’ / BELGIUM - FRANCE / 1999
**MOSFILM, MIRROR OF AN EMPIRE**
by Laurence Bertoia & Bernard Louargant

Mosfilm Studios were inaugurated in 1931 by Stalin. With five thousand workers and grounds as big as the Kremlin, Mosfilm was a labyrinthine city unto itself devoted to filmmaking and to the glory of the proletariat. The greatest film directors were bestowed with the latest technology had to offer at Mosfilm, but the collapse of the Soviet Union in 1992 marked the tolling of the bell for Mosfilm Studios, which were divided up and privatized. Today only a few die-hards remain in this nearly empty ghost town.

*IMAGE PRODUCTIONS / 52 / FRANCE / 1999*

**MY VOTE IS MY SECRET, SOUTH AFRICAN CHRONICLES, 1994**
by J. Henderson & T. Mokoena & D. Rundle

1991: Nelson Mandela is released, and apartheid is abolished. On April 27th, the first free elections for all South Africans are organised. Three filmmakers follow this amazing event in ex-Bophutatswana, inside a hostel which is an Inkatha party base, in a garment factory where black and half-caste women work together, in a small country school for black farm laborers’ children, and at the sides of young Fodo, the ANC’s unequivocal spokesman in Kagiso Township.

*JBA PRODUCTION / 59’ & 95’ / FRANCE / 1995*

**PUBLIC ENEMY** by Jens Meurer

Bobby Seale, Kathleen Cleaver, Jamal Joseph and Nile Rodgers were members of the Black Panthers. Created in October of 1966, the party united various Black liberation movements and based its political platform on the revolutionary ideas of Malcolm X, who was assassinated in 1965. The party attempted to organize and politicize the anger of black youth in the ghettos, and although its followers were few, its influence was tremendous. Pressured by FBI persecution and internal conflicts, the Black Panthers ceased to exist in 1971.

*ARCHIPEL 33 / 50’ & 88’ / FRANCE / 1999*

**SARAJEVO: THE LIVING AND THE DEAD**
by Radovan Tadic

Radovan Tadic, a Yugoslav-born film director who has lived in France for the past twenty-five years, shot a film in Sarajevo over a period of several months. By following a few individuals whose destinies are steeped in horror and sadness, the filmmaker draws a portrait, little by little, of the destiny shared by the entire population.

*ARCHIPEL 33 / 74’ & 50’ / FRANCE / 1993*

**SIMONE VEIL, A FRENCH STORY**
by David Teboul

Through the images of this documentary, Simone Veil removes the veil on her, revealing the woman who has missed her mother’s presence all her life, a woman who still feels guilty about having been caught by the Gestapo, a woman who has known the worst humiliations and who cannot disentangle herself from the memory of hell. And when it comes to her political commitments, and namely her defense of the right to abortion and desire for a unified Europe, they have always been oriented to serve the cause of women.

*AMIP / 52’ / FRANCE / 2004*
SITE 2 by Rithy Panh

After having fled Pol Pot, Rithy Panh, a 15-year old Cambodian, finds refuge at the Mairut refugee camp in Thailand in 1979. Ten years later and now a filmmaker, he returns to the camps to film the day-to-day lives of his compatriots. He finds a people eaten away by inactivity, insecurity and the fear of being forgotten, waiting now for years on end for the possibility to return to Cambodia.

JBA PRODUCTION / 67’ / FRANCE / 1989

STILL LIFE - THE MANY FACES OF A DICTATORSHIP by Susana de Sousa Dias

Portugal, the 20th century: on April 25th, 1974, after 48 years of dictatorship a peaceful, joyful revolution occurs. Row after row of photos of political prisoners line giant albums. They lead us to other images of a country besieged by a dictatorship, a colonizer waging war across the seas, indifferent to the constantly growing number of victims, a country with seemingly gentle customs and hospitable climate where half the population denounces the other half, sometimes for no reason at all.

AMIP / 72’ / FRANCE / 2005

THE 4TH CHAIR by Charlotte Airas

In spring 1999 the world was facing a conflict in Kosovo while Serbian troops were driving Kosovo Albanians away from their homes. NATO began bombing Serbia with no effect. One last try to reconcile the antagonists through diplomacy was made. The task was to find a strategy that would make Slobodan Milosevic surrender. The delegation consisted of Martti Ahtisaari - President of Finland, Viktor Chernomyrdin - personal envoy of the Russian President and Strobe Talbott - US Deputy of State. The 4th Chair is a documentary film about those weeks when three men were racing against time in order to find a solution to war and peace in Europe.

ADR PRODUCTIONS / 52’ / FRANCE / 2007

THE HANDS OF CHE GUEVARA by Peter de Kock

Buried under a landing strip in Bolivia, the body of Che Guevara was found in 1997. With its discovery, the last mystery about Guevara’s life seemed resolved. Until it became apparent his hands were missing. This will lead us to a number of remarkable people, men and women who were prepared to risk their lives for two dead hands. Through their testimonies and anecdotes a story unfolds. A tale so bizarre and secret that it has been banished to the shadows of history.

ZEPPERS FILM & TV / 58’ / THE NETHERLANDS / 2006

THE OCTOGON AFFAIR by Jean-Michel Meurice

Gold bullion, a strange Cadillac, suspicious cadavers, secret agents, masked Nazis and corrupt politicians. This is the story of secret services, of occult political financing and corruption. It starts in 1945 in the ruins of Berlin and ends in 1999 with the resignation of Helmut Kohl.

MAHA PRODUCTIONS / 90’ / FRANCE / 2008
**THE ROAD TO RABIN SQUARE** by Michael Karpin

In November 1995, after addressing a pro-peace rally in the center of Tel-Aviv Israeli Prime Minister Yitzhak Rabin was assassinated by a young Israeli zealot, Yigal Amir, a supporter of the extreme right. *The Road to Rabin Square* presents for the first time in television a detailed examination of the events that culminated in the assassination. The documentary reveals the orchestrated incitement campaign that had been executed by the extreme right in Israel and the USA against the Prime Minister and against the Oslo Accords.

*KOL HAEMET / 60’ & 93’ / ISRAEL / 1998*

---

**THE SADDAM LEGACY** by Maryse Mano

Saddam Hussein is the only person who has succeeded in stabilizing power in a country where the Ottomans, the British (1920-1932), the monarchy until 1958 and the Baasist military regime that preceded him failed. The film analyses Saddam’s system. The country is a patchwork of many different factions that must be controlled after the fall of Saddam. The film also analyses the true reasons for the announced occupation. There’s the oil of course: the Americans must double their oil purchases by 2020 and then control new sources of supply. Behind Iraq, the USA are pointing a finger at all dictatorships in the region: Iran, Syria, and Saudi Arabia where they’ve lost control.

*AMIP / 50’ / FRANCE / 2003*

---

**THEY HAVE CHOSEN ALGERIA...**

by Jean Asselmeyer

Many of them had been active during the fight for independence in Algeria. Some were religious, priests, Christians engaged against the torture, communist activists, students, intellectuals, some stayed in that country because they could not imagine to live elsewhere. They are Europeans. They chose to stay in Algeria after the independence. Most of them have chosen to become Algerian citizens. The film is another vision of the history of Algeria from the end of the fifties until today, told by these Europeans, illustrated by unpublished archives.

*LES FILMS D’ICI - B.L. PROD / 55’ / FRANCE / 2007*
**Monte-Carlo Palace**

This is a place of sun, sea and yachts as big as ocean liners, of casinos bringing joy or despair to the most famous playboys on earth, of palaces that the word “luxury” doesn’t even begin to describe. This is Monaco, the land of a prince and his glamorous progeny, and a small town transformed for 24 hours every year into an automobile race track, shattering the dignified silence of this legendary rock. This story is about the men and women behind the scenes, about the 3,000 employees of the Société des Bains de Mer, the company that runs the two casinos and other grand palaces of the Principality.

*MAHA PRODUCTIONS / 5 X 26’ / FRANCE / 2004*

---

**Bata, the Family That Wanted to Fit the Planet with Shoes**

Through interviews of Bata family members and shoe factory workers, the film unfolds the two-part story of a family and an enterprise set up at the end of the 19th century in Czechoslovakia. After the death of Thomas Bata, WWII cut the world in two and the family and its enterprise along with it. Factories became nationalized in the East, downsized in the West. But Bata has survived the many economic, social and political upheavals of the 20th century.

*LAPSUS / 52’ / FRANCE / 2004*

---

**Hearts and Crafts**

The film takes us on a journey to the very heart of the Hermès’ workshops. There, men and women work with the texture thoroughly, putting into the work all their knowledge, their patience, their passion in order to create together a unique, timeless object.

*HERMÈS INTERNATIONAL / 52’ / FRANCE / 2011*

---

**Living Treasure**

Kunihiko Moriguchi perpetuates the Yuzen painting technique invented in the 17th century. Through the documentary portrait of this kimono painter in Kyoto, we enter a closed world, the one of living treasures, these artists chosen by the State to represent the Japanese tradition. We discover the work of a master and his family surroundings. In his every day life, Kunihiko Moriguchi questions the future of his art in a disrupted Japan.

*MIRAGE ILLIMITÉ / 90’ & 52’ / FRANCE / 2012*

---

**Monte-Carlo Palace**

*MAHA PRODUCTIONS / 5 X 26’ / FRANCE / 2004*
YVES SAINT LAURENT, 5 AVENUE MARCEAU 75116 PARIS by David Teboul

Yves Saint Laurent, 5, avenue Marceau is a unique intimate journey into the secret world of one of this century’s legends. For the first time ever, the revered designer opened the doors of his house of haute couture to a film crew. Yves Saint Laurent worked unflaggingly to expand his influence, becoming the world’s most famous fashion designer, recognised for his genius and an art that remains first and foremost a way of life. An abiding respect for the body and the celebration of its silhouette: these are the hallmarks of the “Saint Laurent style.”

DAVID TEBOUL / 85’ / FRANCE / 2002

YVES SAINT LAURENT, HIS LIFE AND TIMES by David Teboul

Yves Saint Laurent has left his imprint on his era. A man of culture, an artist in his own right, a witness of his era and shaper of the sea changes in fashion in the last fifty years - who exactly is this mythical figure, this spare, seemingly cold, shy, at times distant man? Built around exclusive interviews with people from his inner circle, including his mother Lucienne Mathieu-Saint-Laurent, Pierre Bergé, Edmonde Charles-Roux, his eternal collaborators Loulou de la Falaise and Betty Catroux, Yves Saint Laurent: His Life and Times follows the designer’s life from his earliest days.

DAVID TEBOUL / 52’ & 78’ / FRANCE / 2002

YVES SAINT LAURENT, STITCH BY STITCH by David Teboul

Yves Saint Laurent gives his first in-depth interview since 1976. He is deeply moved when recounting the important moments of his childhood, his adolescence, his brilliant career and the encounters which marked his life.

DAVID TEBOUL / 26’ / FRANCE / 2002

T-SHIRT STORIES by Dimitri Pailhe & Julien Potart

Despite being in close contact with it every day, we don’t know much about its origins or the reason for its explosion into pop culture... The status of the simple t-shirt has passed from mere knit, to personalized banner and creative outlet... 50 years were enough for it to rise to the important and envied rank of worldwide best seller and most worn item of clothing. 50 years and a few tens of hundreds of thousands of millions of samples later, the t-shirt fully deserves to be the star of its own film; one that will pique our curiosity and allow us to approach the t-shirt with humour, openness, and a critical eye!

EX NIIHIO / 60’ / FRANCE / 2011

LIFESTYLE FASHION
ALAIN DUCASSE AT THE PLAZA ATHÉNÉE HOTEL by Bruno Sevaistre

In Paris, just as in Monaco, New York and everywhere around the world where he has opened a restaurant, Alain Ducasse pursues his idea of being a “contemporary chef”. The only Chef in the world to possess 9 Michelin stars, he is also the only one to state that it’s possible to serve the best cuisine in the world and the most expensive without being constantly behind the stove. From the end of summer to the final bouquet of New Year’s Eve, we follow the paths of all those impassioned by cooking, and witness the day-to-day reality of a 3-star restaurant.

AMIP / 5 X 26 / FRANCE / 2004

FAIR TRADE... OR NOT SO FAIR? by Hubert Dubois

After long being confined to charity sales and bobo boutiques, fair trade products have made their way into mainstream outlets. They are now sold by major supermarkets, all of whom have jumped on the bandwagon and reaped unexpected rewards: 40% increase in annual sales. Socially aware consumers should congratulate themselves on this militant breakthrough into the world of business: logically speaking, the more wealthy shoppers buy fair trade, the more poor farmers are finally paid decent rates and can attain development. Sadly, things are not that straightforward.

CINÉTEVÉ / 52’ / FRANCE / 2009

JEAN-FRANÇOIS PIÈGE, KITCHEN STORIES by Bruno Sevaistre

After 12 years of working under the wing of Alain Ducasse, Jean-François Piège has taken flight to become his master’s rival in his own Parisian food palace. The young Chef is hell-bent on turning a restaurant into a palace and wants everyone to know it. As head of the Crillon Hotel kitchens, he has persuaded the hotel management to furnish the funds he needs to obtain a third star in the famous Michelin restaurant guide. Jean François Piège has a rich personality, he’s a human being worth stopping for, a man you want to spend time with.

AMP / 85’ / FRANCE / 2005

KNOR, 110 KILOS IN 25 WEEKS by Machteld Detmers

It may seem strange that a pig should put itself in the limelight. But that’s democracy: everyone can have their say. So sip your beer, nibble a slice of salami... I was born in early winter, the ninth of a litter of 11 healthy piglets. I’ve been given a name. It’s pinned to my ear: number 26,571. I’m in terrible pain. I didn’t even know I was a boy. Now I’m only half a boy. Castration is an economic necessity. It prevents my flesh getting a “boar odor”. Nobody will eat that. Mother says that’s just the way it is: “You’re a meat pig. This is industrial farming.”

TELESCREEN / 46’ / THE NETHERLANDS / 2002
THE CHICKEN STAMPEDE by José Bourgarel & Hubert Dubois

The chicken market has been taken over. By whom? By gigantic agro-food industries. For them, the chicken, like the shoe or the automobile, is merchandise: a source of profit before anything else. The world consumes nearly 160,000 tons of chicken per day, enough to justify a trade war that is rampant on all five continents. Until the present time the Americans and Europeans were the leading chicken “dealers”. But now Brazil and Thailand are fighting to take over first place. The war is waging, indeed.

MAT FILMS / 52' / FRANCE / 2005

THE KEBAB FAMILY by Laurent Lutaud & Ulrike Bartels

This film tells the story of Hülya and Mustapha, both Turkish immigrants: she in Germany, and he in France. They join forces to found a wholesale kebab production business. They’re highly ambitious, and in one year their small business has grown to become the fifth largest in the European market. It’s a remarkable tale of achievement and social advancement. Their story provides an insight into the Turkish community and its unique model of integration, in which the desire for success is combined with loyalty to community and family.

SEPPIA / 52' / FRANCE / 2007

THE STRAWBERRY TRICK by Béatrice Limare

The strawberry that makes the fortunes of one part of Andalusia is the one we usually find in our markets and our supermarkets from February onwards. Our taste buds are often disappointed, but the distributors couldn’t care less: out-of-season strawberries sell. Director Béatrice Limare gets both sides of the story. In one camp, the farmers, producers, nurserymen, importers, wholesalers or dispatchers who make their living from this trade. In the other camp, the research scientists, ecologists and defenders of human rights, who consider this entire industry to be an accumulation of health-related, human, social and environmental disasters!

CINÉTÉVÉ / 52' / FRANCE / 2009
BANIA by David Teboul
Banja apprehends Russian society by focusing on its public Baths, whether in the city or in the country, in a monastery, a factory or a prison. The film plays with the boundaries of the intimate and the social. On the naked bodies, one can read the tatoos, the wounds, the traces of work and war. It is a photographer’s film who, facing these naked bodies bathed with steam creates a unique vision, out of time, like an ancient painting.
LES FILMS D’ICI / 65’ / FRANCE / 2005

BUGARACH by Rémi Lainé
Bugarach, small village in the Corbières, 1,500,000 Google cases. The target of a rumor spread on the internet, Bugarach is designated as THE place on earth that will be spared by the apocalypse forecast for december 2012. What could be just a web frenzy becomes a social trend. Lost souls searching for faith, sect hunters, speculators, opportunists of all types arrive from all over the world. Assailed, the inhabitants, the mayor in the lead, remain down to earth, and prepare the battlefront.
2711 PRODUCTIONS / 52’ / FRANCE / 2012

CLEANING WOMEN by François Chilowicz
Cleaning women: they are everywhere, yet their existence often goes all but unnoticed. Though this unskilled profession may be looked down upon socially, it is one of the first that women turn to when there is nothing else they can do. Immigration, poverty, lack of education, divorce, life’s myriad casualties: very different women have found their means of survival in this trade, which is expanding rapidly as the service sector grows. These women, to protect their dignity, are often reluctant to speak of the professional, social, and personal realities they face every day. This documentary is made for them - and sheds light on the increasing ranks of the working poor.
EX NIHILO / 83 & 52’ / FRANCE / 2008

DRAW YOURSELF by Gilles Porte
A windowglass tour of the world proposed to children too young yet to read or write; they simply take a place in the frame by drawing a picture of themselves... A right of passage that starts with the first self-portrait and ends with the written word... It’s the story of each and every one of us, of what we once were and of the difficulty of remaining as we once were...
3B PRODUCTIONS - GÉDEON - S’IMAGINE / 70’ / FRANCE / 2010
**GIRLS OF SENTIMENT**  
by Kriton Kalaitzides & Theodoros Koutsoulis  
This film portrays the everyday life of five transsexuals in Barcelona, and three generations of the Spanish transsexual community. Dora's memories of the Franco dictatorship are still very vivid today. Maria José lives in a constant physical and mental whirlpool. Marga had her first transsexual experience when she was five. Virginia is 30 and very clear about herself. Trini is 24 and very critical of hormone abuse. Despite their differences in age and background, they all have one thing in common: they all dared to radically change their lives.

FRAMEWORKS / 62' / GREECE / 2001

**HERE’S TO THE TWO OF US**  
by Valérie Desnele  
There are more and more elderly who are increasingly isolated major cities. Young people find it impossible to pay for housing. What if these two generations tried sharing their living space? Between living alone and convenience marriages, how could apartment sharing become a reality in a society that so definitively separates the young from the old? Manou and Françoise, Jean and Claire, François and Adrien: some are just starting out, others are nearing life’s end. Their home-sharing adventures reveal the distance to be traveled (or not) to bridge the generation gap.

AGAT FILMS & CIE / 58' / FRANCE / 2010

**I HAVE TWO MOMMIES**  
by Christine François  
Marie-Laure and Carla have been together for 25 years; their three daughters were conceived by insemination. The law protects Marie-Laure’s ties to the girls because she is their biological mother. But Carla has had to undertake adoption procedures for Giulietta, Luana, Zelina. The film reviews the statements prepared by friends and family that were given to the judge. Mostly written by heterosexuals with children, they raise questions about parenthood in general, about the absence of a father, about the difference between the sexes and about the evolution of the family itself. Their affirmations strengthen Carla’s position. Why not a family with two mamas?

AGAT FILMS & CIE / 52' / FRANCE / 2003

**L’AMORE E BASTA**  
by Stefano Consiglio  
From Rome to Berlin, Versailles to Barcelona, the film follows the longterm relationships of nine gay and lesbian couples. We discover their struggles and victories, heartbreaks and joys. Gay or lesbian, with or without children, it’s all about Amore - a hymn to love.

LUCKY RED / 75' & 52' / ITALY / 2009

**MEN, FOR REAL**  
by François Chilowicz  
As far back as humanity can remember, the destiny of the world has been ruled by men, those of the male gender. But, today, at a time when we can travel to outer space as easily as we destroy our own planet, something has changed on Earth. This happened during the 20th century when women showed men that they could manage without their domination. As men, we discovered that our female companions didn’t envision life together in the same way that we did. Perhaps it is even their conception of the world that is different from ours… Some of us rejected the tidal wave of feminism while others used it to redefine the foundations of their virility.

EX NIHILO / 90' / FRANCE / 2009
THE THIRD MILLENNIUM WILL BE THAT OF MASS TOURISM. INTERNATIONAL TRAVEL INCREASES OVER 10% EACH YEAR AND GOES HAND IN HAND WITH A MUSHROOMING MIDDLE CLASS. THE TOURIST COUNT WILL SOON EXCEED THE POPULATION OF CHINA. STATISTICAL PROJECTIONS SHOW 1.6 BILLION TRAVELERS IN 2020. THE FOUR CORNERS OF THE EARTH HAVE NOW BEEN COMPLETELY COVERED AND ALL DESTINATIONS ARE WITHIN REACH BY PLANE. TOURISM HOTSPOTS ARE SATURATED. A “DIFFERENT PLACE” HAS BECOME COMMONPLACE. MORE THAN THE DESTINATION, WHAT’S IMPORTANT TODAY IS THE UNIQUE EXPERIENCE ONE HAS HAD, AND THE TELLING OF IT.


different place has become commonplace. More than the destination, what’s important today is the unique experience one has had, and the telling of it.

LA GROSSE BOULE / 52’ / FRANCE / 2009

SERIES ADDICTS by Olivier Joyard

It’s the sweetest addiction there is today. The most exciting of all. The addiction to television series. How do these labyrinths of fiction grow on us and give us pleasure? What gaps are they filling in our lives and the culture? This is what Series Addicts is all about.

EX NIHILO / 52’ / FRANCE / 2011

SUMMER GROWING UP by Blaise Harrison

Summer, a small town in the South of France. School is coming to a close, the kids shout excitedly and send each other texts. Armand is 15; he’s different. Fatter, more camp, more exuberant and yet more secretive than the others. For him, summer stretches ahead, with the sound of the crickets, his girlfriends chatting, siestas in the sun and American TV series. There will also be quiet moments of solitude.

LES FILMS DU POISSON / 50’ / FRANCE / 2011

SUN CITY THE ANTECHAMBER OF PARADISE by Frédéric Biamonti

Built in 1960, Sun City, the first middle class retiree community in Arizona, is focused on leisure activities. The rules were, still are, simple: to buy property in the town one has to be at least 55. Everyone pays the fees for the town’s leisure facilities. School-age children cannot live there, but have the right to visit. Today 40,000 retirees live in Sun City, average age: 75. They have left their families to grow old with other persons just like them. They live completely cut off from reality in a world answering their needs, where the sun shines 320 days a year.

AGAT FILMS & CIE / 60’ / FRANCE / 2004
**THE DUTCH SHOWCASE** by Hubert Dubois

What should be done about prostitution? We’re told that it has always existed, that it is unavoidable. Some say the solution is to legalize it, as Holland has done. This film takes us to the very core of a system where the sale of the human body has become a business like any other. The entrepreneurs’ profits soar, customers consume in total impunity and the State gets rich; ‘sex laborers’ speak out, but never show themselves. It is not enough to decree that prostitution is just a job like another to make it respectable. This film removes all the masks. It shows us that beyond the majority view, prostitution, even legalized, remains a form of slavery.

CINÉTÉVÉ / 52’ / FRANCE / 2002

---

**THE INVISIBLES** by Sébastien Lifshitz

The story of Pierrot, Monique, Bernard, Thérèse, Babeth, Yann, Pierre... They were born between the two world wars and come from various backgrounds: families of laborers, farmers, bourgeois catholic. They were mayors, nurses, accountants, bird raisers, housewives, union members. They have nothing in common except that they are all homosexuals and are now elderly. This film tells the story of each of these persons, who remained divided between trying to be like everyone else, and the need to invent a life outside conventional mores, where they could really be themselves. The Invisibles portrays a century of history of French society.

ZADIG PRODUCTIONS / 90’ / FRANCE / 2012

---

**THE JOHNS** by Hubert Dubois & Elsa Brunet

The most common type of prostitution customer is quite self-centered. He simply wants what he considers to be his needs met. He would deny any intent to harm anyone, and might even claim some empathy for the sex workers he sees. But his empathy does not extend to discontinuing his behavior, nor to helping anyone escape from the sex industry. He doesn’t care whether the person he sees is unwilling or unusually vulnerable. He simply feels entitled to whatever he wants, whenever he wants it. He sees himself as respectable, and protects that appearance. Users provide a large and steady income for pimps and other sex “businessmen”.

RUE CHARLOT PRODUCTIONS / 52’ / FRANCE / 2005

---

**THE OCTOPUS** by Laetitia Carton

In my family, we learn to grow up and live with Huntington’s, a genetic neurodegenerative disease that little by little destroys all your mental faculties. It’s a disease that can come on at any age before it takes you away. I grew up with the fear of disease. Now there’s a test to know whether or not I have the gene. I’ve got one chance out of two.

IDÉALE AUDIENCE / 90’ / FRANCE / 2009

---

**UNTIL DUST DO US PART**

by Andrès Jarach & Marcia Romano

What is really at stake when a couple fights about housework? Sometimes it is easier to talk about tidying up and cleaning than to express one’s feelings. And the love language of domestic fights is extremely difficult to decipher... Until dust do us part is an enquiry on couples and their domestic dialogues, on housework, and on the way we tidy up our untidy lives. What is behind dust? A little more dust and many human stories.

AGAT FILMS & CIE / 53’ / FRANCE / 2010
VIDEO GAMERS by David André

This film takes us into the world of the new young generation of video gamers who play together online in a network exploring virtual continents and medieval and warrior worlds, while staying in their rooms. What are the consequences of the computer screen in kids’ bedrooms? What should the attitude of parents be in confronting Internet games, which have hypnotized more than 500,000 players in France and inter-connected tens of millions of them around the world? Players, psychiatrists and parents talk about this massive cultural phenomenon which is sometimes disconcerting, but also and above all fascinating.

AMIP - STEP BY STEP / 52’ / FRANCE / 2009

WATER CHILDREN by Aliona Van Der Horst

Filmmaker Aliona van der Horst follows the trail of the unconventional artist, Tomoko Mukaiyama, whose work is focused on womanhood and fertility, and who has created a cathedral-like space out of 12,000 white silk dresses. Visitors roam through this space, confess intimate details about children who were or were not born, about sexuality and life-choices. In a visual and poetic way, the film penetrates into what is probably still one of the greatest of taboos, menstruation, and, as a consequence, touches upon universal themes around life and death.

ZEPPERS FILM & TV / 75’ / THE NETHERLANDS / 2011

SPORT

BOXING GYM by Frederick Wiseman

Richard Lord, a former professional boxer. A wide variety of people of all ages, races, ethnicities and social classes train at the gym: men, women, children, doctors, lawyers, judges, business men and women, immigrants, professional boxers and people who want to become professional boxers alongside amateurs who love the sport and teenagers who are trying to develop strength and assertiveness. The gym is an example of the American “melting pot” where people meet, talk and train.

ZIPPORAH FILMS / 91’ / USA / 2010

JOURNEY TO SOUTH AFRICA

by Jean-Louis Gonnet

At the time of the Rugby World Cup 2007, the department of Seine Saint Denis in the suburb of Paris greeted the South African team, and a number of sporting and cultural events took place. In return, some young Rugby players from Seine St Denis went to South Africa in spring 2008. For several weeks, the trip had been planned and the young participants were chosen according to their behavior on the field and outside it. Whether in Bobigny, Durban or the Cape, exchanges around the rugby ball are above all moments of life when adolescents learn how to live.

TS PRODUCTIONS / 54’ / FRANCE / 2009
The world's first “over 65” women’s basketball team competed at the World Master Games in Edmonton in July, 2005. To qualify, the rules state that you just need to be in the right age bracket and “still breathing”. Nevertheless, many former Olympic athletes enter the games and the competition is serious. This documentary follows a Canadian team over four months, from preparation for the games through to the final competition.

**THE OLDEST BASKETBALL TEAM IN THE WORLD** by Sharon McGowan

The world’s first “over 65” women’s basketball team competed at the World Master Games in Edmonton in July, 2005. To qualify, the rules state that you just need to be in the right age bracket and “still breathing”. Nevertheless, many former Olympic athletes enter the games and the competition is serious. This documentary follows a Canadian team over four months, from preparation for the games through to the final competition.

**THE TOUR OPERATORS** by Jean-Christophe Rosé

The great French cycle race, the Tour de France, pits teams of cyclists from around the world against each other every year in a battle of endurance and speed. Here, for the first time, we get an insider’s view of this great race. Rosé’s camera follows the Cofidis team in all its moments of glory (when the young Scotsman, David Millar, wins the first lap) and defeat - right up to the finishing line when the American, Lance Armstrong, wins the race.

**THE WHEEL** by different directors

The Wheel is a series of 24 short portraits of famous cyclists filmed throughout the world, not during training, races or in hotel rooms, but where they say ‘this is home’. Portraits of Indurain, Virenque, Lemond, Hampsten, Chiappucci, Abdujaparov, Zuelle, Marie and Ludwig filmed by well-known documentary filmmakers such as Robert Kramer, Richard Copans, Philippe Costantini and Claire Simon.

**YELL FOR CADEL: THE TOUR BACKSTAGE** by Maarten Van Cauwenberghe & Steven Decrane

For the very first time, take a look behind the scenes of a professional cycling team in action. Join Cadel Evans and his team Silence-Lotto during their Tour de France 2008. Feel the tension, the passion and enjoy exclusive images. Everything you always wanted to see, but never could, combined in one intense roadmovie. The Tour Backstage or how you’ve never seen the Tour de France before...
el sicario: ROOM 164 by Gianfranco Rosi, 2010
POLITICS & JUSTICE

AFGHANISTAN, ON THE DOLLARS TRAIL by Paul Moreira

Where did the 18 billion dollars invested by the international community to rebuild Afghanistan, develop its schools, construct hospitals and eradicate the opium traffic go? Eight years after the fall of Kabul, not a single school has been built in the capital, a hospital we visited was literally falling into ruin. But there is one construction sector in full swing: that of luxury villas. The level of corruption, the total absence of any sense of public service, is the foremost argument the Taliban use in their propaganda.

PRESERIES LIGNES TV / 57' / FRANCE / 2009

AGAINST ALL IMPUNITY by Frédéric Castagnède

The statute of the permanent International Criminal Court was adopted on July 17th, 1998 during a conference organized by the UN in Rome. 120 member States voted for it, 7 against it and another 21 abstained. On April 11th, 2002, ten new member States ratified the Rome Statute, raising the number of ratifications to 66. The International Criminal Court thus came into existence and began its functions on July 1st, 2002. Effective commencement occurred on June 16th, 2003, when Luis Moreno Ocampo, elected prosecutor on April 21st, assumed his functions.

AMIP / 54' / FRANCE / 2005

AL-QAEDA IN MAGHREB, THE NEW ROAD OF TERRORISM by Patrick Barbéris

Since Osama Bin Laden’s assassination, we find ourselves in a paradoxical situation: we may have thought Al-Qaeda was finished, but this is not the case. All eyes are now on Algeria, the hotbed of the AQMI (Al-Qaeda in Islamic Maghreb). AQMI is present on all fronts and is multiplying the number of terrorist attacks and hostage takings. Will the Sahel become the next Afghanistan? The best analysts try to piece this complex story back together and decipher the Al-Qaeda “brand effect”.

AMIP / 70' / FRANCE / 2012

BRAZIL by Kakie Roubaud

1. The World According to Brasilia 2. An Adventure Called Brazil

This film offers a guided visit to a country as big as a continent, twice the size of the European Union. Brazil has now become the 10th global economic power and the main industrial power in the southern hemisphere. The decimation of its rainforest and intense production of ethanol also make it a key player in global warming. The country has diversified its international relations, become the leader of the “subcontinent”, and given the South a voice. This democracy of 193 million inhabitants sees itself as a leading force for peace.

AGAT FILMS & CIE / 2 X 52' / FRANCE / 2010

CLOSER TO THE DREAM by Hervé Cohen & Guetty Felin

A French-American film director couple caught up in the whirlwind of hope spinning across the United States decide to leave Paris and take to the road to film the campaign of the man who has already started to write a new page in American history, Barack Obama. They land in Texas first and discover through the eyes of their two children of mixed race the effervescence of this historic movement that unites supporters from every state in the union. A mosaic of faces and voices recounting with passion and emotion their determination to see a new America rise from the dust.

AMIP - BELLE MOON / 52' / FRANCE / 2008
CRASH LANDING by Luc Côté

The recent wars in Bosnia, Cambodia, Rwanda and Iraq have caused many deaths, but the list of victims is longer than the death toll. Crash Landing is a thought provoking and shocking documentary about the silent victims of the wars: Ex-soldiers suffering from Post traumatic stress disorder, fibromyalgia, psychosis and illnesses caused by contact with depleted uranium, and struggling to cope in the society they once lived in. Some of their illnesses are not even acknowledged as real, and the veterans are therefore not offered treatment or economic compensation.

LES PRODUCTIONS EREZI INC / 51’ / CANADA / 2005

DEATH SQUADRONs, THE FRENCH SCHOOL by Marie-Monique Robin

When, in 1975, the dictatorial governments of South America established Operation Condor whose mission was the extermination of all political opponents, little was said about the involvement of the French military. For the first time ever, the South American generals involved in this secret organisation and more particularly the perpetrators of the 1970-80’s reign of terror in Argentina speak out in front of the camera describing the torture techniques and the interrogation sessions learnt in the 1960’s and 70’s from French army instructors.

IDÉALE AUDIENCE / 60’ / FRANCE / 2003

DOING TIME by Hélène Angel

Lannemezan, 6,423 inhabitants, 50 miles from the Spanish border. At the foot of the Pyrenees. Lannemezan with its Pechiney aluminium factory, its golf course, its amusement park for children and its prison. Hélène Angel’s film draws a portrait of the prisoners’ women (wives, mothers, sisters and friends) who come together for a weekend to visit their men who are serving long prison sentences. This documentary depicts the habits and daily life of this “unusual group”, who see each other at regular intervals at the remarkable Hôtel de la Gare run by Nadine Cistac, the equally remarkable landlady.

LES FILMS D’ICI / 52’ / FRANCE / 2007

EL SICARIO ROOM 164 by Gianfranco Rosi

El Sicario Room 164 is an 80-minute documentary about a hit man. He has killed hundreds of people, is an expert in torture and kidnapping, and for many years was a commander of the state police in Chihuahua. He even received some training from the FBI. He has lived in Ciudad Juárez and has moved freely throughout Mexico and the United States. At the moment, there is a contract on his life of $250,000 and he lives as a fugitive, though he is still free and has never been charged with a crime in any country.

LES FILMS D’ICI - ROBO FILMS / 84’ / FRANCE-USA / 2010

EVERLASTING SORROW, LIFE AFTER THE DEATH PENALTY by David André

In 1999, Sean Sellers, sentenced to death at age 16, is executed in Oklahoma despite protest worldwide. A few days before, David André filmed Sean on death row and met, during his plea for clemency, the family of his victims. 10 years after Sellers’ death, haunted by this memory, André returned to Oklahoma to find out if the death sentence is really a remedy, or if it acts like a poison on those who took part.

AMIP / 80’ / FRANCE / 2010
**FAR FROM FIDEL** by Yves Billon

Barely 180 km separates Havana from Florida. Miami has become a huge metropolis, with nearly 60% of its inhabitants of Cuban origin. The Americans would appear to have abandoned the city. What has happened to those who first came here, the gusanos in Castro speak? What has become of the marielitos, who were kicked out by Fidel in 1980? And what about the balseros, who fled either from poverty or the regime? The insertion agencies responsible for guiding their first steps have become veritable schools of capitalism for new arrivals. Privileged in relation to other immigrants, most Cuban Americans obtain American nationality after 5 years of residence.

**FBI** by David Carr-Brown

The Inside story of one hundred years of the F.B.I. distilled from hours of exclusive interviews with 50 agents, ex agents and directors of the F.B.I. Illustrated with the best available archival material. Each film will be rich in references to popular culture and based around one or two exemplary cases recounted by first-hand witnesses (stories that have frequently been turned into feature films or T.V. series). By investigating themes questions or dilemmas which a contemporary situation evokes, we will bring to life the 100 year old culture of the F.B.I. The F.B.I.'s history will be treated like a cold case.

**IRAQ: THE AGONY OF A NATION** by Paul Moreira

How do Iraqis live their day-to-day life? The official figures indicate 50,000 deaths but the John Hopkins University survey gives the terrifying statistics of 650,000 victims since the beginning of the American invasion. Shiites, Sunnis and Kurds massacre each other. Where does the truth lie? Iraq has become a black hole in the world news. Are Islamist terrorists the only ones to kill Iraqi civilians? Why can’t the police maintain public order? At the peak of the conflict in Iraq, Paul Moreira went to investigate the origins of the civil war and the slow agony of a nation.

**JUSTICE** by Olivier Ballande

Antananarivo, capital of Madagascar. Accused of stealing a watch, Joseph, barely fifteen, has been waiting at the Anjanamasina rehabilitation center for a year for a trial which never comes. Because he couldn’t prove he is a minor, Victorien, around seventeen, has been imprisoned for six months among four thousand adults at Anatanimora, where the lack of hygiene and food causes the death of one prisoner every two days. His crime: stealing a shawl. Shocked by these extremes between crime and punishment, the filmmaker follows the day-to-day plight of Joseph and Victorien, poor adolescents caught up in the terrible mechanism of the Malgache judicial system.

**LET’S PARTY** by Camille de Casabianca

One morning, in a building of the outskirts of Paris, men and women of all ages begin to empty a large office. They throw dozens of files out the window. Among them, Olivier Besancenot, the famous 35-year-old leader of the French radical left. He and his friends are getting rid of the archives which have been accumulated during forty years by their former organization. In the following weeks, the heavy work will start to welcome their dream, a new anti-capitalist party, wide and open, which is due to be born one year later to the day. The film follows this beginning, full of hopes and dark traps...
To celebrate the fiftieth anniversary of the attack on Moncada, Fidel Castro agreed to an autobiography in the form of filmed interviews with the journalist Ignacio Ramonet, director of Le Monde Diplomatique; he agreed to look back over his fifty years in power. Quite lucid, he is aware of the necessity and urgency of telling his story. He knows he must explain. This exceptional tale coming from the mouth of one of the foremost actors of the revolution, in fact from its last survivor, recounts the Cuban version of the history of the world, a version unknown until today.

**TEMPS NOIR - DOMINANT 7 / 7 X 52' & 52' / FRANCE / 2004**

**NAME ID: FIDEL CASTRO** by Axel Ramonet

To celebrate the fiftieth anniversary of the attack on Moncada, Fidel Castro agreed to an autobiography in the form of filmed interviews with the journalist Ignacio Ramonet, director of Le Monde Diplomatique; he agreed to look back over his fifty years in power. Quite lucid, he is aware of the necessity and urgency of telling his story. He knows he must explain. This exceptional tale coming from the mouth of one of the foremost actors of the revolution, in fact from its last survivor, recounts the Cuban version of the history of the world, a version unknown until today.

**TEMPS NOIR - DOMINANT 7 / 7 X 52' & 52' / FRANCE / 2004**

**MURDER SQUAD** by Said Bakhtaoui

Murder, paedophilia, traffic of false-papers, this is the everyday life of these 5 men of the Andriesse group, murder squad of the Criminal Investigation Department of Lille. Elite of the police forces, these men chose this job not to judge but to understand. We discover their doubts, their uncertainties, but also their professionalism and their humanity, in particular in their relations with the victims relatives and families. Whereas the contribution of the scientific police and the emergence of new techniques of investigation and checking intervene to a significant degree, human dimension is and will remain the keystone of the investigation.

**AMIP / 5 X 26' / FRANCE / 2006**

**MOBUTU, KING OF ZAIRE** by Thierry Michel

The ultimate African King, Joseph Désiré Mobutu was one of the oldest, most tenacious dictators that came to power as a result of the Cold War and decolonisation. November 1965. With the help of the CIA, Mobutu launched a coup d'état and seized power in the former Belgian Congo. He renamed the country Zaire and imposed on his people a peace based on fear, violence, and repression. He was the absolute ruler of the ruins of a country ravaged by corruption. Mobutu, King of Zaire is the story of one man’s exceptional destiny built on ambition and grandeur, betrayal and cowardice, a character worthy of the great Shakespearean tragedies.

**LES FILMS DE LA PASSERELLE - LES FILMS D'ICI / 135’ & 3 X 52’ / BELGIUM - FRANCE / 1999**

**NATO** by Hubert Dubois

It recently enlarged and got new missions. It has to defend Europe but also has to protect the whole “western world”. It leads the War on Terrorism and nuclear proliferation. But who sets the threats for NATO? Is this organization only an American tool? This idea is not entirely wrong but remains simplistic! 21 out of 27 countries of the EU belong to NATO. Unable to build a common defence policy, they depend on NATO for their security...

**AMIP / 52’ / FRANCE / 2009**

**LIP** by Christian Rouaud

This film sets out to meet the men who led the most emblematic workers strike of the post-1968 period, at the LIP works in Besançon. An incredible struggle that lasted several years, mobilized whole crowds in France and Europe and launched numerous illegal actions without ever resorting to violence, taking the imagination and desire for democracy to levels never attained before that time. Portraits, intercutting tales and a collective story help us understand why this strike carried the hopes and dreams of a whole generation.

**LES FILMS D'ICI / 118’ / FRANCE / 2007**
NO SILENCE IN THIS COURT by Elisabeth Dubreuil

In the Indian state of Gujurat, there operates the Open Court, a revolutionary ‘institution’ created by a disciple of Ghandi just after the Indian independence and administered by the tribal village communities, regardless of caste. In this very special tribunal where everyone can take the floor, justice is dispensed by the villagers. This ‘self-managed’ justice has proven so successful in this region that the Justice Ministry has adopted the prototype and since 1985 has tried to establish it in other regions and in some urban centers.

AGAT FILMS & CIE / 52’ / FRANCE / 2001

OIL FOR FRAUD by Rémy Burkel and Denis Poncet

January 2004. An Iraqi daily published a list of 270 personalities and companies around the world having benefited from generous gifts from Saddam Hussein’s regime during the UN’s Oil for Food program launched to relieve the Iraqi population’s suffering from the embargo. This notorious list ignited an international scandal that smeared the UN, political personalities and some 2,800 companies. From Dubai and Geneva to New York, this film takes to pieces this incredible system of corruption and tries to find those responsible for what the press called the greatest scandal of all time. A scandal that the whole world quickly forgot.

MAHA PRODUCTIONS / 90’ / FRANCE / 2009

ROBERTO SAVIANO: IN THE SHADOW OF DEATH by Elisa Mantin

2006 marked the publication of the first novel by Roberto Saviano, a young Italian journalist of 26 very much engaged in the war on the new Mafia, the Camorra. The book, Gomorra, quickly became a runaway bestseller in Italy and abroad. The film inspired by the book won the Grand Prix at Cannes 2008 and was nominated for the Oscars in 2009. Considered a hero, condemned to death by the Camorra, Saviano lives under police protection.

ADR PRODUCTIONS / 52’ / FRANCE / 2011

SECRET DEALS by Paul Moreira & David André

Each year, the world produces two rifle or revolver bullets per inhabitant. That’s 14 billion bullets a year. Small arms and light weapons kill one thousand persons a day, allow rapes to happen, destroy families, gangrene entire societies. Weapons are sold, resold and exchanged completely beyond the control of international law. They fall by thousands into the hands of bloodthirsty dictatorships, groups conducting ethnic cleansing, genocidal governments. A state of affairs that’s been going on forever, say the pessimists. A combat that must be fought, say the NGOs, which little by little are imposing their views regarding this deadly international trade.

PREMIÈRES LIGNES TV - RUE CHARLOT PRODUCTIONS / 90’ & 52’ / FRANCE / 2008

SMOKE SCREEN by Paul Moreira

They succeeded in reducing the Kyoto Protocol to nothing and in delaying the fight against global warming a good ten years. They’ve acted in the shadows, infiltrated the White House, falsified scientific studies and intimidated research workers. Who are they? The influential lobbyists for American oil companies, some of the most powerful men in the world who were welcomed wholeheartedly to the American capital during the Bush administration. Ecologists call them the Carbon Club.

PREMIÈRES LIGNES TV / 52’ / FRANCE / 2010
**SQUAD, NAPLES ANTI-DRUGS DEPARTMENT** by Cécile Allegra

In the drug squad in Naples, nine ordinary policemen have declared war on the Mafia. Their mission: dismantle the drug deal network, which has transformed the region into a cocaine hub in Europe. An exhausting and dangerous work, in a city where the Rule of Law has no longer been applied for a long time...

CINÉTÉVÉ / 52' / FRANCE / 2011

---

**SYRIA AND THE CHESS GAMES AT ITS BORDERS** by Amal Hamelin des Essarts

This documentary attempts to decode the game of chess being played between the Syrian regime and its neighbors, but also with the US and with Israel, which has occupied part of Syrian territory for the past 40 years. No UN resolution has ever succeeded in convincing Israel to relinquish this occupied region. We also hear the voices of Syrian citizens, very attached to their country, as they powerlessly observe the US categorizing Middle Eastern countries as good or bad, and rightly wonder how the Americans and Westerners hope to achieve peace in the region.

AMIP / 52' / FRANCE / 2008

---

**TAHRIR** by Stefano Savona

Cairo, February 2011. Young Egyptians Elsayed, Noha and Ahmed are part of the revolution. They occupy the Square day and night, talking, shouting and singing alongside thousands of other Egyptians, expressing everything they could not say out loud until now. The regime’s bloody repressions fuels the revolt; in Tahrir, resistance holds strong, people are learning to discuss the issues, invent slogans, defy the army and maintain the ground they have gained: a space for freedom. Tahrir is a film written in the faces, hands, and voices of those who experienced this period in the Square. It is a day-to-day account of the revolution, alongside its protagonists.

PICOFILMS - DUGONG PRODUCTION ROMA / 52' & 90' / FRANCE - ITALY / 2011

---

**THE 4TH CHAIR** by Charlotte Airas

In spring 1999 the world was facing a conflict in Kosovo while Serbian troops were driving Kosovo Albanians away from their homes. NATO began bombing Serbia with no effect. One last try to reconcile the antagonists through diplomacy was made. The task was to find a strategy that would make Slobodan Milosevic surrender. The delegation consisted of Martti Ahtisaari - President of Finland, Viktor Chernomyrdin - personal envoy of the Russian President and Strobe Talbott - US Deputy of State. The 4th Chair is a documentary film about those weeks when three men were racing against time in order to find a solution to war and peace in Europe.

ADR PRODUCTIONS / 52' / FRANCE / 2007

---

**THE CHEBEYA AFFAIR, A STATE CRIME?** by Thierry Michel

On 2nd June 2010, Floribert Chebeya, a congolese human rights activist and director of the NGO Voice of the Voiceless, was found murdered in his car. His death was crudely disguised as a sex crime. His driver has disappeared. It soon became clear that this murder was perpetrated by the police services of General Numbi, chief inspector of the Congolese police. Several police officials are arrested, including General Numbi’s deputy, Colonel Mukalay. General Numbi was suspended from duty. Three policemen fled abroad.

LES FILMS DE LA PASSERELLE / 52' & 94' / BELGIUM / 2012
THE JUDGE AND THE FANATIC KORANIC DUELS AGAINST TERROR
by Tom Meffert & Dagmar Diebels

Faced with threat of being categorized as a nest of terrorism in the “axis of evil”, Yemen has revived the Islamic tradition of the dialogue. The outcome is that the judge Hamoud al Hitar is meeting with imprisoned radical Muslims to discuss with them what sort of behavior Islam actually prescribes. In the course of this dialogue, the fanatical young men become more and more mature in their attitudes and can be rehabilitated as normal members of society without any force having to be applied.

ZINNOBER FILM / 52’ & 56’ / GERMANY / 2005

THE TEARS OF THE AFGHAN LORD
by Pascale Bourgaux

Afghanistan 2001: with General Massoud, Mamour Hasan confronts the Taliban, supporting western intervention and the new government. As a convinced democrat, he reinstates moderate and repentant Taliban into his village. Ten years later, he pays the consequences of his generosity. Less powerful and almost penniless, he now faces the threat of the Taliban, and his own family’s opposition to NATO’s and the US army’s presence in their country. Pascale Bourgaux has followed Hasan over 10 years and shows us the concrete consequences of the war in Afghanistan.

IOTA PRODUCTION / 52 / BELGIUM / 2011

THE TRUTH COMMISSION
by André Van In & Donne Rundle

Turning South Africa into a truly democratic society is the aspiration of the Truth and Reconciliation Commission set up by Nelson Mandela. Composed of 17 members and presided by Desmond Tutu, the Commission operates simultaneously all over the country through local Khulumani groups (Zulu for “Speak out!”). For a little over a year the Commission listened to victims, torturers and witnesses of apartheid in an attempt to reveal the truth about the past. We follow this incredible process, designed to engender the rebirth of the South African nation, in its entirety.

ARCHIPEL 33 / 138’ / FRANCE / 1999

THE VALÉRIE CASE by François Caillat

Who remembers Valérie, the young woman who mysteriously disappeared in the Alps in 1983? What happened to the young waitress? The narrator of the film returns to all the places where he stayed twenty years ago, and covers the region trying to find traces of the girl and people who knew her. He would like to revive his memories of her, but his memory remains uncertain. He asks around about the disappearance. During his encounters each person talks about something that happened during that same period. A multitude of stories surge forth. Stories of life and death, of love and disappearance. A young girl who has been forgotten. The film is her echo chamber.

ARCHIPEL 33 / 73’ / FRANCE / 2004

TRANQUILITY BAY by Mathieu Verboud & Jean-Robert Viallet

One of America’s best kept secrets is Tranquility Bay, an extremely strict re-education camp for youngsters, one of which is located in Jamaica. Parents are sent glossy leaflets with pleasant sounding texts to persuade them to pay $33,000 a year and hand over their troubled teens to a conglomerate founded by businessmen from Utah. The heavenly beach where the teenagers are supposedly taught some discipline turns out to be a Caribbean gulag where all contact with the outside world is eliminated, as this documentary indictment reveals.

ZADIG PRODUCTIONS / 59’ & 82’ / FRANCE / 2005
RELIGION
AT LAST, LIVING WITH THE DEAD
by Katja Dringenberg & Christiane Voss

What happens to us after death? Through whose hands do our bodies pass, before they vanish from this world once and for all? At Last seeks out the mysterious places that the dead pass through. In this shadow realm, it is the service providers for the dead that rule, the carers and the disposal experts. At Last takes us to places never seen before and leads us into a fascinating and previously hidden world.

HERBSTFILM / 77’ / GERMANY / 2011

DEUS LO VOLT by Nathalie Fritz & Jacques Martin

Who really was Godfrey of Bouillon? This film investigates a European founding myth and a figurehead of Western Christian imagination - a greedy feudal roughneck soldier, a valiant knight who defended Christianity, the king of Jerusalem. This investigation exposes the myth, gives a fresh view of the story and sheds light on its modern-day issues via a road movie shot from Boulogne to Jerusalem.

IOTA PRODUCTION - PERSPECTIVE FILMS / 52’ / FRANCE - BELGIUM / 2011

DEVADASI, THE SACRED COURTESAN
by Pan Nalin

In India, dances and songs were performed for centuries inside the temples by women named Devadasi, literally servants of God. Young virgins were married to the God Yamadagni. Eroticism was an integral part of the cult, and priests and maharajahs considered that sleeping with a devadasi was the most direct way to honor God. This film has been shot in the state of Karnataka, a southern province of India, and focuses on Renucca, a young daughter of a devadasi who is being prepared for her initiation into the devadasi cult.

LAPSU / 55’ / FRANCE / 1996

EXIT - THE RIGHT TO DIE by Fernand Melgar

No one knows the day or the hour. When illness strikes, accompanied by pain and physical decline, there we are, faced with death. The outlook on what remains of life appears dismal and full of anguish. How to spare oneself, and one’s closest family, slow agony? Switzerland is the only country in the world where associations, such as Exit, quite legally provide suicide assistance to people at the end of their lives. For over twenty years volunteers have accompanied sick and handicapped people towards a death of their choice that seems more dignified to them.

LES PRODUCTIONS JMH / 75 & 55’ / SWITZERLAND / 2005

FAITH IS ROCK by Marianna Economou

They are Orthodox monks, they live in a monastery outside Nafpaktos, attend mass, and observe all the rules of monastic life. But when they are not praying or meditating, they are climbing up on a stage and singing rock songs, signing autographs, making CDs and starring in music videos. Who are these monks, whose “unorthodox” behaviour rocked the boat of the Greek Church, astonished the people of Greece and have become world famous? How do they combine monastic life with the image of a rock star? What do they represent, what do they believe in, and what are their goals?

AMIGOS / 46’ / GREECE / 2004
FROM PARIS TO JERUSALEM by Myriam Aziza

Joelle, age 42, has decided to take up residence in Israel, to do her Aliyah, to live her Jewish life fully. I myself was brought up in the Jewish faith, but freed myself little by little of the burden of religion. I have never been able to assume my Jewish identity serenely. As we follow the path taken by Joelle, the film becomes a debate between Joelle’s enthusiasm and my skepticism, between her faith and my atheism, between her feeling of belonging and the difficulty I have identifying myself as Jewish.

IDÉALE AUDIENCE / 101' & 85' / FRANCE / 2006

HOOVER STREET REVIVAL by Sophie Fiennes

This compelling film moves like a kaleidoscope through life in South Central Los Angeles and the Greater Bethany Community Church where preacher Bishop Noel Jones is setting the minds of the people on fire. The issues he addresses relate directly to the enduring problems faced by any 21st century society - the drama of the flesh. Hoover Street Revival is about people as much as it is about God, weaving the extraordinary sermons of Bishop Noel Jones between intimate, ecstatic, mundane, tragic and revealing moments transforming South Central into a microcosm of the world through the film's vividly humanist approach.

IDÉALE AUDIENCE / 101' & 85' / FRANCE / 2001

IN THE NAME OF MARY by Dominique Gros

Who was Mary and what kind of relationships men and women of today have with her, the one who is called the Virgin Mary, Mother of God, a role model for women put forth by the Church, object of apparitions and popular fervor? The story of Mary, a biblical and theological character, goes far beyond the religious framework.

MAT FILMS / 95' / FRANCE / 2011

JERUSALEM - ATHENS by Pierre-Henry Salfati

Jerusalem - Athens! Moses and Homer! The first supposedly wrote the Bible, the second the Iliade and the Odyssey. Moses set the foundations of the Jewish monotheist people, Homer those of the Greek polytheist people. From these two incomparable texts emerged the destiny of Europe and the world. When and how did this “merger” happen? The documentary aims to shed the light on this non-obvious yet major union. The septuagint, first greek translation of the Bible in the 2nd Century B.C, appears to be the conclusion of a long dialogue between the Bible and the Greek thought, as well as the starting point of the modern world.

SEQUOIA FILMS / 2 X 52' / FRANCE / 2012

MISSIONARY AMONG THE WHITE PEOPLE by Jean-François Bastin & Isabelle Christiaens

By a fascinating reversal of history, priests from the ex-colony of the Congo (Zaire) are being called upon by the Catholic church in Belgium to take over the priestless parish churches and stop dechristianization in this old Catholic land. Missionaries of a new kind now officiate in the Belgian countryside, bringing with them a sincere faith, a great deal of enthusiasm and human warmth. Their presence brings an open-mindedness and freshness that is welcomed by the parishioners, who are tired of a colorless church stuck in tradition.

LAPSuS / 60' / FRANCE - BELGIUM / 1998
NEITHER ALLAH, NOR MASTER! by Nadia El Fani

August 2010: It’s Ramadan in Tunisia under Ben Ali’s régime. Despite the weight of censorship, Nadia El Fani films a country that seems open to the principle of freedom and liberal in regard to Islam. Three months later, the Tunisian Revolution breaks out. While the Arab World enters an era of radical change, Tunisia, which initiated the wind of revolt, is once again a “laboratory country” for its outlook on religion. And what if, for once, by the will of the people, a Muslim country opted for a secular constitution? Then, Tunisians would really have made Revolution!

K'IEEN PRODUCTIONS - Z'YEUX NOIRS MOVIES / 75' & 56' / FRANCE - TUNISIA / 2011

SPOKEN LANGUAGE, SACRED LANGUAGE

Hebrew, the sacred language of the Jews of the Diaspora, became a spoken language at the beginning of the 20th century by political decision. What has been preserved of that sacred tongue, what has been forgotten or pushed back into the subconscious, what is just waiting to reemerge? Artists and writers born in Israel attempt to describe their relationship with the religious dimension of Hebrew.

LES FILMS D’ICI / 73' / FRANCE / 2008

THAT PARADISE WILL BE MINE

Increasingly often Islamic veils frame the blue-eyed faces of Dutch women. That Paradise will be Mine shows three young Dutch women who have converted wholeheartedly to the Islamic faith. They are stuck in a constant cultural split between the expectations of their families and friends and the demands of their new conviction. Filmmaker Merel Beernink delves deep into the personal lives of these women to show us the consequences of their choices.

ZEPPERS FILM & TV / 54' / THE NETHERLANDS / 2005

MONASTERIES: GOD’S DISCIPLES

Monasteries: God’s Disciples attempts to tackle the mystery of commitment to a monastic life, renewed over decades in spite of periods of doubt. What calls people to a monastery, what keeps them there or what causes them to leave at times? A form of commitment that echoes that in our own lives.

LES FILMS D’ICI / 52' / FRANCE / 2009
THE JUDGE AND THE FANATIC KORANIC DUELS AGAINST TERROR
by Tom Meffert & Dagmar Diebels

Faced with threat of being categorized as a nest of terrorism in the “axis of evil”, Yemen has revived the Islamic tradition of the dialogue. The outcome is that the judge Hamoud al Hitar is meeting with imprisoned radical Muslims to discuss with them what sort of behavior Islam actually prescribes. In the course of this dialogue, the fanatical young men become more and more mature in their attitudes and can be rehabilitated as normal members of society without any force having to be applied.

ZINNOBER FILM / 52 & 56 / GERMANY / 2005

THE VIRGIN, THE COPTICS AND ME
by Namir Abdel Messeeh

Namir is a French filmmaker of Egyptian origin. One day he watches a videotape of the Virgin Mary’s apparition in Egypt with his mother who, like millions of other Copts (Egypt’s Christians), sees the Virgin on the screen while he sees nothing. Skeptical about the videotape, Namir travels back to Egypt, to make a film about the bizarre occurrence of these apparitions.

OWEDA FILMS · DOHA FILM INSTITUTE / 85 / FRANCE · QATAR / 2012
El Velador by Natalia Almada, 2011
1 $ FOR 1 LIFE by Frédéric Laffont

This film brings together men from the extremes of wealth and poverty. Across oceans, we hunt down the most microscopic of germs to save millions of human lives. Lives neglected for too long by the pharmaceutical industry and its henchmen. In this film, one child dies and many others are saved. “The sun doesn’t forget a face just because it is small”, says an African tale.

INTERSCOOP - CINÉTÉVÉ / 90’ & 52’ / FRANCE / 2010

A PLACE IN THE REPUBLIC by Jean-Gabriel Leynaud

Jean-Gabriel Leynaud met Manu in 1993. A film was made of this first meeting and tells the story of this young homeless guy, his life of begging, drugs and alcohol. 13 years later, Manu has met Astrid, who joined him on the street, then left it with him. Today they are trying to make a go of it, but it’s not easy. Despite Astrid’s efforts, Manu is having a hard time trying to find a job, stop drinking, get off drugs. The film confronts him with what he was before and what he is today; the viewer measures what has and hasn’t changed and what, perhaps, will never change.

LAPSuS / 52’ / FRANCE / 2006

AMONG THE MEN by Laurent Ramamonjiarisoa

On our planet, men are confronted everyday with social and environmental upheavals. How do they face it? For nearly a year, we will follow four people who are in their everyday life facing issues of universal dimension. We will go to New York, meet a young designer from Mexico city determined by the Barack Obama Election on and who dreams of making a himself a name in the fashion world, in the Tuamotu archipelago with Ivy and her family facing the rising waters in the Pacific. In Japan, with Taro Yamamoto actor dedicated to children, victims of Fukushima radiations. And finally, Ranohira, the first Malagasy town using solar energy.

FLAIR PRODuCTION / 4 X 52’ & 90’ / FRANCE / 2012 / DOCUMENTARY COLLECTION

BANANA KIDS by Xiaoxing Cheng

“Banana kids – yellow on the outside and white on the inside!” They are between 10 and 20 years old, they are French of Chinese heritage and, with an ironic sense of humour, declare themselves to be banana kids. Born to parents who arrived in France during the 1980s at a time when immigration from China increased rapidly, all of these young teenagers were born in France.

LES FILMS D’ICI / 50’ / FRANCE / 2007

BEFORE LEAVING by Marie de Laubier

These little dried up apples, no longer very coordinated, have eyes that say a lot. In the old people’s home she manages, Yamina Abbes comforts and scolds, makes fun of and commiserates with. These elderly persons, mostly women, have to learn to live together with others amidst jalousies, disputes and withdrawals, ‘before leaving’. Some have psychiatric problems; others suffer from Alzheimer’s, senile dementia. We follow these men and women as they go through each day: at mealtime, during trips outside the home, attending activities. And when death, so dreaded, arrives, it is no longer anything but the logical end to the story, an astonishing appeasement.

TS PRODUCTIONS / 90’ & 58’ / FRANCE / 2000
CEUX DE PRIMO LEVI by Anne Barbé

In the Primo Levi Center of Paris, a multidisciplinary team takes in victims of tortures and political violence, who have come from more than forty countries since the last 15 years. Foreign refugees and asylum seekers bear the multiple marks of the sufferings linked to their personal history – singular histories echoing a collective one.

IDÉALE AUDIENCE / 62’ / FRANCE / 2010

EL VELADOR by Natalia Almada

From dusk to dawn El V elador accompanies Martin, the guardian angel who, night after night, watches over the extravagant mausoleums of Mexico’s most notorious Drug Lords. In the labyrinth of the narco-cemetery, this film about violence without violence reminds us how, in the turmoil of Mexico’s bloodiest conflict since the Revolution, ordinary life persists and quietly defies the dead.

ALTAMURA FILMS · TITA PRODUCTION · LES FILMS D’ICI · POV / 72’ & 52’ / USA · MEXICO / 2011

END OF THE RAINBOW by Robert Nugent

In a remote region of Guinea, West Africa, a desperately poor place with a long connection to gold, a large industrial gold mine has arrived. The film is an elegiac portrait of the changes brought by the mine, and of the universal human desire for a better life. How do local people respond to the opportunities and economic divisions the mine creates? How do the local jobseekers and expatriate staff, attracted by gold and the possibilities it offers, understand one another? In case of difficulties, the mine calls in the military. Conflict over the mine’s presence is escalating. The gold will be dug from the ground, but at what cost?

LOOKING GLASS PICTURES / 84’ & 52’ / AUSTRALIA / 2007

EVERLASTING SORROW, LIFE AFTER THE DEATH PENALTY by David André

In 1999, Sean Sellers, sentenced to death at age 16, is executed in Oklahoma despite protest worldwide. A few days before, David André filmed Sean on death row and met, during his plea for clemency, the family of his victims. 10 years after Sellars’ death, haunted by this memory, André returned to Oklahoma to find out if the death sentence is really a remedy, or if it acts like a poison on those who took part.

AMIP / 80’ / FRANCE / 2010

FUCKING SHEFFIELD by Kim Flitcroft

This film, from the dark underside of the old steel capital of the UK, is an emotional film of the human heart – of survival against all odds and of the indomitability of the human spirit. Cassi is a lap dancer at the Blue Minx Gentleman’s Club, but her dancing days are numbered. Mick is a junkie who has lost everything to his heroin habit, except his beloved Vespa scooter. Stevlor is a photographer who wants to prove that Sheffield is filled with beautiful girls. Glen returns home to Sheffield after ten years in life’s darkest places. With humor and tenderness the film follows these four characters as they face their crises and chase their dreams.

JBA PRODUCTION / 74’ / FRANCE / 2006
I’M A CHILD  by Cyril Mennegun

In France, two million children live in a state of poverty. They are very often invisible, and yet they inhabit major cities, housing projects, rural areas. They go to school with children of the middle class and somehow or other manage to hide their difference. They are children of the “new poor” or simply of the poor, often in the process of being rejected from school, on the brink of marginalization. The film focuses on one child who lives in Le Havre, looks into his dreams for the future, what he hopes for. We listen to his words, to his silences. The film enters into his subjective world, allowing us to come as close as possible to his reality.

AMP / 52’ / FRANCE / 2008

IN THE NAME OF THE FRENCH FLAG
by Chantal Richard

Europe, a small uninhabited French island in middle of the Indian Ocean. French soldiers take 50-day turns guarding it the year round, without any contact with the outside world. Military rituals and activities take up all their time. Nature must be regulated; the coconut trees maintained. The soldiers train to keep in shape. But the days go by and the men are gradually overtaken by the natural world. What seemed useful on the first day becomes strange by repeating it. So the men sing, pray, repaint the boxing ring ropes... while they wait for the plane to come back.

AGAT FILMS & CIE / 53 & 90’ / FRANCE / 2009

INTERNAL COMBUSTION  by Steve Faigenbaum

The sirens of hope brought my family to Detroit one hundred years ago from Europe. Today that city lies in ruin and my family is scattered across the globe. Composed of contemporary footage, seldom-seen archives and irresistible music, Internal Combustion sets personal history against the drama of social conflict of mid-century America. The result is the passionate and unexpected chronicle of America and the American Dream told in the most personal of terms.

TS PRODUCTIONS / 90’ / FRANCE / 2012

INTO OUR OWN HANDS  by Mariana Otero

When their lingerie factory goes bankrupt, the employees, mostly women, attempt to take it over by forming a cooperative. As their project takes shape, they come up against their boss and the reality of the marketplace. Their little enterprise becomes a theater where, in an impish tone, fundamental economic and social issues are played out amidst the bras and panties. Out of their adventure and struggles together comes a new-found freedom.

ARCHIPEL 33 / 87’ / FRANCE / 2010

KADY, THE GOOD LIFE  by Claude Mouriéras

Kady is 50 years old. She came from Ivory Coast 17 years ago and is raising her 7 children in Paris. Between joy and despair, she’s fighting for her children not to suffer from what she went through. “Even whites wouldn’t have put up with all that!” But will her children accept to share the values that she wants to pass on?

AGAT FILMS & CIE / 86’ / FRANCE / 2008
**KOMMUNALKA** by Françoise Huguier

Kommunalka observes life in a communal flat in Saint Petersburg. This mode of life so closely linked to Russia’s Soviet past remains a common phenomenon. Today, 90,000 flats are shared due to the ongoing economic crisis. The film takes a look at everyday life in these flats and at the human relationships that develop in such close quarters. A communal flat is a place where people generally know nothing about each other; it’s a sealed-off space that serves as a backdrop against which the contradictions of the human condition and those within Russian culture and society in these times of great change are exposed and explode.

LES FILMS D’ICI / 90’ / FRANCE - RUSSIA / 2008

**LINDA & ALI, TWO WORLDS WITHIN FOUR WALLS** by Lut Vandekeybus

Can love really conquer all? Arizona-born Linda Fain met Qatari Ali Saigel when he came to study in the 80s. 20 years later, they are living in Doha with their seven children. Linda has swapped Catholicism for the Muslim faith and traditions of her husband. Against the odds, the couple has created a wonderful home. But despite their efforts, they struggle to reconcile their backgrounds and their differences. After 20 years of marriage, their relationship has hit a wall. Will their unusual marriage survive?

KHADOUJ FILMS / 94’ / BELGIUM / 2005

**MAMA ILLEGAL** by Ed Moschitz

They gave the smugglers all their money and risk their life on their journey across borders: three women from a small town in Moldavia, living now in Austria as cleaning women. On top of their hard job they live a life in illegality without documents, far away from their children and family for years. A film about the price of the dream of a better life.

GOLDEN GIRLS FILMPRODUKTION & FILMSERVICES / 52’ & 95’ / AUSTRIA / 2011

**MY CHILD IS MY CHOICE** by Paule Zajdermann

Every 7 minutes a woman somewhere in the world dies of complications from an illegal abortion. European women today are not all equal in relation to this basic right. There are as many laws, from the most liberal to the most restrictive, as there are countries. In the Netherlands, abortion is legal until the 24th week. In Ireland it is forbidden. After a chilling appraisal of the current situation in France, Paule Zajdermann tours the legislation in force in other European countries. The film intertwines the testimonies of women seeking abortions, of practitioners and militants. In today’s world, My Child is my Choice sounds more like a demand than a right.

CINÉTÉVÉ / 54’ / FRANCE / 2004

**MY LIFE AT THE HOTEL** by Valérie Denesle

A small boy, Emmanuel, his mother and sister, from Bulgaria, they’re asylum seekers. A tourist hotel of the old neighborhood of Montmartre, filled half by families of asylum seekers, half by regular tourists. To film, in the footsteps of this friendly family, the life of this hotel, this instant community, a little Tower of Babel in the heart of the old Paris. To record its expectations and dreams, in the heart of a narrow and fragile everyday life, the flavour of France, of freedom in a hotel room.

EX NIHILO / 52’ / FRANCE / 2007
In 2006, Marianne Denicourt, a French actress, went to Afghanistan. While she films children learning to read in singsong fashion, her camera is drawn to the sad, magnetic face of a young girl who no longer looks like the child of nine that she is. Nassima’s eyes convey fear. One morning we learn that she is to be married to a man she doesn’t even know. The school decides to fight to keep her from being married by force and meets with Nassima’s family and the future husband’s family; they appeal to the authorities. Miraculously, Denicourt is allowed to film it all.

Amina, Fatoma and Asma are three friends from small and distant islands in the Persian Gulf, south of Iran. They have attended university in Teheran and are now taking a train to return to their native villages. Safar accompanies them during the ride in the intimacy of a compartment. This ordinary journey, without any geographic markers, turns into a session of introspection as the hours go by, during which the girls recall their personal experiences and analyze them with startling lucidity. As the landscapes unfold beyond the window, three paths of life, made of dreams and desires as well as hesitation and doubts, come to life.

Lech Kowalski travels the oldest highway in Poland, built by Hitler. He discovers that it is now a vital link to the west and encounters people that connect it to the present. A Bulgarian girl scared her pimp may show up and see that business is horrible. A one legged man selling mushrooms in the midst of speeding trucks describing the best way to cook them. Illegal Ukrainians hiding on a deserted Nuclear airbase serve tea to a cop patrolling the property. Young people escaping the glare of reality in underground bunkers. A gypsy in a candle lit hut remembers how he lost his father to the Holocaust. The people on Hitler’s Highway make it more than a remnant of history.

The story is simple. My mother, Mary, is a salad of religions, cultures and peoples. She is a Jew, a Catholic and a Moslem. She is Italian and Egyptian. She is communist, feminist and an instinctive pacifist. She is all of these things together. And I, Nadia, her eldest daughter, I am a salad too. And, like her, I love it.
SO FAR by Stéphanie Lamorre

Over the past five years, more than 3,000 persons have died anonymously, and mostly alone. All have risked their lives to work in the US. They’re not from Mexico, but from Guatemala, Honduras, Nicaragua, Colombia, Equator – 7,000 km south. As soon as they leave their country they find themselves in hell. This film tells the story of a family from Equator, following it day in, day out, for months: their travel as illegal immigrants, their failures and success and finally their awareness of the price that must be paid for this exodus, where there’s no turning back.

MAHA PRODUCTIONS / 90’ / FRANCE / 2009

SONS & DAUGHTERS OF... by Jean-Thomas Ceccaldi

They are the sons and daughters of immigrant workers. They are executives, engineers, doctors. They have attained a standard of living and social status far removed from that of their parents. It is possible, desirable, necessary to bury a past often composed of pain and humiliation, when one has oneself “escaped”? Or is this past the roots that nourish a desire for revenge, even vengeance? Is it possible to act like nothing’s wrong when the entire French society constantly sends you back to your origins? To explore these issues the film interrogates both generations.

RUE CHARLOT PRODUCTIONS / 52’ / FRANCE / 2007

THE ARRIVALS by Claudine Bories & Patrice Chagnard

Caroline and Colette are social workers. All day long, they receive families seeking asylum in France to assist them with the process. How can they deal with the overwhelming flood tide of all this distress? Caroline is young, impulsive and irascible. Colette, older, is compassionate and disorganized. Opposite them, the “arrivals”, exhausted, wounded but obstinate – exasperating at times and moving at others. The film relates this tense and explosive confrontation. For Colette and Caroline, it’s doing their work; for the arrivals, it’s saving their lives.

LES FILMS D’ICI / 111’ / FRANCE / 2010

THE BAR AT THE COACH STATION by Patrick Zachmann

This film tells the story of Hacène, Nadia, César, Chrérif, Ali, Paul and the others between the ages of 17 and 40, in Marseille. 20 years in their lives, from the teenagers in trouble they once were to the adults they have grown into. They are the first generation born to immigrants in France. Their unique lives form a part of our collective memory.

LES FILMS D’ICI / 55’ / FRANCE / 2009

THE ‘BOBOS’ OVERTAKE EUROPEAN CITIES by Amal Moghaizel

From London to Paris and Paris to Berlin, the same observation can be made everywhere: Bourgeois-Bohemians, called Bobos in France, a privileged middle class and proud of it, are overtaking city centers and colonizing what were once lower class districts. For them, life is a comedy where exterior signs of recognition define the roles to be played, where humor rhymes with glamour.

AMP / 43’ / FRANCE / 2007
THE DEVIL’S MINER by Richard Ladkani & Kief Davidson

This is the story of Basilio, age 14, and his brother Bernardino, age 12. They work in the Bolivian silver mines of Cerro Rico. Through their eyes, we meet the devout Catholic miners who abandon God upon entering the mountain because they believe the devil determines a miner’s fate. Raised without a father and living in virtual poverty with their mother on the mine’s slopes, the boys assume many adult responsibilities. They must work to afford the clothing and supplies vital to their education, without which they cannot escape their destiny in the silver mines.

URBAN LANDSCAPES INC / 52’ & 82’ / USA - GERMANY / 2005

THE FLICKERING FLAME by Ken Loach

“It was never just a job – it was always much more than that. Being a docker was a way of life. It was the greatest game in the world” (a former docker). On September 28th, 1995, the Mersey Docks and Harbour Company sacked 329 dockers and more than a hundred others for respecting the most basic principle of solidarity: “Never cross a picket line”. The dockers of Liverpool have stood firm against all the attempts in recent years to undermine their wages and working conditions. This was to be their last battle - or maybe their most important victory.

AMP / 52’ / FRANCE / 1997

THE MEN OF THE LABICI B by François Chilowicz

The Labici B is a freighter like any other, no better, no worse. It flies the flag of convenience, its owner can’t pay his debts and its crew of 11 represent 7 different nationalities. Heading for Béjaea, the ship is seized by European creditors, the owner disappears. Time is suspended indefinitely; the thread that ties these sailors to life on land stretches very thin. No rescue teams arrive since the ship has not been lost at sea. No one can save the crew. Now begins painful self-questioning for these men; their experience is far more harrowing than a storm at sea.

AGAT FILMS & CIE / 78’ & 52’ / FRANCE / 2003

THOSE LEFT BEHIND by Frédéric Compain

How can we be satisfied with a compartmentalized society? Is social integration the paradise lost of a society eaten away by unemployment and inequalities? How can ghettoization be avoided, how can relegation be escaped? Today, populations whom we thought 30 years ago were solidly anchored in place are being relegated elsewhere, relocated farther away, excluded more and more. In Germany like in France, the economic crisis, unemployment and poverty have sent any dream of social integration and flourishing housing estates flying. In a dying city, the inactive population, whether retired or unemployed, is sequestered, condemned to live amongst themselves, by force, not by choice.

AMP / 40’ / FRANCE / 2006

TOKYO FREETERS by Marc Petitjean

In Japan, more than four million young people, many of whom hold diplomas, are working in insecure positions and are victims of the economic situation and of new working conditions imposed by employers who have realized the benefits of using temporary employees. Certain freeters, because they do not earn enough to pay rent, find themselves having to sleep in internet cafes open 24/7. They have earned the name of “net refugees”. The film focuses on this new category of workers and those who refuse to accept the status quo of others.

TS PRODUCTIONS / 48’ / FRANCE / 2011
WE, CHILDREN OF THE 20TH CENTURY
by Vitali Kanevski

We, Children of the 20th century is a disturbing journey into the heart of a parallel world full of distress and alienation. With a smile on his face, Vitali Kanevski provokes the viewer in an off-hand manner and in tones of black humor. Standing before him are young Russians imprisoned for murder, a universe he knows well, having spent several years in prison himself.

LAPPSUS / 86 & 52 / FRANCE / 1994

WORK TO DEATH!
by Paul Moreira

What destroys company employees, even pushing some to commit suicide? France is the third ranked country in the world, after Ukraine and the US, where job-linked depression is the most prevalent. All the persons interviewed spoke of the destructive power of certain working conditions: tougher and tougher management in the world of finance, work performed under constant electronic surveillance, the ultra-disposability of subcontracted help. With the fear of unemployment as the backdrop, doctors are sounding the alarm: suffering in the workplace is growing in exponential proportions.

PREMIÈRES LIGNES TV / 52 / FRANCE / 2007

ZELAL
by Marianne Khoury & Mustapha Hasnaoui

A journey into the enclosed world of two of Cairo’s mental hospitals, Zelal draws us into the day-to-day life of “ordinary” madmen and women. The film lays bare the shattered humanity of people abandoned without hope, left to stumble about in the backwash of life’s misfortunes. In the process, the viewer confronts his own demons, with the disturbing realization that the mentally ill are actually extensions of society’s madness.

MISR INTERNATIONAL FILMS - 3B PRODUCTIONS / 90 / EGYPT - FRANCE / 2010
Golden Slumbers by Davy Chou, 2012
ARTISTS
LAPSUS / 11 x 26’ / FRANCE

AUGUSTE RODIN, SCULPTOR by Michaël Gaumnitz, 26’
BRUEGEL THE ELDER, PAINTER by Michaël Gaumnitz, 26’
CLAUDE MONET, PAINTER by Michaël Gaumnitz, 26’
FRANCIS PICABIA by Hopi Lebel, 26’
FRANCISCO GOYA OR A LESSON IN LUCIDITY by Jean-Paul Fargier, 26’
HENRI ROUSSEAU, LE DOUANIER, ROUSSEAU’S SECRET by Jean-Denis Bonan, 26’
JEAN SIMÉON CHARDIN, PAINTER by Michaël Gaumnitz, 26’
JEAN-AUGUSTE DOMINIQUE INGRES, PAINTER by Sylvain Roumette, 26’
MARCEL DUCHAMP IN 26 MINUTES by Philippe Collin, 26’
PAUL CÉZANNE, PAINTER by Elisabeth Kapnist, 26’
PIERRE-AUGUSTE RENOIR, PAINTER by Michaël Gaumnitz, 26’
COLLECTIONS ARTISTS
CONTEMPORARY FILMMAKERS
AMIP / 37 FILMS / FRANCE

ABBAS KIAROSTAMI by Jean-Pierre Limosin
AMIP / 54 / FRANCE / 1994

ABEL FERRARA: NOT GUILTY by Rafi Pitts
AMIP / 80 / FRANCE / 2003

AKI KAURISMÄKI by Guy Girard
AMIP / 55 / FRANCE / 2001

ALAIN CAVALIER by Jean-Pierre Limosin
AMIP / 55 / FRANCE / 1995

ANDRÉ TECHINÉ by Laurent Perrin
AMIP / 50 / FRANCE / 1993

CHANTAL AKERMAN by Chantal Akerman
AMIP / 64 / FRANCE / 1996

CITIZEN KEN LOACH by Karim Dridi
AMIP / 60 / FRANCE / 1996

CLAUDINE CHABROL by André S. Labarthe
AMIP / 52 / FRANCE / 1991

DANIELLE HUILLET & JEAN-MARIE STRAUB by Pedro Costa
AMIP / 72 / FRANCE / 2001

DAVID CRONENBERG by André S. Labarthe
AMIP / 68 / FRANCE / 1999

ERIC ROHMER by André S. Labarthe
AMIP / 2 X 56 / FRANCE / 1994

GEORGES FRANJU by André S. Labarthe
AMIP / 49 / FRANCE / 1997

HOU HSIAO HSIEH by Olivier Assayas
AMIP / 91 / FRANCE / 1996

JACQUES RIVETTE by Claire Denis
AMIP / 70 & 54 / FRANCE / 1990

JEAN RENOIR by Jacques Rivette
AMIP / 97 / FRANCE / 1994

JEAN ROUCH by Jean-André Fieschi
AMIP / 75 / FRANCE / 1997

JEAN-PIERRE MELVILLE by André S. Labarthe
AMIP / 52 / FRANCE / 1996

JOHAN VAN DER KEUKEN by Thierry Nouel
AMIP / 51 / FRANCE / 1999
<table>
<thead>
<tr>
<th>Name</th>
<th>Director</th>
<th>Duration</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHN CASSAVETES</td>
<td>André S. Labarthe</td>
<td>50'</td>
<td>FRANCE</td>
<td>1998</td>
</tr>
<tr>
<td>JOSEF VON STERNBERG</td>
<td>André S. Labarthe</td>
<td>50'</td>
<td>FRANCE</td>
<td>1993</td>
</tr>
<tr>
<td>LA NOUVELLE VAGUE</td>
<td>Robert Valey &amp; André S. Labarthe</td>
<td>57'</td>
<td>FRANCE</td>
<td>1995</td>
</tr>
<tr>
<td>MANOEL DE OLIVEIRA</td>
<td>Paulo Rocha</td>
<td>60'</td>
<td>FRANCE</td>
<td>1992</td>
</tr>
<tr>
<td>MARTIN SCORSESE</td>
<td>André S. Labarthe</td>
<td>73'</td>
<td>FRANCE</td>
<td>1990</td>
</tr>
<tr>
<td>NANNI MORETTI</td>
<td>André S. Labarthe</td>
<td>60'</td>
<td>FRANCE</td>
<td>1990</td>
</tr>
<tr>
<td>NICO PAPATAKIS</td>
<td>Timon Koulmasis</td>
<td>43'</td>
<td>FRANCE</td>
<td>2009</td>
</tr>
<tr>
<td>NORMAN MCLAREN</td>
<td>André S. Labarthe</td>
<td>55'</td>
<td>FRANCE</td>
<td>2001</td>
</tr>
<tr>
<td>ONE DAY IN THE LIFE OF ANDREI ARSENEVICH</td>
<td>Chris Marker</td>
<td>55'</td>
<td>FRANCE</td>
<td>1999</td>
</tr>
<tr>
<td>OTAR IOSSELLIANI</td>
<td>Julie Bertuccelli</td>
<td>90'</td>
<td>FRANCE</td>
<td>2006</td>
</tr>
<tr>
<td>PHILIPPE GARREL</td>
<td>Françoise Etchegaray</td>
<td>48'</td>
<td>FRANCE</td>
<td>1998</td>
</tr>
<tr>
<td>PIER PAOLO PASOLINI</td>
<td>Jean-André Fieschi</td>
<td>65'</td>
<td>FRANCE</td>
<td>1991</td>
</tr>
<tr>
<td>ROBERT BRESSON</td>
<td>François Weyergans</td>
<td>64'</td>
<td>FRANCE</td>
<td>1994</td>
</tr>
<tr>
<td>SHIRLEY CLARKE</td>
<td>André S. Labarthe &amp; Noël Burch</td>
<td>54'</td>
<td>FRANCE</td>
<td>1996</td>
</tr>
<tr>
<td>SHOHEI IMAMURA</td>
<td>Paulo Rocha</td>
<td>60'</td>
<td>FRANCE</td>
<td>1995</td>
</tr>
<tr>
<td>SOULEYMANE CISSÉ</td>
<td>Rithy Panh</td>
<td>53'</td>
<td>FRANCE</td>
<td>1991</td>
</tr>
<tr>
<td>TAKESHI KITANO</td>
<td>Jean-Pierre Limosin</td>
<td>68'</td>
<td>FRANCE</td>
<td>1999</td>
</tr>
<tr>
<td>THE DARDENNE BROTHERS</td>
<td>Jean-Pierre Limosin</td>
<td>52'</td>
<td>FRANCE</td>
<td>2006</td>
</tr>
<tr>
<td>YOUSSEF CHAHINE</td>
<td>Jean-Louis Comolli</td>
<td>52'</td>
<td>FRANCE</td>
<td>1992</td>
</tr>
</tbody>
</table>
LANDSCAPES

JBA PRODUCTION / 20 X 26’ / FRANCE

ALEXANDRIA by Serge Moati, 43’

AUXEY-DURESES by Jean-Loïc Portron, 27’

BIERRE-LES-SEMUR by Jean-Loïc Portron, 26’

BITCHE by Jean-Loïc Portron, 26’

CAMPELLO ALTO by Jean-Loïc Portron, 26’

CARCHUNA by Jean-Loïc Portron, 26’

EISENHÜTTENSTADT by Jean-Loïc Portron, 29’

ETRETAT by Jean-Loïc Portron, 26’

FOS-SUR-MER by Jean-Loïc Portron, 26’

HEBDEN BRIDGE by Jean-Loïc Portron, 26’

ÎLE DE SYMI by Jean-Loïc Portron, 28’

ISTANBUL by Jean-Loïc Portron, 26’

LE VAL D’HERENS by Jean-Loïc Portron, 26’

LORIENT by Jean-Loïc Portron, 26’

PORTE DE BAGNOLET by Pierre Zucca, 26’

PORTEL by Jean-Loïc Portron, 26’

SISTERON by Jean-Loïc Portron, 27’

ST. GILLES - REUNION ISLAND by Radha Jaganathen, 26’

TREIS KARDEN by Pierre Zucca, 26’

TROMSØ by Jean-Loïc Portron, 26’
THE WAYS OF THE WORLD

LES FILMS D’ICI · MUSÉE DU QUAI BRANLY / 6 x 52’ / FRANCE

ASCENT TO THE SKY by Stéphane Breton, 2010
COAL MONEY by Wang Bing, 2009
NORTHERN LIGHT by Sergei Loznitsa, 2008
THE EMPTY HOUSE by Stéphane Breton, 2008
THE MEN OF FOREST 21 by Julien Samani, 2007
WE NEED HAPPINESS by Alexander Sokurov & Alexei Jankowski, 2010
CITY AND PROVINCE:

THE WA YS OF THE WORLD

123
ANDALUSIA by Linda Ferrer-Rocca, 43’
ATHENS by Muriel Coulin, 43’
BAHIA by Serge Moati, 40’
BALI by Juan Gelas, 43’
BENIN by Serge Moati, 43’
BOMBAY by Carol Equer-Hamy, 42’
BOTSWANA by Thierry Augé, 43’
BRITANNY by Xavier Simon, 43’
BUENOS AIRES by Sylvain Bergère, 43’
BURKINA FASO by Didier Fassio, 42’
BURMA by Sylvain Bergère, 43’
CAMARGUE by Sylvain Bergère, 43’
CENTRAL JAYA - JOGJAKARTA by Frédéric Compain, 41’
DAKAR by Paule Zajdermann, 43’
FOLLOWING THE LEGENDARY AIR MAIL DELIVERY ROUTE by Christian Cascio, 41’
FROM THE SOURCE OF THE GANGES TO BENARES by Patrice Chagnard, 43’
GOA by Hopi Lebel, 43’
HANOI by Patrick Barbéris, 43’
HAYANA by Bernard Mangiante , 43’
HONG KONG by Sylvain Bergère, 43’
ISRAEL by Esti, 45’
ISTANBUL by Patrice Chagnard, 44’
JERUSALEM by Patrice Chagnard, 43’
KATMANDU by Patrice Chagnard, 43’
KYOTO by Natacha Nisic, 41’
LAKE GENEVA by Pierre-Yves Moulin, 40’
LAMU, THE KENYA ISLANDS by Michel Reilhac, 43’
MADRID by Patricio Guzman, 41’
MARRAKECH by Evelyne Ragot, 43’
MARSEILLES by Charles Castella, 43’
MOSCOW by Anne Behhaiem, 44’
NAMIBIA by Rina Sherman, 43’
NEW ORLEANS by Jacques Goldstein, 43’
NIGER by Jean-André Fieschi, 43’
NORTHERN INDIA by Muriel Coulin, 41’
NORTHERN TUNISIA by Pierre-Yves Moulin, 43’
NORWAY by Jean-Loïc Portron, 43’
PAPUA - NEW GUINEA by Séverin Blanchet, 40’
PERU FROM LIMA TO CUZCO by Sylvain Bergère, 40’
PRAGUE by Jérôme de Missolz, 41’
REUNION ISLAND by Marc Jamplosky, 43’
ROBINSON ISLAND by Patricio Guzman, 45’
SANTIAGO by Jean-Baptiste Hubert, 43’
SAO PAULO by Yves Billon, 43’
SCOTLAND by Jean-Loïc Portron, 43’
SHANGHAI by Juan Gelas, 43’
SIWA, AN EGYPTIAN OASIS by Alain Burosse, 43’
SOUTHERN MOROCCO by Soizic & Willy Kaltex, 43’
STOCKHOLM by Antoine de Maximy, 43’
STRAISBOURG by Judit Kele, 43’
SYRIA by Michaël Gaumnitz, 43’
TANGIER by Serge Moati, 42’
THE GREEK ISLANDS by Muriel Coulin, 40’
THE LIPARI ISLANDS by Julie Bertuccelli, 44’
THE TRANS-SIBERIAN RAILWAY by Marc Jampolsky, 43’
TOKYO by Jean-Pierre Limosin, 45’
TRIESTE by Christophe Derouet, 43’
ULAN BATOR by Xavier Simon, 43’
URUGUAY by Frédéric Compain, 43’
VENICE by Benoît Cohen, 41’
VIENETIAN by Didier Nion, 43’ & 60’
VILNIUS by Richard Copans, 43’
CONTINENTS

AFRICA • ASIA & OCEANIA • MIDDLE EAST • NORTH AMERICA • SOUTH AMERICA
1 $ FOR 1 LIFE by Frédéric Laffont

This film brings together men from the extremes of wealth and poverty. Across oceans, we hunt down the most microscopic of germs to save millions of human lives. Lives neglected for too long by the pharmaceutical industry and its henchmen. In this film, one child dies and many others are saved. “The sun doesn’t forget a face just because it is small”, says an African tale.

INTERSCOOP - CINÉTÉVÉ / 90’ & 52’ / FRANCE / 2010

AGAINST ALL IMPUNITY by Frédéric Castaignède

The statute of the permanent International Criminal Court was adopted on July 17th, 1998 during a conference organized by the UN in Rome. 120 member States voted for it, 7 against it and another 21 abstained. On April 11th, 2002, ten new member States ratified the Rome Statute, raising the number of ratifications to 66. The International Criminal Court thus came into existence and began its functions on July 1st, 2002. Effective commencement occurred on June 16th, 2003, when Luis Moreno Ocampo, elected prosecutor on April 21st, assumed his functions.

AMP / 54’ / FRANCE / 2005

BLACK BUSINESS by Osvalde Lewat

In 2000, during one year, the Operational Command Unit, a special group of law enforcement personnel put in place by the President of the Republic of Cameroon, created to tackle rampant banditry in the region of Douala, was responsible for the disappearance of more than 1,000 people. A few years later, Osvalde Lewat makes that question her own, preoccupied by these events which she ignored at the time they took place, and concerned about the families of the victims who are still battling to find out what happened to their children, husbands, brothers...

AMP / 90’ / FRANCE / 2007

CHINA IS STILL FAR by Malek Bensmail

Season by season, throughout the school year, this is a chronicle of Ghassira, a village nestled in the Aurès Mountains, which, more than 50 years ago, became “the cradle of the Algerian Revolution.” The Algerian heartlands, larger than life, rich, poignant, confronted with its future.

UNLIMITED - CIRTA FILMS / 120’ / FRANCE - ALGERIA / 2008
CHRISTMAS 71 by Margarida Cardoso

Natal 71 is the name of a record given to the soldiers of the portuguese colonies overseas for Christmas 1971. Niassa’s Songbook is the title of an audiotape illegally recorded by soldiers during the war years, in Mozambique. At that time, Portugal was a great colonial empire and, in order for that to go on, men fought in that war which. The tape is a voice of rebellion. The record is a piece of nationalist propaganda. They are memories from a country which was shut from the rest of the world, poor and ignorant, laid to sleep by a stale and primitive propaganda.

LAPSUS / 52' / FRANCE - PORTUGAL / 2002

CONGO RIVER BEYOND DARKNESS
by Thierry Michel

The film takes us from the mouth to the source of the largest river basin in the world: the Congo River. All along its 4,371 km, we discover places that have seen the turbulent history of this country, while archives remind us of the mythological figures that shaped destiny in the heart of Africa: explorers such as Livingstone and Stanley, the colonial kings Leopold II and Baudouin I and the African leaders Lumumba and Mobutu.

LES FILMS DE LA PASSERELLE / LES FILMS D’ICI / 120' / BELGIUM - FRANCE / 2005

DONKA, THE X-RAY OF AN AFRICAN HOSPITAL by Thierry Michel

Daily life in the largest public hospital in the Republic of Guinea, Donka hospital in Conakry. For six weeks, the filmmaker follows the progress of patients, their families, and doctors and nurses, from floor to floor. Portraits alternate in a living chronicle where tragedy combines with hope, and each tries to come through “at any cost”. But without money, there are no drugs and little chance for survival. The film investigates the state of the continent’s hospital system, and bears witness to the cry of hope voiced by a few doctors, determined to take up the public health challenge in today’s Africa.

LES FILMS DE LA PASSERELLE / 85’ & 55’ / BELGIUM / 1996

END OF THE RAINBOW by Robert Nugent

In a remote region of Guinea, West Africa, a desperately poor place with a long connection to gold, a large industrial gold mine has arrived. The film is an elegiac portrait of the changes brought by the mine, and of the universal human desire for a better life. How do local people respond to the opportunities and economic divisions the mine creates? How do the local jobseekers and expatriate staff, attracted by gold and the possibilities it offers, understand one another? In case of difficulties, the mine calls in the military. Conflict over the mine’s presence is escalating. The gold will be dug from the ground, but at what cost?

LOOKING GLASS PICTURES / 84' & 52' / AUSTRALIA / 2007

FAR FROM THE VILLAGE by Olivier Zuchuat

April 2006, 13,000 members of the Dajo ethnic group have taken refuge on the plain of Gouroukoun in eastern Chad. They are all survivors of the Darfur conflict. Secluded in the camp they have constructed, they create their own way of life and means of survivals. The filmmaker joins the refugees in this prison without walls, capturing everyday life as it is gradually re-embraced. A hint of war seeps into every image, into every moment: we sense it ready to reawaken behind the nearby hills. And yet this war film contains no images of war… it is rather a postwar film.

AMIP / 74' / FRANCE / 2008
KUXA KANEMA THE BIRTH OF CINEMA
by Margarida Cardoso

The history of the Mozambican Film Institute cannot be disassociated from the independence movement embodied by President Samora Machel and FRELIMO (Mozambique Liberation Front). The films, which reflect the country’s commitment to socialism and its combat for independence, are stored in an almost abandoned location, a reflection of the country itself. Those who created it – directors, screenwriters, technicians – return to the Institute to re-view these images and discuss the history of a film industry that is a unique testimonial to the country.

LAPSUS / 52’ / FRANCE - PORTUGAL / 2003

MASTERS AND SLAVES by Bernard Debord

The film is set in Nigerian Sahel in the present day, in a world one had thought long dead and buried: archaic slavery. Two women have several things in common: their slave origins, their negritude and the audacity of having obtained their own freedom. They find support from the Timidria Association to confront their former masters. Boulboulou is demanding compensation for 18 years of servitude; Tumajet wants her teenage daughter, who is still a slave.

CINÉTÈVE / 89’ & 46’ / FRANCE / 2002

MISSIONARY AMONG THE WHITE PEOPLE by Jean-François Bastin & Isabelle Christiaens

By a fascinating reversal of history, priests from the ex-colony of the Congo (Zaire) are being called upon by the Catholic church in Belgium to take over the priestless parish churches and stop dechristianization in this old Catholic land. Missionaries of a new kind now officiate in the Belgian countryside, bringing with them a sincere faith, a great deal of enthusiasm and human warmth. Their presence brings an open-mindedness and freshness that is welcomed by the parishioners, who are tired of a colorless church stuck in tradition.

LAPSUS / 60’ / FRANCE - BELGIUM / 1998

OUR FRIENDS AT THE BANK by Peter Chappel

The future of many developing countries is largely dependent on a 50-year old institution, the World Bank. Criticized and questioned as to its utility, and confronted with numerous setbacks, the Bank is going through a perplexing time in regard to deciding what new strategies to adopt, especially in Africa. For fourteen months, Peter Chappel followed negotiations between the World Bank and Uganda in order to understand and describe the obscure and abstract mechanisms that shape the reality of North-South relations, as well as the future of millions of people.

JBA PRODUCTION / 84’ / FRANCE / 1998

SHOOTING DIARY OF “CONGO RIVER” by Thierry Michel

This Shooting Diary gives an account of the experience lived out by Thierry Michel and his crew in his desire to go up the course of the Congo River from its mouth to the source, a 4,371 km journey of which 1,750 are navigable. He illustrates beforehand the unbelievable difficulties encountered in Kinshasa for getting all the required “sesames” - a few dozen authorizations and several hundred official signatures!

SOCCER KIDS by Eliane de Latour

From transfers to better equipped training clubs to sanctions, the tribulations of three young soccer players in Abidjan: Isidore, Bakari and Davila. Trainers and families live in the hopes raised by their boy. He is their “forward”. The North/South networks that tap “tournament cattle” with the complicity of unscrupulous agents and parents make the headlines. But in Africa there is a way of using transfers and Fifa regulations to grow with protective families and good coaches. Becoming autonomous far from the images of the Dark Continent’s never-ending enslavement.

TAGGAMA - LES FILMS D’UN JOUR / 68 / FRANCE / 2010

SOUTH AFRICAN CHRONICLES

by Ateliers Varan & André Van In

Shot by 12 young South African filmmakers, these chronicles give us a privileged look into the day-to-day violence of the apartheid system experienced in the various communities that are accessible to each director. There is no commentary to add, the images speak for themselves.

JBA PRODUCTION / 105 / FRANCE / 1988

Sweeping Addis by Corinne Kuenzli

Rainy season in Addis Ababa, Ethiopia’s capital city situated in the highlands. Four million people living 2,500 meters above sea level. Most of them are very poor. Sweeping the streets in Addis Ababa is women’s work. Their job is to beautify and modernize the city. Just recently the number of jobs for cleaning the streets was doubled - to 1000. It is a sought-after job. The street sweepers have no bank account. Their security comes from their religion and their mutual support of each other. The women join forces, save money together and help one another. A discreet, respectful and multi-faceted portrait of four remarkable women in a land marked by political tension.

RECK FILMPRODUKTION / 50 / SWITZERLAND / 2006

THE EDUCATION OF AUMA OBAMA

by Branwen Okpako

A feature documentary on the life and times of Auma Obama told from her homestead in Kenya during the run up to the 2008 US Presidential elections that brought her brother Barack Obama to power.

FILMKANTINE - DAS KLEINE FERNSEHSPIEL / 79 / GERMANY / 2011

THE LAST COLONIALS by Thierry Michel

While he was preparing this documentary feature about the white population still living in Zaire, Thierry Michel was arrested, sent to jail and then expelled from the country. He decided to use the video pictures he took himself during his previous trips. Whether they are adventurers, predators or builders, there are still a few thousands of Last Colonials living in this country which used to be called the Belgian Congo. They decided to remain there in spite of the violence, the danger and sometimes fright.

LES FILMS DE LA PASSERELLE / 61 / BELGIUM / 1995
**ZULU LOVE AFFAIRS** by Emmanuelle Bidou

In the villages of the Natal region of South Africa, women alone are the caretakers of the home. In the absence of husbands and fathers gone to work in the city in Johannesburg or Durban, a patriarchal society for living and working has been organized. Mazungu, Maxulu, Ganephi, Mamhlongo and Thabisile share with us how they feel about polygamy, about being separated from their husbands, their relationships with the other wives, their in-laws, etc. A mixture of suffering and lightheartedness, the film recounts their day-to-day saga, how love, friendship and jealousy spice up the lives of these Zulu women who never stop working.

*EX NIHILO / 52 / FRANCE / 2002*

**ZAIRE, THE SNAKE’S CYCLE** by Thierry Michel

At the heart of the black continent, after thirty years of independence and twenty-five years of Mobutu rule... what does the future hold for Zaire? For five weeks, Thierry Michel filmed Kinshasa, the capital city, from every angle. The Kinshasa of beggars, transients and social outcasts. The Kinshasa also of bourgeois traders and religious and military dignitaries. Lastly the Kinshasa of the popular districts, burying their dead, martyrs to dictatorship.

*LES FILMS DE LA PASSERELLE / 58 & 85 / BELGIUM / 1992*

**THE TRUTH COMMISSION** by André Van In & Donne Rundle

Turning South Africa into a truly democratic society is the aspiration of the Truth and Reconciliation Commission set up by Nelson Mandela. Composed of 17 members and presided by Desmond Tutu, the Commission operates simultaneously all over the country through local Khulumani groups (Zulu for “Speak out!”). For a little over a year the Commission listened to victims, torturers and witnesses of apartheid in an attempt to reveal the truth about the past. We follow this incredible process, designed to engender the rebirth of the South African nation, in its entirety.

*ARCHIPEL 33 / 138 / FRANCE / 1999*

**THE MOTHER’S HOUSE** by François Verster

This film spans four years in the life of Miché, a teenager growing up in post-Apartheid South Africa. Living in a poor ‘coloured’ Cape Township, she has to face life surrounded by gangsterism and drug abuse. Miché’s mother Valencia is an ex-Struggle activist, unemployed, single and bearing her third child. Like any school girl Miché has her ears pierced for the first time, hosts her first party, and finds her first boyfriend. But bearing responsibility for both her mother’s health and her younger siblings demands strength beyond her years. Torn between leaving home and protecting those she loves, she takes a wrong turn, before finally growing to understanding her mother.

*LUNA FILMS / 77 & 54 / SOUTH AFRICA / 2006*

**THE LOAN, THE HEN AND THE EGG** by Claude Mouriéras

Buussaa Gonofaa, a small micro-finance institution, was recently created by a small group of Ethiopians in the south of Addis Ababa. One of them, Adam, manages to convince the women in his village to borrow a little money. One woman buys a hen; the hen lays eggs. A rat eats the eggs. The woman decides to poison the rat, but the hen eats the poison and dies. The loan must still be paid back. The enthusiasm of the lenders comes up against their clients’ doubts, provoking heated discussions. The problems of day-to-day survival lead them to rethink their ideological principles.

*ARCHIPEL 33 / 78 & 52 / FRANCE / 2002*
ASIA & OCEANIA

1428 by Du Haibin

The “Great Sichuan Earthquake” took place at 14:28 on May 12, 2008. 10 days after: “survival” is the keyword. Ordinary people are salvaging destroyed pig farms in the mountains, recuperating cents-worth scrapped metals, or pillaging victims’ homes. Behind the highly meditated official visits, inconsolable grief of families searching for loved ones. 210 days after: Harsh winter, villagers preparing for Lunar New Year and the families are detailing grievances about the ill-handling of rebuilding schemes and relief funds.

CNEX FOUNDATION LIMITED • DU FILMS / 116’ / CHINA / 2009

AFGHANISTAN, ON THE DOLLARS TRAIL
by Paul Moreira

Where did the 18 billion dollars invested by the international community to rebuild Afghanistan, develop its schools, construct hospitals and eradicate the opium traffic go? Eight years after the fall of Kabul, not a single school has been built in the capital, a hospital we visited was literally falling into ruin. But there is one construction sector in full swing: that of luxury villas. The level of corruption, the total absence of any sense of public service, is the foremost argument the Taliban use in their propaganda.

PREAMIÈRES LIGNES TV / 57’ / FRANCE / 2009

ARRANGED MARRIAGES by Carol Equer-Hamy

In our society where so many marriages fail and so many young people find it challenging to find a suitable mate, a glimpse into another world is both fascinating and ironic. In India, most marriages are arranged. Love isn’t always a consideration. It is neither a quest nor a prerequisite for happiness. You must fulfill your destiny. Marrying for love remains the exception. The arranged marriage serves the best interests of the family, preserves values from generation to generation. But how can love and life be a family matter and not an individual one? In this documentary the director meets with her Indian friends and tries to better understand what love can be like when it’s not a choice.

DOMINANT 7 PRODUCTIONS / 52’ / FRANCE / 2002

ASIAN WOMEN, FANTASY WOMEN
by Sophie Bredier

Geisha or schoolgirl, warrior or nymphet, the Asian woman conveys many fantasies and projections that have always mesmerised Westerners. But what hides behind this profusion of sometimes conflicting and contradictory images that are associated with her? This movie is a journey through the various representations of the Asian woman in Art – from painting to mangas via photography, cinema and dance. Sophie Bredier investigates the complex mechanisms through which the Asian woman becomes a fascinating cultural issue, an epitome of femininity.

EX NIHILO / 79’ / FRANCE / 2008
Continents Asia & Oceania

BALLROOM BABIES by Janine Hosking
Ballroom Babies is an observational documentary that takes us into the inner sanctum of junior ballroom dancing. The film charts the highs and lows, the losses and triumphs at the 2004 Australian Dancesport Championships. Along the way we meet a rich array of characters, guaranteed to have you laughing, recoiling in horror and marvelling at the sheer talent of these young entertainers. This is a story of ambition, shattered dreams, love, inspiration and rhythm! In many ways Ballroom Babies isn’t just about dancing. It’s about the human condition, examined through this yearly event.

IKANDY FILMS / 55 / AUSTRALIA / 2006

BOATMAN by Gianfranco Rosi
"Why, why why why why" Gopal, an indian ferryman mimics the western tourists stunned by hindu tradition whom he rows across the Ganges, in Boatman, an original documentary about the holy city of Benares. There the dead are burned before their ashes are cast into the sacre driver.
"Gianfranco Rosi’s film floats along through a teeming cast of mourners, children, pilgrims, dogs, dead and ashes. A point of departure for the other world, Benares is also where worlds collide with lasting incomprehension." The Village Voice, New York

21 ONE PRODUCTIONS / 55 / ITALY / 1993

CHINA UPSIDE DOWN by Freddy Coppens
In 1992, Deng Xiaoping’s infamous slogan ‘it is glorious to get rich’ unleashed one of the biggest revolutions in the thousand-year-old country of China. This documentary accounts a series of stories that illustrate ‘the Chinese socialism’ contradictions and how they are dealt with by the Chinese population.

TABASCO PRODUCTIONS / 52 & 80 / BELGIUM / 2007

CHRONICLE OF THE ROOSTER AND THE DRAGON by Patrick Barberis
In 1945, many young Vietnamese rallied to join Ho Chi Minh’s forces. Concerned families wishing to protect their younger children sent them to school in France. Upon their arrival, many of these ‘immigrants’ became involved in the anti-colonial fight. This is the story of two of them, both of whom arrived in Marseilles in 1948. One, Tin, became an agricultural engineer, and returned to North Vietnam in 1962. The other, Hoi, stayed in France, working for IBM his entire career. Tin and Hoi haven’t seen each other for 25 years.

LAPSUS / 52 / FRANCE / 1997

DEVADASI, THE SACRED COURTESAN by Pan Nalin
In India, dances and songs were performed for centuries inside the temples by women named Devadasi, literally servants of God. Young virgins were married to the God Yamadagni. Eroticism was an integral part of the cult, and priests and maharajahs considered that sleeping with a devadasi was the most direct way to honor God. This film has been shot in the state of Karnataka, a southern province of India, and focuses on Renucca, a young daughter of a devadasi who is being prepared for her initiation into the devadasi cult.

LAPSUS / 55 / FRANCE / 1996
GOLDEN SLUMBERS by Davy Chou

Cambodian cinema flourished in the 1960s, drawing huge crowds to theaters around the country, until the industry was destroyed by the Khmer Rouge in 1975. Through survivors’ stories and the search for remnants of their era in modern Phnom Penh, Golden Slumbers resurrects the myths and legends of this lost cinema.

VYCKY FILMS - STUDIO 37 / 96’ / FRANCE - CAMBODIA / 2012

KINDERGARTEN by Zhang Yiqing

A boarding kindergarten in Wuhan, China. The director and his film crew spent 14 months videotaping a first, second and third grade. Life in a kindergarten is ever-shifting. The growth of children is gradual and slow. Matters that come up every day can both be trivial and significant because everything that happens in one’s childhood can have a life-long effect on a person. A unit, a period of time and fragments of life in a person’s growth must transmit something. When we bend down to examine our children, we examine ourselves and the world at the same time.

HUBEI SKY CULTURE COMMUNICATION / 70’ / CHINA / 2003

NASSIMA, A CONFISCATED LIFE by Marianne Denicourt

In 2006, Marianne Denicourt, a French actress, went to Afghanistan. While she films children learning to read in singsong fashion, her camera is drawn to the sad, magnetic face of a young girl who no longer looks like the child of nine that she is. Nassima’s eyes convey fear. One morning we learn that she is to be married to a man she doesn’t even know. The school decides to fight to keep her from being married by force and meets with Nassima’s family and the future husband’s family; they appeal to the authorities. Miraculously, Denicourt is allowed to film it all.

PREMIÈRES LIGNES TV · AMIP / 26’ / FRANCE / 2007

NIGHT IN CHINA by Ju An-Qi

Night in China explores the hidden face, the one that is left in shadows. We go ‘behind-the-scenes’ and meet a more intimate China, rocked by changes that are at the same time imposed, desired and hoped for. To do this, the director has chosen to explore the night. That is when the masks fall, when the doors open and when the private person, hidden behind the public façade, becomes accessible. This documentary tells the stories of those who work and those who dance, those who travel and those who sleep, those who fight and those who have stopped struggling; those who are born, grow, suffer, travel and love.

EX NIHILO / 52’ & 73’ / FRANCE / 2007

NO MAN’S ZONE by Toshi Fujiwara

The 40 year old nuclear power station on the coast of Fukushima went into crisis after being struck by the tsunami on March 11th 2011. Within 24 hours, evacuation order was proclaimed to the surrounding 20 km area. The new documentary by Toshi Fujiwara is a journey within this No Man’s Zone and the surrounding regions around it where people continue to live, as well as a journey into time and history when the film encounters with the people who have or will be evacuated, those who have no choice but to continue to live nearby.

DENIS FRIEDMAN PRODUCTIONS - ALIOCHA FILMS / 104’ / JAPAN - FRANCE / 2011
**SHANGHAI, THE ROARING 20’S** by Olivier Horn & Anne Riegel

Shanghai in the 30s: money rules in this city open to all adventures and whose reputation attracts all the bold adventurers of the world. Albert Londres, one of the most famous journalists of the time, who is in Shanghai in 1924 reports to his newspaper. In 1932, the city is plunged into an armed conflict triggered by Japan, served as a curtain raiser for a new dispensation. Back in Shanghai to report on the ongoing upheavals, Albert Londres covers the conflict. His explosive investigation went up in smoke in the fire on the ocean liner bringing him back to France.

*IDÉALE AUDIENCE / 52’ & 84’ / FRANCE / 2009*

**SITE 2** by Rithy Panh

After having fled Pol Pot, Rithy Panh, a 15-year old Cambodian, finds refuge at the Mairut refugee camp in Thailand in 1979. Ten years later and now a filmmaker, he returns to the camps to film the day-to-day lives of his compatriots. He finds a people eaten away by inactivity, insecurity and the fear of being forgotten, waiting now for years on end for the possibility to return to Cambodia.

*JBA PRODUCTION / 67’ & 90’ / FRANCE / 1989*

---

**NO SILENCE IN THIS COURT** by Elisabeth Dubreuil

In the Indian state of Gujarat, there operates the Open Court, a revolutionary ‘institution’ created by a disciple of Gandhi just after the Indian independence and administered by the tribal village communities, regardless of caste. In this very special tribunal where everyone can take the floor, justice is dispensed by the villagers. This ‘self-managed’ justice has proven so successful in this region that the Justice Ministry has adopted the prototype and since 1985 has tried to establish it in other regions and in some urban centers.

*AGAT FILMS & CIE / 52’ / FRANCE / 2001*

**RHYTHMS OF RAJASTHAN** by Michel Marre

I traveled the road to Rajasthan to find Gassi Khan, a friend and master of “crotala”, blades of wood, the ancestors of castanets. After Jaipur, the capital, and its brass bands, I went south into the Jaisalmer Desert to live and play music with the itinerant musicians of Khan’s community, the Mangahiars, capturing memorable moments of their music during both evening parties and music lessons. Jazz was no surprise to them, because it belongs to the same family of music as their own, nomadic and open.

*JBA PRODUCTION / 43’ / FRANCE / 2000*

**SAY “I DO” IN JAPANESE** by Maria Nicollier

Yuko is a 30 year old Japanese woman living with her partner Daiichiro in Kyoto, Japan. Under immense social pressure, the young couple feels compelled to marry, but the question is how and where? In her quest to find the right location for their wedding, Yuko becomes increasingly aggravated. Nicollier’s film accompanies Yuko and Daiichiro into a hidden world: Japan’s huge weddings industry machine, complete with wedding dresses, western pseudo priests, fake churches, plastic cakes and a whole lot more.

*LES PRODUCTIONS JMH / 52’ / SWITZERLAND / 2004*

---

**SITE 2** by Rithy Panh

After having fled Pol Pot, Rithy Panh, a 15-year old Cambodian, finds refuge at the Mairut refugee camp in Thailand in 1979. Ten years later and now a filmmaker, he returns to the camps to film the day-to-day lives of his compatriots. He finds a people eaten away by inactivity, insecurity and the fear of being forgotten, waiting now for years on end for the possibility to return to Cambodia.

*JBA PRODUCTION / 67’ & 90’ / FRANCE / 1989*
THE FORGOTTEN WOMAN by Dilip Mehta

Following the international success of Deepa Mehta’s film Water, Ms. Mehta received thousands of letters. Set in 1938 in colonial India, Water is about a child bride, Chuyia, age 8, who is widowed and sent to an ashram where Hindu widows must live out their remaining days in penitence. After viewing the film, many wanted to know more about the state of widows in India today. Made to answer this question, The Forgotten Woman reveals the destitution and marginalization of many of the millions of widows in India today, who are forced by age-old traditions to live out their lives in isolation. The film explores how these widows become non-entities in society.

HAMILTON-MEHTA PRODUCTIONS / 90’ / CANADA - INDIA / 2008

THE ZARTALÉ WOMEN’S JOURNEY by Claude Mouriéras

Like most other women in her village, Sarah suffers from tuberculosis. We will follow the journey of these women with their fears and joys. Going to the hospital means leaving their village for the first time in their lives, walk away from the remedies of the local healer mullah, venture into a modern world where pills and injections are claimed to be more efficient than God’s will. It is also for them a fundamental community experience: for the first time, they will be in a position to freely talk to other women, compare their situations, become aware that they, too, have rights.

NOVAPROD OWL / 90’ / FRANCE / 2005

TOKYO FREETERS by Marc Petitjean

In Japan, more than four million young people, many of whom hold diplomas, are working in insecure positions and are victims of the economic situation and of new working conditions imposed by employers who have realized the benefits of using temporary employees. Certain freeters, because they do not earn enough to pay rent, find themselves having to sleep in internet cafés open 24/7. They have earned the name of “net refugees”. The film focuses on this new category of workers and those who refuse to accept the status quo of others.

TS PRODUCTIONS / 48’ / FRANCE / 2011

TRADITIONAL CHINESE MEDICINE by Miroslav Sebestik

Traditional Chinese medicine has been part of the lives of the Chinese for 3,000 years. This voyage into the realm of medicine explores Chinese pharmacopoeia and therapeutic practices. We are guided by the French professor and practitioner, Eric Marié who teaches Chinese medicine at the University of Nanchang. Marié decodes the methods and principles on which Chinese medicine is based: treat typical and recurring aches and pains (migraine headaches, stress, circulatory troubles, digestion problems...) from the angle of restoring one’s harmony with the universe.

RUE CHARLOT PRODUCTIONS / 52’ / FRANCE / 2004
20 YEARS OLD IN THE MIDDLE-EAST
by Amal Moghaizel

Since the fall of Iraq, students have returned to university. Same faces, same crowd, same questions. Everything seems perfectly normal, yet nothing is as it was. The world in which these young people live has become even more absurd. In the majority of Arab countries, leaders govern light years away from the expectations of their citizens, insisting on the values of nationalism, martyrdom and chiefdom. Those who are now about to enter adulthood, have promised themselves not to make the same mistakes their fathers made. They feel their elders have cheated them.

AMIP / 52' / FRANCE / 2003

A BOMB IN THE BASEMENT, THE ISRAELI NUCLEAR OPTION
by Michael Karpin

For the first time, the story of the development of the Israeli nuclear option is told. It focuses on the French-Israeli nuclear connection and describes the American administration’s effort to stop Israel from building the bomb. The development of the project was the most secret one ever carried out by Israel. The lesson of the Holocaust and fears for Israel’s survival persuaded Ben-Gurion that the state must have a defensive measure in the form of an ultimate “life insurance”.

TURA COMMUNICATION / 46', 59' & 79' / FRANCE / 2000

A FLOOD IN BAATH COUNTRY
by Omar Amiralay

33 years ago, Omar Amiralay was unconditionally for the modernization of his country, Syria, to the point of devoting his first film to glorifying a dam on the Euphrates, proudly built by the Baath Party, which was in power at the time. Today he regrets the error of his youth. The collapse of the dam and the revelation in an official report that all the dams built during the reign of the Baath Party will succumb to this same fate has driven Amiralay to return to the location of his first film.

AMIP / 46' / FRANCE / 2004

AUGUST, BEFORE THE ERUPTION
by Avi Mograbi

The film depicts the state of Israel which is based neither on the exposure of the ideological forces and conflicts that are active in Israel nor on the description of the historical keys to this situation. August is a portrait of the nature and character of this country and of the people who live in it. A portrait of constant anger, of bitterness, of suspicion. The feeling that haunts the film is of a place set in motion by a turbulence of violence and rage, an atmosphere that puts the probability of normality in severe doubt.

LES FILMS D’ICI / 72’ / ISRAEL / 2001
AVENGE BUT ONE OF MY TWO EYES
by Avi Mograbi

From the myths of Samson and Massada, the younger Israeli generations learn that death is preferable to domination. Today, as the second Intifada is raging, the Palestinians are constantly humiliated by the Israeli army - peasant are kept from ploughing their fields, children on their way back from school are stranded at checkpoints for hours, an old woman can’t even go back home. Exhausted, these people voice their anger and despair. Israeli filmmaker Avi Mograbi still believes in the power of dialogue.

AVI MOGRABI - LES FILMS D’ICI / 100’ / ISRAEL - FRANCE / 2005

BAGHDAD: LIFE GOES ON, DESPITE ALL
by Marie-Ange Poyet & Louis-André Morand

Three years after the fall of Baghdad, Iraq is a country occupied by the US-led coalition Forces. Far from the stories of western news media, the hard life of the Iraqis continues. In Baghdad, one woman, Zouaïda Yacine Nasser, tries to protect her family from chaos. Despite a real danger, Zouaïda agrees to let us stay at her home. Living in the same building we find the unemployed, some doing temporary odd jobs, an ex-military officer become taxi driver, a college and a high school student, a member of Mahdi’s army, women who never leave home, children, babies.

AGAT FILMS & CIE / 56’ / FRANCE / 2006

CAST LEAD by Stefano Savona

One can’t get in or out of Gaza. It’s January 6, 2009, the 11th day of the Israeli attack on the Gaza Strip. Air-raid bombings and intensifying land attacks are taking place behind the insurmountable wall which separates Gaza from the rest of the world. It’s been impossible to force the air-tight block to the international press imposed by occupying forces. Those come to describe the war have to make do with the odd phrase snatched from first-aid helpers, as all lenses point towards the dense columns of black smoke rising in the distance from between the houses on the other side.

PULSEMEDIA / 52 & 82’ / ITALY / 2009

CLOSE, CLOSED, CLOSURE by Ram Loevy

During August and September 2005 Israel may face a political Tsunami. The disengagement from the Gaza Strip. About 7000 Jewish settlers are going to be evacuated from their houses which is inhabited by more then one million Palestinians. It is highly likely that it will be done by use of force. This time - Jews against Jews. If the disengagement fails, it may mean the end of the peace process for a very long time. Shot before and during the present Intifada, the film brings about a deep historical and emotional insight into the background of this highly complicated subject.

LAPSUS / 52’ / FRANCE - ISRAEL / 2002

DOWN THERE by Chantal Akerman

Chantal Akerman never wanted to film in Israel. She was convinced that neutrality does not exist. She was sure she’d only be able to reflect on “the Israel question” while she was outside the country. It was only when she taught at the University of Tel Aviv, picked up a camera and “found” suitable images that she decided to make a film. She films from the apartment and talks about her family, her Jewish identity and her childhood. Akerman does not film here with any intentions defined in advance. She wants to be as open and blank as possible to ensure that things take their own course.

AMIP / 79’ / FRANCE / 2006
FROM PARIS TO JERUSALEM by Myriam Aziza

Joelle, age 42, has decided to take up residence in Israel, to do her Aliyah, to live her Jewish life fully. I myself was brought up in the Jewish faith, but freed myself little by little of the burden of religion. I have never been able to assume my Jewish identity serenely. As we follow the path taken by Joelle, the film becomes a debate between Joelle’s enthusiasm and my skepticism, between her faith and my atheism, between her feeling of belonging and the difficulty I have identifying myself as Jewish.

AGAT FILMS & CIE / 88 / FRANCE / 2006

FROM TEL AVIV by Naruna Kaplan de Macedo

As I wander through the streets of Tel Aviv and meet its inhabitants, I wonder if home could ever be here. The subjective portrait of the city of Tel Aviv raising questions of identity, my own and the city’s.

LES FILMS D’ICI / 70 / FRANCE / 2009

GEORGES IBRAHIM, A PALESTINIAN DREAM by Jane Birkin

The stage director Georges Ibrahim is a figure among the Palestinian cultural life. He created a theater and a cinema in Ramallah, with the desire to offer some dream, art and culture to children and youngsters. He presents his puppet show to the young generations, with wonder of cleverness and poetry.

EX NIHILO / 26 / FRANCE / 2009

HAPPY BIRTHDAY, MR. MOGRABI by Avi Mograbi

It is 1998 and Israel is turning fifty. Mograbi is hired by Israeli Television to document numerous lavish celebrations of the nation’s anniversary. At the same time, a veteran Palestinian television producer, Daoud Kutaub, hires him to document a wave of evictions of Palestinians. Meanwhile, Mograbi is facing the prospect of losing his own home. The filmmaker obsessively turns the camera on himself as he desperately tries to make sense of his entangled life.

LES FILMS D’ICI / 77 / FRANCE / 1998

HATS OF JERUSALEM by Nati Adler

Jerusalem can rightfully be called the hat capital of the world. Whereas the rest of the world has allowed its hats to gather dust in the closet since the 1950s, Jerusalem still teems with hats and caps. From soldier to monk, everyone is identifiable by his hat. The film explored the how and the why of the hats of Jerusalem. His colourful and personal trip takes us along the diverse headaddresses of the three religions populating the city. What begins as an innocent exercise by a curious documentary filmmaker develops as it were into a Pandora’s box full of stories and history lessons. Every answer evokes new questions.

TALISMA PRODUCTIONS LTD / 52 / ISRAEL / 2005
Iran, Veiled Appearances by Thierry Michel

Revolution, violence and religious fanaticism are the images that Iran has been reflecting on the world for more than two decades. 23 years after the advent of the Islamic Revolution, this country is on the road to modernity. Faced with radical Islam advocated by the religious orthodoxy, the Iranian youth looks more toward the West and exposing itself to the winds of globalisation. It no longer finds its place in the religious revolution of the older generation.

LES FILMS DE LA PASSERELLE - LES FILMS D’ICI / 90’ & 52’ / BELGIUM - FRANCE / 2002

Infidels by Bahman Kiarostami

The Godars are nomadic gypsies who migrated from India to Iran and share the same heritage as the gypsies who moved into Eastern and Western Europe and into the Middle East. Their original religion, Animism, was based on the belief that natural objects and phenomena possess lives and souls. During the Islamic Revolution, they were forced to convert, and although they are now officially Shiite Muslims, they are still outcasts and considered infidels. Infidels recounts the way which the Godars make their living: dancing, acting, hunting and music. This is the first filmic record of the Godars, their lives, and their efforts to maintain the independence of their culture.

BUTIMAR PRODUCTIONS / 40’ / IRAN / 2003

Iran: A Cinematographic Revolution by Nader T. Homayoun

Throughout the 20th century, Iranian filmmakers have been involved in a constant struggle, first against the monarchy and then against Islamic power. This confrontation gave rise to an innovative and unique cinematography, exported today around the world. This film tells the story of the unexpected success of Iranian cinema, from the era of the shah (1925), through the revolution and the Iran-Iraq war up to contemporary life.

AVENUE B PRODUCTIONS / 52 & 98’ / FRANCE / 2006

Iraq: The Agony of a Nation by Paul Moreira

How do Iraqis live their day-to-day life? The official figures indicate 50,000 deaths but the John Hopkins University survey gives the terrifying statistics of 650,000 victims since the beginning of the American invasion. Shiites, Sunnis and Kurds massacre each other. Where does the truth lie? Iraq has become a black hole in the world news. Are Islamist terrorists the only ones to kill Iraqi civilians? Why can’t the police maintain public order? At the peak of the conflict in Iraq, Paul Moreira went to investigate the origins of the civil war and the slow agony of a nation.

PREMIÈRES LIGNES TV - AMIP / 62 & 52’ / FRANCE / 2007
**LEBANON DREAM** by Nurit Kedar

This is the story of Samir Farachat, a successful Lebanese businessman who prospered as long as the Lebanese war continued. “Wherever there’s war, the law becomes dormant and you can make money, lots of money.” For Samir Farachat, the chaos of war was fertile ground for excellent business of all kinds. A friend of the UN soldiers, an active supporter of the South Lebanese Army and maintaining a close relationship with the Israelis, Samir was well known in the business and military worlds alike. But the day Israel announced a unilateral withdrawal from Lebanon, the delicate equilibrium Samir had established was thrown off balance...

NURIT KEDAR / 63' / ISRAEL / 2001

**LINDA & ALI, TWO WORLDS WITHIN FOUR WALLS** by Lut Vandekeybus

Can love really conquer all? Arizona-born Linda Fain met Qatari Ali Saigel when he came to study in the 80s. 20 years later, they are living in Doha with their seven children. Linda has swapped Catholicism for the Muslim faith and traditions of her husband. Against the odds, the couple has created a wonderful home. But despite their efforts, they struggle to reconcile their backgrounds and their differences. After 20 years of marriage, their relationship has hit a wall. Will their unusual marriage survive?

KHADOUJ FILMS / 94' / BELGIUM / 2005

**MARTYR STREET** by Shelley Saywell

Martyr Street, in Hebron, used to be a bustling Palestinian market and one of the most dangerous streets in the world. Now, the market is abandoned and the street almost deserted. While the Jewish settlers who have re-occupied homes in an ancient Jewish quarter of this Palestinian city remain, the Palestinians have fled constant harassment by settlers. Martyr Street is a painful portrait of the children of both religions and the adults who teach them to hate, as well as a powerful exploration of the roots of violence on a street named for its dead.

BISHARI FILMS / 72' & 90' / CANADA / 2006

**NEITHER ALLAH, NOR MASTER!** by Nadia El Fani

August 2010: It’s Ramadan in Tunisia under Ben Ali’s régime. Despite the weight of censorship, Nadia El Fani films a country that seems open to the principle of freedom and liberal in regard to Islam. Three months later, the Tunisian Revolution breaks out. While the Arab World enters an era of radical change, Tunisia, which initiated the wind of revolt, is once again a “laboratory country” for its outlook on religion. And what if, for once, by the will of the people, a Muslim country opted for a secular constitution? Then, Tunisians would really have made Revolution!

K'IEN PRODUCTIONS - Z'YEUX NOIRS MOVIES / 75' & 56' / FRANCE - TUNISIA / 2011

**NOTES FROM A KURDISH REBEL**

by Stefano Savona

Four years ago, I took the name Akit. In 1980, when the Kurdish people rebelled for the 29th time, I was 7 years old. That time, the rebellion wasn’t only local. It was war. The PKK (Kurdistan Workers Party) committed to freeing Turkish Kurdistan. 25 years already. Over 35,000 dead. Thousands of villages destroyed by the Turkish army. More than 3 million persons left homeless. My family and I eventually joined our father in Germany. All these years, I had only one dream... To become a freedom fighter. In 1999, I went to the mountains to help liberate my country.

JBA PRODUCTION / 79' / FRANCE - ITALY / 2006
ONE SHOT by Nurit Kedar

“It was just like a movie, I felt like I was God.” This is not a quote from an astronaut looking down on our planet from a space station, but a sniper from the Israeli army. Incorporating unique footage, One Shot shows who is behind the sniper rifles around Palestinian villages. The images were shot by the army and miraculously handed over to the filmmakers. The interviews leave a shocking impression when the snipers explain how they sometimes aimed their sights at innocent passers-by and excitedly realized they could now decide about life or death. “At that time, we were emotionally handicapped,” one sharpshooter says.

ONE SHOT PRODUCTIONS / 58’ / ISRAEL / 2004

SAFAR by Talheh Daryanavard

Amina, Fatoma and Asma are three friends from small and distant islands in the Persian Gulf, south of Iran. They have attended university in Teheran and are now taking a train to return to their native villages. Safar accompanies them during the ride in the intimacy of a compartment. This ordinary journey, without any geographic markers, turns into a session of introspection as the hours go by, during which the girls recall their personal experiences and analyze them with startling lucidity. As the landscapes unfold beyond the window, three paths of life, made of dreams and desires as well as hesitation and doubts, come to life.

IOTA PRODUCTION / 55’ / BELGIUM / 2010

SDEROT - LAST EXIT by Osvalde Lewat

The film school of Sderot in the south of Israel. 2 km from the Gaza border. A microcosm where daily life between Jews, Muslims, Christians, Palestinians, Israeli, left-wing radicals, ultranationalists is far from a long quiet river... A film school where the issue of training is not only artistic, but clearly political, ideological...

AMIP / 78’ / FRANCE / 2011

SHIISM, WAITING FOR THE HIDDEN IMAM by Said Bakhtaoui

Shiism, a minority religious community has constantly represented obscurantism and violence in the eyes of the West since the Islamic Revolution in Iran. The war in Iraq and the Shiite victory in the recent elections in Baghdad have changed all that. The filmmakers travel to Iran, Lebanon and Iraq in search of the values on which this branch of Islam is based. Through interviews of Arab philosophers and wise men, we are told the story of the centuries of persecution that ensued and of the advent of martyrology, the basis of the Shiite way of thought.

AMIP / 53’ / FRANCE / 2005

SOLDIER / CITIZEN by Silvina Lansdamm

A group of Israeli combat soldiers serving their last weeks in the military participate in army sponsored courses, including Civic Studies Course, designed for those who have not obtained their High School Diploma yet. Through heated debates, they re-live their dramatic military experiences during the classroom exchanges, illustrating how their political views have been affected by their backgrounds along with military life.

COMINO FILMS / 68’ / ISRAEL / 2012
SYRIA AND THE CHESS GAMES AT ITS BORDERS by Amal Hamelin des Essarts

This documentary attempts to decode the game of chess being played between the Syrian regime and its neighbors, but also with the US and with Israel, which has occupied part of Syrian territory for the past 40 years. No UN resolution has ever succeeded in convincing Israel to relinquish this occupied region. We also hear the voices of Syrian citizens, very attached to their country, as they powerlessly observe the US categorizing Middle Eastern countries as good or bad, and rightly wonder how the Americans and Westerners hope to achieve peace in the region.

AMIP / 52’ / FRANCE / 2008

TAHRIR by Stefano Savona

Cairo, February 2011. Young Egyptians Elsayed, Noha and Ahmed are part of the revolution. They occupy the Square day and night, talking, shouting and singing alongside thousands of other Egyptians, expressing everything they could not say out loud until now. The regime’s bloody repressions fuels the revolt; in Tahrir, resistance holds strong, people are learning to discuss the issues, invent slogans, defy the army and maintain the ground they have gained: a space for freedom. Tahrir is a film written in the faces, hands, and voices of those who experienced this period in the Square. It is a day-to-day account of the revolution, alongside its protagonists.

PICOFILMS - DUGONG PRODUCTION ROMA / 52 & 90’ / FRANCE - ITALY / 2011

THE MAN WITH GOLDEN SOLES by Omar Amiralay

On Monday, 14th of February 2005, Rafik Hariri was assassinated in downtown Beirut. The entrepreneur and multi-millionaire Harari, who made his fortune in Saudi Arabia before entering politics, was several times Prime minister of Lebanon and played a major role in the reconstruction of his country. Between two mandates, he allowed Syrian filmmaker Omar Amiralay to follow him with his camera. The Man with Golden Soles is a unique document, an intimate portray of a man of power and money which shows the beliefs and contradictions of one of the key figures in the Middle East.

AMIP / 54’ / FRANCE / 2000

THE SADDAM LEGACY by Maryse Mano

Saddam Hussein is the only person who has succeeded in stabilizing power in a country where the Ottomans, the British (1920-1932), the monarchy until 1958 and the Baasist military regime that preceded him failed. The film analyses Saddam’s system. The country is a patchwork of many different factions that must be controlled after the fall of Saddam. The film also analyses the true reasons for the announced occupation. There’s the oil of course: the Americans must double their oil purchases by 2020 and then control new sources of supply. Behind Iraq, the USA are pointing a finger at all dictatorships in the region: Iran, Syria, and Saudi Arabia where they’ve lost control.

AMIP / 50’ / FRANCE / 2003

THE VIRGIN, THE COPTS AND ME by Namir Abdel Messeeh

Namir is a French filmmaker of Egyptian origin. One day he watches a videotape of the Virgin Mary’s apparition in Egypt with his mother who, like millions of other Copts (Egypt’s Christians), sees the Virgin on the screen while he sees nothing. Skeptical about the videotape, Namir travels back to Egypt, to make a film about the bizarre occurrence of these apparitions.

OWEDA FILMS - DOHA FILM INSTITUTE / 85’ / FRANCE - QATAR / 2012
**Virgins of the Jihad**
by Hesi Carmel & Amal Moghaizel

“With the force of God, I’m preparing to become the sixth woman martyr, to turn my body into shell splinters targeting the hearts of each Zionist colonizing my country, each colony, every Zionist who has tried to sow death in my country”. Her name is Hanadi Jaradat. She’s 29 years old and she has decided to die a kamikaze. And she’s not the first; others even younger than she have preceded her. Following several months of inquiry in Israel and the Palestinian territories, this film attempts to understand why these women transformed themselves into human bombs.

_Rue Charlot Productions / 52’ / France / 2005_

**Voices of Bam**
by Aliona van der Horst & Maasja Ooms

Ever since the earthquake of December 2003, Bam in Southern Iran is nothing but rubble and ruin. Not only have its walls crumbled, the hearts of its people too, appear to have fallen open. Like a ghost, the camera drifts through the town, recording the everyday events of Bam’s inhabitants and picking up the intimate, inner conversations they have with their dear departed. Above all, Voices of Bam is an ode to the indefatigable life-force embodied by the people of this town. The film is inspired by photographs that were recovered from the town’s debris…

_Zeppers Film & TV / 89’ / The Netherlands / 2006_

**We, the Iraqi People**
by Abbas Fahdel

Paris, February 15th 2003: tens of thousands of demonstrators march through the streets to protest against the imminent war in Iraq. Among them, Abbas Fahdel, an Iraqi filmmaker now living in France. After filming the demonstration Fahdel flies to Baghdad where his family resides. He films his loved ones in the superstitious hope of preserving them from the approaching danger. A month later, the war still undeclared. He returns to France. The war breaks out as soon as he’s back. Filled with anxiety, he goes back there and finds his family safe but now confronted with the reality of a new Iraq, of a violent, chaotic land occupied by a foreign power.

_Agat Films & Cie / 52’ / France / 2004_

**We Need Happiness**
by Alexander Sokurov & Alexei Jankowski

Torn apart by history, the Kurdish community comes back to life each year during the Spring festival, an ancient juvenisation rite that predates Islam. At the heart of our tale, we find Senia, an elderly woman at the head of a large family living in the village of Gawilan Botan, in the region of Bardarash, about an hour’s drive from Erbil, the capital of Iraqi Kurdistan. The challenge facing this film, despite the apparent contradiction, is that of describing a Muslim community in the Middle East through the portrait of a woman, a woman who rules her family with an iron hand.

_Les Films d’ici / 52’ / France / 2009_

**Women of Hezbollah**
by Maher Abi-Samra

The women of the Shiite community in South Lebanon have strange dreams: “It’s terrible to lose your husband”, says Zeinab, wife of a Hezbollah militiaman, “but that is what we are expecting, even hoping for.” Years of conflict in a South Lebanon occupied by a reviled army have spurred the ‘Islamization’ of the family. Zeinab and Khadije are lucid in denouncing the discrimination that women are subjected to: fighting the enemy is the priority. For the time being, they do their utmost to train their children so as to one day attain the supreme distinction of being mothers of martyrs.

_Jba Production / 49’ / France / 2001_
Z32 by Avi Mograbi
An Israeli ex-soldier who participated in a revenge operation where two Palestinian policemen were murdered seeks forgiveness for what he has done. His girlfriend does not think it is that simple, she raises issues he is yet not ready to address. The soldier willingly testifies for camera as long as his identity is no exposed. While the filmmaker keeps looking for the proper solution for concealing the soldier’s identity he questions his own political and artistic conduct.
LES FILMS D’ICI - AVI MOGRABI / 81' / FRANCE - ISRAEL / 2008

ZELAL by Marianne Khoury & Mustapha Hasnaoui
A journey into the enclosed world of two of Cairo’s mental hospitals, Zelal draws us into the day-to-day life of “ordinary” madmen and women. The film lays bare the shattered humanity of people abandoned without hope, left to stumble about in the backwash of life’s misfortunes. In the process, the viewer confronts his own demons, with the disturbing realization that the mentally ill are actually extensions of society’s madness.
MISR INTERNATIONAL FILMS - 3B PRODUCTIONS / 90' / EGYPT - FRANCE / 2010

NORTH AMERICA

ANIMAL CONNECTION by Radovan Tadic
Filming the relationships between the inhabitants of Los Angeles and their pets, Radovan Tadic paints a portrait of a society in distress, in search of emotional bonds and spirituality, a place where human relationships have gradually been replaced by exchanges with animals. A few dogs, a horse and a pig become the unexpected harbingers of the deep malaise in our supposedly highly-developed society. Animal owners completely swept away by their passion, a woman who does interspecies communication, a social worker for animals, a taxidermist, etc., recount their very unusual, comical and rather disquieting tales.
ARCHIPEL 33 / 77 & 52' / FRANCE / 1996

ATTIKAMEKWS’ IDENTITIES by Corentin Adolphy & Gaetan Saint-Remy
We’re in Quebec. In the Native reserve of Wetomaci, 1,500 people live here. Among them, a man, Charles Coocoo, dedicates his life to defending the culture and traditions of his people, the Attikamekws. But what again does that word mean: “Attikamekws”? What identity does it reflect? Through the eyes of their spiritual guide, Charles Coocoo, we discover the story of a nearly extinct Nation. Beyond the generally accepted ideas. Beyond the troubled images reflected by our Western World.
SEP STIGO FILMS / 52' / BELGIUM / 2007
BELOW SEA LEVEL by Gianfranco Rosi

About 190 miles southeast of Los Angeles, a commune of outcasts lives in the middle of the desert. They’re not some hippie colony, just a group of people who have turned their backs on society and want to be left alone. On this bare, arid plain, we see a mobile home here and there, a car or an impromptu house. The people living here answer to imaginative names like Bulletproof, Insane Wayne and Bus Kenny. They kill time messing around, doing odd jobs. For some, this desolate place without power or running water is a temporary address; for others it’s a permanent vacation. Everyone has a reason for being here, and not somewhere else.

21 ONE PRODUCTIONS / 115’ / USA / 2009

BOXING GYM by Frederick Wiseman

Richard Lord, a former professional boxer. A wide variety of people of all ages, races, ethnicities and social classes train at the gym: men, women, children, doctors, lawyers, judges, business men and women, immigrants, professional boxers and people who want to become professional boxers alongside amateurs who love the sport and teenagers who are trying to develop strength and assertiveness. The gym is an example of the American “melting pot” where people meet, talk and train.

ZIPPORAH FILMS / 91’ / USA / 2010

CLOSER TO THE DREAM by Hervé Cohen & Guetty Felin

A French-American film director couple caught up in the whirlwind of hope spinning across the United States decide to leave Paris and take to the road to film the campaign of the man who has already started to write a new page in American history, Barack Obama. They land in Texas first and discover through the eyes of their two children of mixed race the effervescence of this historic movement that unites supporters from every state in the union. A mosaic of faces and voices recounting with passion and emotion their determination to see a new America rise from the dust.

AMIP - BELLE MOON / 52’ / FRANCE / 2008

CRASH LANDING by Luc Côté

The recent wars in Bosnia, Cambodia, Rwanda and Iraq have caused many deaths, but the list of victims is longer than the death toll. Crash Landing is a thought provoking and shocking documentary about the silent victims of the wars: Ex-soldiers suffering from Post traumatic stress disorder, fibromyalgia, psychosis and illnesses caused by contact with depleted uranium, and struggling to cope in the society they once lived in. Some of their illnesses are not even acknowledged as real, and the veterans are therefore not offered treatment or economic compensation.

LES PRODUCTIONS EREZI INC / 51’ / CANADA / 2005

EVERLASTING SORROW, LIFE AFTER THE DEATH PENALTY by David André

In 1999, Sean Sellers, sentenced to death at age 16, is executed in Oklahoma despite protest worldwide. A few days before, David André filmed Sean on death row and met, during his plea for clemency, the family of his victims. 10 years after Sellars’ death, haunted by this memory, André returned to Oklahoma to find out if the death sentence is really a remedy, or if it acts like a poison on those who took part.

AMIP / 80’ / FRANCE / 2010
CONTINENTS NORTH AMERICA

FAR FROM FIDEL by Yves Billon

Barely 180 km separates Havana from Florida. Miami has become a huge metropolis, with nearly 60% of its inhabitants of Cuban origin. The “Americanos” would appear to have abandoned the city. What has happened to those who first came here, the “gusanos” in Castro speak? What has become of the “marielitos”, who were kicked out by Fidel in 1980? And what about the “balseros”, who fled either from poverty or the regime? The insertion agencies responsible for guiding their first steps have become veritable schools of capitalism for new arrivals. Privileged in relation to other immigrants, most Cuban Americans obtain American nationality after 5 years of residence.

JBA PRODUCTIONS / 52’ / FRANCE / 2005

FBI by David Carr-Brown

The Inside story of one hundred years of the F.B.I. distilled from hours of exclusive interviews with 50 agents, ex agents and directors of the F.B.I. Illustrated with the best available archival material. Each film will be rich in references to popular culture and based around one or two exemplary cases recounted by first-hand witnesses (stories that have frequently been turned into feature films or T.V. series). By investigating themes questions or dilemmas which a contemporary situation evokes, we will bring to life the 100 year old culture of the F.B.I. The F.B.I.’s history will be treated like a cold case.

MAHA PRODUCTIONS / 5 X 52’ / FRANCE / 2010

FROM THE OTHER SIDE by Chantal Akerman

Sometimes poor people, risking their very lives, leave everything behind in an attempt to survive, to find work elsewhere. Here, “elsewhere” is the US and the poor are mostly Mexicans. The INS has managed to quell the flow of illegal immigrants, deporting them to isolated regions of Arizona, thinking that hardships and dangers will stop them altogether. But you can’t stop someone who’s hungry. Although you can fear him. Fear the other, fear his filth, fear the disease he may be bringing in. Fear invasion. But never fear to kill him.

AMIP / 99’ / FRANCE / 2002

GOD, DOLLAR, FLAG AND DOG by Robert Bozzi

I went to the West Coast of America to see what the war times looked like after 9-11. I took back my place between my wife Ebby and our dog Napoleon, in our house at the foot of the “French Man’s Mountain”. Living this life and spotting what had changed, I came back with four words upon which I kept stumbling: God, Dollar, Flag & Dog.

JBA PRODUCTION / 52’ / FRANCE / 2005

GREYHOUND, ONE-WAY TICKET by Nathalie Borgers & Jennifer Levy-Lunt

For Sheila and her five children, for Robert who is homeless, Tina who is in love, Jeremy and John, teenage bank robbers, the Greyhound bus leaving New York for the West is a ticket to a new life. Whether free or pursued by the law, all leave everything behind in the hope that elsewhere the grass will be greener. On the road, over a distance of 2,500 miles, each traveler in his own way makes us discover what the American dream means today for the most disfavored.

LAPSUŚ / 52’ / FRANCE / 1989
LOVE & DIANE by Jennifer Dworkin

This film tells the story of a family, a relationship between mother and daughter, desperate for love and forgiveness. For Love the world changed when she and her siblings were thrust into a terrifying world of institutions and foster homes. Ten years later, Love and her siblings have been reunited with their mother. Love is tormented by the thought that it was her fault. Aged 8, she was the one who told her teacher that her mother was a drug addict. Now she is 18 and HIV+ and has just given birth to a son. When Diane confides her fears for her daughter, the police are at the door again. It seems as if history has repeated itself.

AMIP / 155' / USA - FRANCE / 2002

INTERNAL COMBUSTION by Steve Faigenbaum

The sirens of hope brought my family to Detroit one hundred years ago from Europe. Today that city lies in ruin and my family is scattered across the globe. Composed of contemporary footage, seldom-seen archives and irresistible music, Internal Combustion sets personal history against the drama of social conflict of mid-century America. The result is the passionate and unexpected chronicle of America and the American Dream told in the most personal of terms.

TS PRODUCTIONS / 90' / FRANCE / 2012

MANHATTAN CHARITY by Florence Martin-Kessler

With this quasi-ethnographic study of New York philanthropists that reconcile society life and work for the common good, this film takes us into a rather exotic world. The filmmaker shows us that beyond the benefit galas in black tie and tails, doing good is a full-time job, one that is indispensable to the cohesion of American society. By financing projects that are mostly in the public interest, donors soften the effects of ultra-capitalism. In the United States, charity work has taken the place of state action, and private persons select the poor they decide to help.

ARCHIPEL 33 / 53' / FRANCE / 2001

MY AMERICAN FAMILY by Robert Bozzi

Crossing the desert, I think about Ebby. After ten years of being separated by an ocean and a continent, I’m going back, back to my wife’s home to shoot the film I promised her mother I’d make. It all started with a head-over-heels love-at-first-sight encounter. Margarey-Ethel and Ray-Gene were 16 when they got married. Colorado was born the following year, the oldest of their ten children. With pockets full of holes myself, I would have loved to have had a rich old American uncle, but love decided otherwise. I inherited a family of ten children in Las Vegas instead.

JBA PRODUCTIONS / 57' / FRANCE / 2000

HOOVER STREET REVIVAL by Sophie Fiennes

This compelling film moves like a kaleidoscope through life in South Central Los Angeles and the Greater Bethany Community Church where preacher Bishop Noel Jones is setting the minds of the people on fire. The issues he addresses relate directly to the enduring problems faced by any 21st century society - the drama of the flesh. Hoover Street Revival is about people as much as it is about God, weaving the extraordinary sermons of Bishop Noel Jones between intimate, ecstatic, mundane, tragic and revealing moments transforming South Central into a microcosm of the world through the film’s vividly humanist approach.

IDÉALE AUDIENCE / 101' & 85' / FRANCE / 2001
ON CULTURE IN AMERICA by Frédéric Laffont

To understand more about it, the film gives us the opportunity to meet emblematic figures from the highest level of cultural affairs, people who embody the different facets, the different levels and the different institutions of American culture, and to follow them as they go about their day-to-day business.

CINÉTEVÉ / 72 / FRANCE / 2009

ON SNOW’S WAVELENGTH - ZOOM OUT by Teri Wehn-Damisch

The peerless and unclassifiable Canadian artist, Michael Snow, has been experimenting since the 1960s in almost every field of artistic endeavor, including photography, cinema, music, sculpture, painting and holography. In this creative documentary, Teri Wehn-Damisch takes us into Michael Snow’s world by reversing the slow “zoom in” of Wavelength, the artist’s cult film. Commented on and accompanied by Snow at the piano, the “zoom out” allows a progressive discovery of the artist’s works.

LAPSUS / 56 / FRANCE / 2001

PUBLIC ENEMY by Jens Meurer

Bobby Seale, Kathleen Cleaver, Jamal Joseph and Nile Rodgers were members of the Black Panthers. Created in October of 1966, the party united various Black liberation movements and based its political platform on the revolutionary ideas of Malcolm X, who was assassinated in 1965. The party attempted to organize and politicize the anger of black youth in the ghettos, and although its followers were few, its influence was tremendous. Pressured by FBI persecution and internal conflicts, the Black Panthers ceased to exist in 1971.

ARCHIPEL 33 / 50 & 88 / FRANCE / 1999

SMOKE SCREEN by Paul Moreira

They succeeded in reducing the Kyoto Protocol to nothing and in delaying the fight against global warming a good ten years. They’ve acted in the shadows, infiltrated the White House, falsified scientific studies and intimidated research workers. Who are they? The influential lobbyists for American oil companies, some of the most powerful men in the world who were welcomed wholeheartedly to the American capital during the Bush administration. Ecologists call them the “Carbon Club”.

PREMIÈRES LIGNES TV / 52 / FRANCE / 2010

SOUTH by Chantal Akerman

Starting with the lynching of a black by three whites, South depicts a Texas nostalgic for its slave-holding past. Alternating static shots and dolly shots, Chantal Akerman reconstitutes the horrible incident that occurred in June 1998 in Jasper: a black man was chained to a pick-up truck and dragged several miles down the road by three young whites. “We found pieces of his body all along the road”, says a witness. The victim was a musician, the criminals members of an extreme rightwing group. In Jasper, the Blacks prefer remembering the terrible past rather than rebelling against this crime.

AMIP / 70 / FRANCE / 1999
SUN CITY THE ANTECHAMBER OF PARADISE by Frédéric Biamonti

Built in 1960, Sun City, the first middle class retiree community in Arizona, is focused on leisure activities. The rules were, still are, simple: to buy property in the town one has to be at least 55. Everyone pays the fees for the town’s leisure facilities. School-age children cannot live there, but have the right to visit. Today 40,000 retirees live in Sun City, average age: 75. They have left their families to grow old with other persons just like them. They live completely cut off from reality in a world answering their needs, where the sun shines 320 days a year.

AGAT FILMS & CIE / 60’ / FRANCE / 2004

THE EDUCATION OF AUMA OBAMA by Branwen Okpako

A feature documentary on the life and times of Auma Obama told from her homestead in Kenya during the run up to the 2008 US Presidential elections that brought her brother Barack Obama to power.

FILMKANTINE - DAS KLEINE FERNSEHSPYEL / 79’ / GERMANY / 2011

THE ENRON SCANDAL by Emmanuel Amara

What lies behind the Enron affair? First of all, the revelation of colossal losses and collapse of the stock. This gigantic enterprise was the shrine of sham: a world governed by the cash culture of its managers. Enron’s directors lied to their shareholders and deliberately misappropriated funds for personal use via smokescreen companies. While Enron’s directors were busy reassuring their employees, they were selling their stocks like hot potatoes before the stock collapsed! Enron’s bankruptcy is the sign of a structural defect in the market and in financial assets that are company stocks. This film reveals the details of this affair.

LA GROSSE BOULE / 55’ / FRANCE / 2005

THE HIDDEN FACE OF FEAR by Enrico Cerasuolo & Sergio Fergnachino

Since September 11, 2001, New York has become the center of a new epidemic of fear and anxiety that has rapidly spread through the western world. The Hidden Face of Fear recounts the studies of two of the world’s leading experts on fear and memory, Joseph LeDoux and Eric Kandel and the application of their findings on patients at the Center for the Neuroscience of Fear and Anxiety in New York. This research brings the hidden face of fear to the surface, and seeks new answers in the deepest part of the human brain.

LES FILMS D’ICI / 52’ / FRANCE / 2008

THE MARSDREAMERS by Richard Dindo

A group of Americans - scientists, architects, students, who live scattered in a dozen states of the USA - think that humanity, should rapidly land on Mars to seek there the secrets of the origins of life and install a new civilization, a new race of men.

LES FILMS D’ICI - LEA PRODUKTIONS / 83 & 52’ / FRANCE - SWITZERLAND / 2010
THE OLDEST BASKETBALL TEAM IN THE WORLD by Sharon McGowan

The world’s first “over 65” women’s basketball team competed at the World Master Games in Edmonton in July, 2005. To qualify, the rules state that you just need to be in the right age bracket and “still breathing.” Nevertheless, many former Olympic athletes enter the games and the competition is serious. This documentary follows a Canadian team over four months, from preparation for the games through to the final competition.

BLUE HERON MEDIA LTD / 48’ / CANADA / 2006

THE TIME IS ALWAYS NOW by Radovan Tadic

The Time is always Now explores the complex relationship that has developed between New Yorkers and their country after the terrorist attack of September 11th. The film specifically focuses on the consequences of 9/11 on social cohesion in the city, and on relations with the Arab-Muslim community. Depending on their convictions and personal history, the film’s protagonists propose rather unusual views concerning the attack, seen alternately with emotional, dramatic, analytic and critical eyes.

ARCHIPEL 33 / 52’ / FRANCE / 2002

TRANQUILITY BAY by Mathieu Verboud & Jean-Robert Viallet

One of America’s best kept secrets is Tranquility Bay, an extremely strict re-education camp for youngsters, one of which is located in Jamaica. Parents are sent glossy leaflets with pleasant sounding texts to persuade them to pay $33,000 a year and hand over their troubled teens to a conglomerate founded by businessmen from Utah. The heavenly beach where the teenagers are supposedly taught some discipline turns out to be a Caribbean gulag where all contact with the outside world is eliminated, as this documentary indictment reveals.

ZADIG PRODUCTIONS / 59’ & 82’ / FRANCE / 2005

USA: THE GENE JUNGLE by Marianne van Neyenhoff & Guy Saguez

Increasingly financed by private funds, most genetic research takes place in the US, the haut lieu of science entwined with the economy. Bio-technology companies are directed by ambitious scientists associated with influential businessmen who raise the capital needed to invest in research, but which represents a colossal potential market. Genetic research combined with high-finance poses explosive questions for the world of health. Will contemporary American free economy and the system of values accompanying it take over the medical field?

RUE CHARLOT PRODUCTIONS / 45’ / FRANCE / 2000

WEAPONS OF MASSIVE DERISION, THE NEW AMERICAN ACTIVISM by David André & France Swimberge

Lightning quick, sometimes a little cruel, terribly efficient, commandos of another ilk have seen the light of day. Exclusively Americans, their target is the system. Their weapon: humor! And they can really cause damage. These little siblings of Michael Moore, these activists, are fluent in the art of communication and create happenings with a masterly hand. They are always ready for combat: the war in Iraq, healthcare, the environment, even the stock market.

RUE CHARLOT PRODUCTIONS - STEP BY STEP / 53’ / FRANCE / 2008
SOUTH AMERICA

**BRAZIL** by Kakie Roubaud

1. *The World According to Brasilia 2. An Adventure Called Brazil*

   This film offers a guided visit to a country as big as a continent, twice the size of the European Union. Brazil has now become the 10th global economic power and the main industrial power in the southern hemisphere. The decimation of its rainforest and intense production of ethanol also make it a key player in global warming. The country has diversified its international relations, become the leader of the “subcontinent”, and given the South a voice. This democracy of 193 million inhabitants sees itself as a leading force for peace.

   AGAT FILMS & CIE / 2 X 52' / FRANCE / 2010

---

**CALI - THE HOSTAGE CITY**

by Natalia Suarez & Thomas Sady

Known as the hub of the drug cartel, Cali, the 3rd largest city in Colombia, is victim of a vast wave of kidnappings. Left-wing rebels, paramilitary groups and bandits carry out mass abductions. The film focuses on the hostage-taking dilemma through a daily radio program, “Voices of Liberty”, which allows families to send messages to kidnap victims. Through these many testimonies of people from all walks of life, we follow the everyday tragedy of Cali’s citizens, their unbearable anxiety and the all-too-rare joy of being reunited with their loved ones.

   LAPSUS / 72' / FRANCE / 2002

---

**CHAPARE** by Daniele Incalcaterra

The situation in Bolivia is a microcosm of the dramatic tensions caused by drug production and consumption. On one side are the traffickers and politicians of course, but also the peasants, ex-miners, and the unemployed for whom the drug economy is the only rampart against starvation and absolute misery; on the other side are the technicians, field workers and foreign experts who are trying to persuade the peasants to drop drug production. North-South relations in a nutshell.

   JBA PRODUCTION / 60' / FRANCE / 1990

---

**CHAVEZ, ON THE WAY TO SUCCESS?**

by Maryse Mano

In December, 2006, Hugo Chavez will throw in his title for the third time in seven years. So far, polls affirm he is bound to win. While this contentious character has gained an international calibre, no one really knows anything about his “Bolivarian Revolution” and the shock wave it created in the whole South America. From his social policy, directed to the poor who live in shanty towns, to the way he uses oil, the film describes how Chavez establishes his policy in Venezuela and how he builds his geopolitical instruments. The mere colonel has become a master strategist.

   AMIP / 52' / FRANCE / 2006
COLOMBIA, THE PRESIDENT’S HOSTAGES by Mylène Sauloy

A war has been going on in Colombia for over forty years between the FARC guerrillas and the various government regimes, which has been more or less oppressive, depending on the period. And yet things weren’t always so. Almost 25 years ago, the FARC leaned towards elections and democracy. After a few prisoner exchanges, communications shut down and both camps became radicalized. The film relates the accounts of the families of hostages, of politicians who continue to seek a peaceful and democratic Colombia, and of militants held in maximum security prisons.

AMIP · STEP BY STEP / 58 / FRANCE / 2008

CUBA, BETWEEN TWO HURRICANES by Bernard Mangiante

One day, maybe tomorrow, Fidel Castro will die. For good. 2/3 of the Cuban population have never known any other lifestyle nor set of mind than those imposed by the Castro regime. This imminent date will mark the end of a world, be it loved or abhorred. I travelled around the country, its valleys and cities, in an effort to understand through different characters – workers, intellectuals, veterans of the Revolution, students, farmers... - the mindset of today’s Cubans. This mindset is in fact very different from what the media has habitually presents.

LES FILMS D’ICI / 90 / FRANCE / 2009

DEATH SQUADRONs, THE FRENCH SCHOOL by Marie-Monique Robin

When, in 1975, the dictatorial governments of South America established Operation Condor whose mission was the extermination of all political opponents, little was said about the involvement of the French military. For the first time ever, the South American generals involved in this secret organisation and more particularly the perpetrators of the 1970-80’s reign of terror in Argentina speak out in front of the camera describing the torture techniques and the interrogation sessions learnt in the 1960s and 70s from French army instructors.

IDÉALÉ AUDIENCE / 60 / FRANCE / 2003

DIRTY PARADISE by Daniel Schweizer

Intrigued by a book read in childhood, and its photos of Amerindians, Swiss filmmaker Daniel Schweizer sets off to research the Wayanas, a tribe in French Guyana on the border with Surinam who are threatened by a health and ecological catastrophe. Clandestine gold-washers are discharging the mercury they use to separate the gold from the sand into the surrounding rivers, thus making the fish unfit for human consumption and putting the native inhabitants at risk of physical deformation and neurological disease. Through interviews with the Indians, doctors and gold-washers, this documentary reveals a human tragedy that is happening out of sight of the media.

DSCHOINT VENTSCHR - MAHA PRODUCTIONS / 72 / SWITZERLAND · FRANCE / 2009

DREAMING OF SÃO PAULO by Jean-Pierre Duret & Andrea Santana

Hope seems to have deserted this arid region. For decades the dry earth of Nordeste in Brazil has nourished neither body nor soul. While the old farmers “die of work”, more and more young people travel the 3000 km that separates them from Sao Paolo in the hopes of at last finding a job and a life that meets their expectations. Some achieve this goal, others are swallowed up by poverty. This road movie without commentary enchants us by the beauty and provocative force of its images.

EX NIHILO / 100 / FRANCE / 2005
EL CAMINO DEL INCA by Sylvie Blum & Carmen Castillo

The 23,000 km long route of the Incas laces its way through the Cordillera range of the Andes. It served as the major means of transport, communication and government administration in the pre-colonialist America. The film covers three periods that deeply marked this region and its Indian tribes. Crystallizing the spirit of the conquests that took place in the Atacama Desert, a Peruvian prince once said: “We must spare our enemies or we will hurt ourselves, because they will soon be ours with all that is theirs.”

AGAT FILMS & CIE / 52’ / FRANCE / 2002

EL SICARIO ROOM 164 by Gianfranco Rosi

El Sicario Room 164 is an 80-minute documentary about a hit man. He has killed hundreds of people, is an expert in torture and kidnapping, and for many years was a commander of the state police in Chihuahua. He even received some training from the FBI. He has lived in Ciudad Juárez and has moved freely throughout Mexico and the United States. At the moment, there is a contract on his life of $250,000 and he lives as a fugitive, though he is still free and has never been charged with a crime in any country.

LES FILMS D’ICI - ROBO FILMS / 84’ / FRANCE - USA / 2010

EL VELADOR by Natalia Almada

From dusk to dawn El Velador accompanies Martin, the guardian angel who, night after night, watches over the extravagant mausoleums of Mexico’s most notorious Drug Lords. In the labyrinth of the narco-cemetery, this film about violence without violence reminds us how, in the turmoil of Mexico’s bloodiest conflict since the Revolution, ordinary life persists and quietly defies the dead.

ALTAMURA FILMS - TITA PRODUCTION - LES FILMS D’ICI - POV / 72’ & 52’ / USA - MEXICO / 2011

ELIAN, THE CAPTIVE CHILD

by Marilyn Watelet & Simon Zaleski

In 1999, a young divorcee, embarked with her 5 year old son, Elian, and 12 other persons on a makeshift boat headed for Florida. Three days later, Elian is fished out of the water hanging on to an inner tube. The father, who stayed in Cuba with his new family, wants his son back. Elian’s miraculous rescue inflames Miami, city of Cuban exiles. Politicians see it as a way to build up their political capital: Elian must remain in Miami. In Cuba, a fantastic political and media-backed organization is set up to demand Elian’s return.

AMIP / 50’ / FRANCE / 2002

FOLKS FROM SALADILLO by Alberto Yaccelini

A woman who raises pigs and her healer husband, an employee of an electrical distribution company, a helicopter inventor, a poetess, a retired mason, and the town priest are all Folks from Saladillo, all actors in the films of Fabio Junco and Julio Mida, recent winners of the Martin Fierro Awards. Several years ago and with nothing more than a DV camera, these two young men started shooting films in their home town. Distilled through the residents/actors of this little town in the pampa, this unusual action film is about the country of Argentina itself, about a country going bankrupt.

RUE CHARLOT PRODUCTIONS / 93’ / FRANCE / 2005
FROM THE GRASS ROOTS by Thierry Michel

Rio de Janeiro, Brazil. In the heart of one of the 480 shantytowns surrounding Carioca city three characters, take a chance at life: Mario the priest, Eunice the hooker, Israel the chairman of a committee of inhabitants. They are caught up in a web of hardship, drug trafficking and police brutality, but also by the vitality of the popular Afro-Brazilian culture with its rites, its music and by Carnival. From The Grass Roots allows us to penetrate into the life of the favelas, a mirror of Brazilian society.

LES FILMS DE LA PASSERELLE / 52’ & 85’ / BELGIUM / 1990

KIDS FROM RIO by Thierry Michel

Luis Carlos, also called “The Rat” and Luciano de Souza also known as “The Chinaman” are two kids brought up in the streets, two Cariocas teenagers left to their own devices: begging, stealing, dealing and taking drugs, but also friendships, carnival with always arrest, violence and jail at the end. For a month, Thierry Michel followed them and witnessed their everyday life constantly hovering between the pathetic and the tragic, to end with the violent death of one of them. A unique document.

LES FILMS DE LA PASSERELLE / 90’ / BELGIUM / 1990

MARIA BETHANIA MUSICA E PERFUME by Georges Gachot

In his captivating film, Georges Gachot invites us to enter the universe of Maria Bethania, the famous Brazilian singer. Narrated by Bethania herself, the film not only gives us an insight into the intimate sphere of Maria Bethania’s creative process, but focuses on the history of Brazilian music. First a muse of the so-called counter culture, and then the queen of romantic ballads, Maria Bethania chronicles her musical life experience in relation to Brazilian society’s development.

GEORGES GACHOT FILMS / 82’ / SWITZERLAND / 2005

MARÍA FéLIX, THE MAKING OF A MYTH by Carmen Castillo

Of all the Hispanic American stars, María Félix holds pride of place. An actress, singer, inspiration for a whole generation of artists, she represented the feminine ideal who broke all the rules until she became emblematic of ambivalence. The European and American jet-set chose her as the most exotic and attractive personality of the 60s and 70s. Her androgynous essence heralded times to come. Structured around an exclusive interview in which María Félix responds to an unseen narrator, the film is a lot more than a straight biographical profile.

IDÉALE AUDIENCE / 60’ / FRANCE / 2001

NAME ID: FIDEL CASTRO by Axel Ramonet

To celebrate the fiftieth anniversary of the attack on Moncada, Fidel Castro agreed to an autobiography in the form of filmed interviews with the journalist Ignacio Ramonet, director of Le Monde Diplomatique; he agreed to look back over his fifty years in power. Quite lucid, he is aware of the necessity and urgency of telling his story. He knows he must explain. This exceptional tale coming from the mouth of one of the foremost actors of the revolution, in fact from its last survivor, recounts the Cuban version of the history of the world, a version unknown until today.

TEMPS NOIR - DOMINANT 7 / 7 X 52’ & 52’ / FRANCE / 2004
**ONE-WAY TICKET, THREE STORIES OF THE RIO DE LA PLATA**

by N.Burch, N.Fischer, N.Scartaccini

One-way Ticket tells the story of six million Europeans who between 1830 and 1930 immigrated to Latin-America. Based on letters, essays, texts and documents, the authors narrate this saga by creating three entirely fictional characters: Ulysses, the Frenchman; Pietro, the Italian; and Pilar, the Spaniard. Etchings, stills, authentic film archives and excerpts from fiction films of different periods illustrate these three destinies.

JBA PRODUCTION / 52’ / FRANCE / 2001

---

**POTOSI, THE JOURNEY** by Ron Havilio

In 1970, Ron and Jacqueline went on a journey in the Andes, with backpacks and still cameras. Crossing Bolivia, on their way to Cuzco, they discovered the city of Potosi. 29 years later they return to the same places with their three daughters and a film camera. Potosi was once of the largest and richest cities in the world. It symbolized the wealth to which western culture aspired. For the millions of indigenous people who were forced to work in the depths of mountain, Potosi was the gate to Hell. After its silver mines were drained, Potosi was left poor and forgotten.

EX NIHILO / 2 X 52’ / FRANCE / 2007

---

**PROFIT AND NOTHING BUT!** by Raoul Peck

“Capitalism has succeeded in convincing us that it is the only truth, the only moral.” It has even gone a step further in convincing most of its opponents that their failure falls within the normal scheme of things. Raoul Peck contrasts this heavily documented illumination of the capitalist system with the devastating reality of his native land, Haiti: “a country that doesn’t exist, where intellectual discussion has become a luxury.” Its GNP for the next thirty years is equivalent to Bill Gates’s fortune. The film’s stark images of the lives of the damned on earth provide a striking backdrop for talk of “triumphant capitalism”.

JBA PRODUCTION / 52’ / FRANCE / 2001

---

**RIO SONATA** by Georges Gachot

This film is dedicated to Nana Caymmi, one of Brazil’s most sophisticated singers and her leading role in the Brazilian music world in the last 50 years. Nana Caymmi is the guardian of an unrivalled musical heritage. She is the daughter of emblematic composer Dorival Caymmi, former wife of Gilberto Gil, muse of Milton Nascimento, and childhood friend of Nelson Freire and seen by her peers as Brazil’s greatest singer and cited by journalist Roberto Moura as “The singer’s singer”.

GEORGES GACHOT FILMS / 52’ & 85’ / SWITZERLAND / 2010

---

**SALVADOR ALLENDE** by Patricio Guzman

“I remember September 11, 1973, somber day on which America instigated a coup d’etat to knock down the peace-loving and democratic revolution which had been built in my faraway country Chile by eliminating its President of the Republic, Salvador Allende, that “son-of-a-bitch” as Richard Nixon liked to refer to him. The urge to return to this atypical man, revolutionary and fanatic of democracy to the point of suicide, came over me for obvious historical reasons, but also for its cruel actuality.” Patricio Guzman, April 2004

JBA PRODUCTION / 100’ / FRANCE / 2004
Guerrilla, Cocaine and Biodiversity. Does Colombia owe the preservation of its primary forests to war? We will follow Franz Florez in his old bus full of snakes across a rural Colombia that is generally inaccessible. A Colombian vet who looks after wild animals, Franz is a real snake charmer. He doesn’t hesitate to use them in order to effortlessly cross zones of a civil war now fed by cocaine production. Full of the most surprising characters, this documentary is a journey of discovery, inviting us to reflect on the relationship between man and nature.

TS PRODUCTIONS / 85 / FRANCE / 2009

Over the past five years, more than 3,000 persons have died anonymously, and mostly alone. All have risked their lives to work in the US. They’re not from Mexico, but from Guatemala, Honduras, Nicaragua, Colombia, Equator - 7,000 km south. As soon as they leave their country they find themselves in hell. This film tells the story of a family from Equator, following it day in, day out, for months: their travel as illegal immigrants, their failures and success and finally their awareness of the price that must be paid for this exodus, where there’s no turning back.

MAHA PRODUCTIONS / 90 / FRANCE / 2009

In 1975, guerrilla fighter Miriam P, was gravely injured and captured by the argentinian military forces. To save her life she was forced to publicly repent in a press conference. In 2008 MP gives her testimony and brings forth the relevant personal issues she had to finally face in order to make such a statement: doubts, reflexions and self-criticism.

MC PRODUCTIONS SRL / 65 / ARGENTINA / 2011

Starting with the euphoria of Lula’s election, when Nelsa created his cooperative of fashion designers in Porto Alegre, this enchanting film springs from encounter to encounter, instilling the viewer with the new surge of energy allowing Brazilians to hope for a better world. Toninho sets up his organic farm; Solange, a child of the “landless farmers” movement, dreams of becoming a reporter. Marina Silva, Minister of the Environment, begins to find her way through the utopia of her first days in office and the practical aspects of holding power. But changes aren’t accomplished in a day.

AGAT FILMS & CIE / 93 / FRANCE / 2006

In the Atacama Desert in northern Chile, the driest desert on earth, scientists are erecting giant facilities to observe the sky. Others who have lived here for centuries also have a special relationship with the heavens and the earth. The first have computers, the second stories handed down by their ancestors. Scientific studies and religious beliefs, science and philosophy, technology and humanity – these two approaches, these two worlds, that of the astronomer and that of the Indian, meet up in this film in a solid alliance that marries art, science and philosophy.

EX NIHILO / 52 / FRANCE / 2002
THE DEVIL’S MINER by Richard Ladkani & Kief Davidson

This is the story of Basilio, age 14, and his brother Bernardino, age 12. They work in the Bolivian silver mines of Cerro Rico. Through their eyes, we meet the devout Catholic miners who abandon God upon entering the mountain because they believe the devil determines a miner’s fate. Raised without a father and living in virtual poverty with their mother on the mine’s slopes, the boys assume many adult responsibilities. They must work to afford the clothing and supplies vital to their education, without which they cannot escape their destiny in the silver mines.

URBAN LANDSCAPES INC / 52’ & 82’ / USA - GERMANY / 2005

THE HANDS OF CHE GUEVARA by Peter de Kock

Buried under a landing strip in Bolivia, the body of Che Guevara was found in 1997. With its discovery, the last mystery about Guevara’s life seemed resolved. Until it became apparent his hands were missing. This will lead us to a number of remarkable people, men and women who were prepared to risk their lives for two dead hands. Through their testimonies and anecdotes a story unfolds. A tale so bizarre and secret that it has been banished to the shadows of history.

ZEPPERS FILM & TV / 58’ / THE NETHERLANDS / 2006

THE MEDELLIN NOTEBOOKS by Catalina Villar

Medellin, the too famous city of the Cartel, is a place of unbelievable violence and misery, of overpopulation and unemployment, of peasants chased from their land destroyed by guerrilla warfare. The first victims of this violence are young children and adolescents. Surviving is clinging to anything offering some haven of peace: the women of families smashed to smithereens, the schools, completely bereft of means, the omnipresent church. In a school run by an astonishing teacher, adolescents attempt to construct a few anchor points in their lives by recording the stories of their living hell in their notebooks.

JBA PRODUCTION / 72’ / FRANCE / 1998

THE TREASURE OF AMERICA by Carmen Castillo

This film is an investigation: the anatomy of a mine. How does a gold mine that could be so destructive be welcomed with open arms by local governments and people? What calculations are made, what compromises, by whom and for what?

EX NIHILO / 89’ / FRANCE / 2010
<table>
<thead>
<tr>
<th>Title</th>
<th>Pages</th>
<th>Description</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1$ For 1 Life</td>
<td>54, 104, 130</td>
<td>Bata, the Family That Wanted to Fit the Planet</td>
<td>68, 76</td>
</tr>
<tr>
<td>1428</td>
<td>135</td>
<td>With Shoes</td>
<td></td>
</tr>
<tr>
<td>20 Years Old in the Middle-East</td>
<td>140</td>
<td>Beatocello’s Umbrella</td>
<td>54</td>
</tr>
<tr>
<td>200 Days to Rebuild the World</td>
<td>63</td>
<td>Before Leaving</td>
<td>104</td>
</tr>
<tr>
<td>A Bomb in the Basement, the Israeli Nuclear Option</td>
<td>140</td>
<td>Below sea level</td>
<td>149</td>
</tr>
<tr>
<td>A Dirty Story</td>
<td>48</td>
<td>Benin</td>
<td>124</td>
</tr>
<tr>
<td>A Flag, What For?</td>
<td>68</td>
<td>BieLutin, in the Garden of Time</td>
<td>25</td>
</tr>
<tr>
<td>A Flood in Baath Country</td>
<td>140</td>
<td>Biere-Les-Semur</td>
<td>120</td>
</tr>
<tr>
<td>A Journey with Peter Sellars</td>
<td>32</td>
<td>Big Mac Small World</td>
<td>42</td>
</tr>
<tr>
<td>A Natural History of Laughter</td>
<td>54</td>
<td>Billy Wilder</td>
<td>5</td>
</tr>
<tr>
<td>A Place in the Republic</td>
<td>104</td>
<td>Bitche</td>
<td>120</td>
</tr>
<tr>
<td>A Season of Opera</td>
<td>21</td>
<td>Black Business</td>
<td>130</td>
</tr>
<tr>
<td>A Star and Me</td>
<td>21</td>
<td>Boatman</td>
<td>136</td>
</tr>
<tr>
<td>A Stolen Life</td>
<td>68</td>
<td>BomBay</td>
<td>124</td>
</tr>
<tr>
<td>Abbas Kiarostami</td>
<td>4, 116</td>
<td>Botswana</td>
<td>124</td>
</tr>
<tr>
<td>Abderrahmane Sissako</td>
<td>4</td>
<td>Boxing Gym</td>
<td>84, 149</td>
</tr>
<tr>
<td>Abel Ferrara, Not Guilty</td>
<td>4, 116</td>
<td>Brazil</td>
<td>88, 155</td>
</tr>
<tr>
<td>Afghanistan, On the Dollars Trail</td>
<td>88, 135</td>
<td>Break Dance Attitude, The Circle</td>
<td>21</td>
</tr>
<tr>
<td>Against All Impunity</td>
<td>88, 130</td>
<td>Brendan Behan</td>
<td>16</td>
</tr>
<tr>
<td>Aki Kaurismäki</td>
<td>4, 116</td>
<td>Britanny</td>
<td>124</td>
</tr>
<tr>
<td>Al-Qaeda in Maghreb, the New Road</td>
<td></td>
<td>Bruegel the Elder, Painter</td>
<td>114</td>
</tr>
<tr>
<td>Of Terrorism</td>
<td>88</td>
<td>Bruno Schulz</td>
<td>17</td>
</tr>
<tr>
<td>Alain Cavalier</td>
<td>5, 116</td>
<td>Buenos Aires</td>
<td>124</td>
</tr>
<tr>
<td>Alain Ducasse at the Plaza Athénée Hotel</td>
<td>78</td>
<td>Buffo Buten &amp; Howard</td>
<td>32</td>
</tr>
<tr>
<td>Alexandria</td>
<td>120</td>
<td>Bugarch</td>
<td>80</td>
</tr>
<tr>
<td>Among the Men</td>
<td>36, 104</td>
<td>Burkina Faso</td>
<td>124</td>
</tr>
<tr>
<td>Andalusia</td>
<td>124</td>
<td>Burma</td>
<td>124</td>
</tr>
<tr>
<td>André Techniné</td>
<td>5, 116</td>
<td>Cali – The Hostage City</td>
<td>155</td>
</tr>
<tr>
<td>Animal Connection</td>
<td>148</td>
<td>Camargue</td>
<td>124</td>
</tr>
<tr>
<td>Anna Akhmatova</td>
<td>16</td>
<td>Campello Alto</td>
<td>120</td>
</tr>
<tr>
<td>Antonin Artaud</td>
<td>16</td>
<td>CarChuna</td>
<td>120</td>
</tr>
<tr>
<td>Antonio Tabucchi</td>
<td>16</td>
<td>Cars R Us</td>
<td>48</td>
</tr>
<tr>
<td>Arranged Marriages</td>
<td>135</td>
<td>Cast Lead</td>
<td>141</td>
</tr>
<tr>
<td>Ascent to the Sky</td>
<td>122</td>
<td>Catherine Deneuve</td>
<td>5</td>
</tr>
<tr>
<td>Asian Women, Fantasy Women</td>
<td>135</td>
<td>Celestial Mechanics</td>
<td>30</td>
</tr>
<tr>
<td>Athens</td>
<td>124</td>
<td>Central Java - Jogjakarta</td>
<td>124</td>
</tr>
<tr>
<td>At Last, Living with the Dead</td>
<td>98</td>
<td>César</td>
<td>31</td>
</tr>
<tr>
<td>Attikamekws’ Identities</td>
<td>36, 148</td>
<td>Cesare PaveSe</td>
<td>17</td>
</tr>
<tr>
<td>August, Before the Eruption</td>
<td>140</td>
<td>Ceux de Primo Levi</td>
<td>105</td>
</tr>
<tr>
<td>Auguste Rodin, Sculptor</td>
<td>114</td>
<td>Cham</td>
<td>68</td>
</tr>
<tr>
<td>Auxey-Duresses</td>
<td>120</td>
<td>Chantal Akerman</td>
<td>5, 116</td>
</tr>
<tr>
<td>Avenge But One of My Two Eyes</td>
<td>141</td>
<td>Chantal Akerman, From Here</td>
<td>6</td>
</tr>
<tr>
<td>Babies Born of Alcohol</td>
<td>54</td>
<td>Chapare</td>
<td>155</td>
</tr>
<tr>
<td>Baghdad: Life Goes On, Despite All</td>
<td>141</td>
<td>Charlotte, Life or Theater?</td>
<td>25</td>
</tr>
<tr>
<td>Bahia</td>
<td>124</td>
<td>Chavez, On the Way to Success?</td>
<td>155</td>
</tr>
<tr>
<td>Bali</td>
<td>124</td>
<td>Children of the Decree</td>
<td>69</td>
</tr>
<tr>
<td>Ballroom Babies</td>
<td>136</td>
<td>China is Still Far</td>
<td>130</td>
</tr>
<tr>
<td>Banana Kids</td>
<td>104</td>
<td>China Upside Down</td>
<td>136</td>
</tr>
<tr>
<td>Bania</td>
<td>80</td>
<td>Christmas 71</td>
<td>69, 131</td>
</tr>
</tbody>
</table>
INDEX FILMS

CHRONICLE OF THE ROOSTER AND THE DRAGON 136
CITIZEN KEN LOACH 6, 116
CITIZEN LEAR 32
CLAUDE CHABROL 6, 116
CLAUDE MONET, PAINTER 114
CLEANING WOMEN 80
CLOSE, CLOSED, CLOSURE 141
CLOSER TO THE DREAM 88, 149
CLOWN DAI Y 55
CLOWNS 32
COAL MONEY 122
COLOMBIA, THE PRESIDENT’S HOSTAGES 69, 156
CONGO RIVER BEYOND DARKNESS 131
COUNSELING IS BEING PROVID 55
COUNTERFEIT PAINTINGS IN THE AUTHENTIC ISLANDIC COUNTRYSIDE 25
CRASHLANDING 89, 149
CREATURES FEATURES 6
CRESYENDO 21
CUBA, BETWEEN TWO HURRICANES 156
CURZIO MALAPARTE 17
D’AILLEURS DERRIDA 17
DAKAR 124
DANIEL BUREN 25
DANIEL SPOERRI 26
DANIELLE HUILLET & JEAN-MARIE STRAUB 6, 116
DAUM, A HUNDRED YEARS OF GLASS AND CRYSTAL 31
DAVID CROENENBERG 7, 116
DAYS OF MEMORY – IMPRESSIONS 63
DE SANTS & MORETTI, CITIZENS AND FILMMAKERS 7
DEATH SQUADRON, THE FRENCH SCHOOL 69, 89, 156
DECRYPTING MOZART 22
DEGAS AND THE DANCE 26
DENISE REINE 26
DEUS LO VOLT 62, 98
DEVADASI, THE SACRED COURTESAN 98, 135
DIARY OF A YOUNG FASCIST 63
DIRTY PARADISE 36, 156
DJOEROU, A ROPE AROUND YOUR NECK 42
DOC TOON AND HOSPITALIZED CHILDREN 55
DOCTORS WITHOUT BORDERS: SURGERY OF WAR 55
DOCTORS WITHOUT BORDERS: TROOP INSPECTION 55
DOING TIME 89
DOMINIMUM MUNDI 42
DONKA, THE X-RAY OF AN AFRICAN HOSPITAL 131
DOWN THERE 141
DRAW YOURSELF 80
DREAMERS 7
DREAMING OF SÃO PAULO 156
DUANE MICHALS 29
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hats of Jerusalem</td>
<td>142</td>
</tr>
<tr>
<td>Hayana</td>
<td>124</td>
</tr>
<tr>
<td>Hearts and Crafts</td>
<td>76</td>
</tr>
<tr>
<td>Heddern Bridge</td>
<td>120</td>
</tr>
<tr>
<td>Henry Cartier-Bresson, Love, Just Love</td>
<td>30</td>
</tr>
<tr>
<td>Henri Rousseau, Le Douanier, Rousseau's secret</td>
<td>114</td>
</tr>
<tr>
<td>Here's To The Two Of Us</td>
<td>81</td>
</tr>
<tr>
<td>Hitler's Jewish Soldiers</td>
<td>64</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>124</td>
</tr>
<tr>
<td>Hoover Street Revival</td>
<td>99,151</td>
</tr>
<tr>
<td>Hotel Du Parc</td>
<td>65</td>
</tr>
<tr>
<td>Hou Hsiao Hsiien</td>
<td>8,116</td>
</tr>
<tr>
<td>How I Learned To Overcome My Fear And Love</td>
<td>143</td>
</tr>
<tr>
<td>Ariel Sharon</td>
<td>143</td>
</tr>
<tr>
<td>I Have Two Mommes</td>
<td>81</td>
</tr>
<tr>
<td>I'm A Child</td>
<td>106</td>
</tr>
<tr>
<td>Île De Symi</td>
<td>120</td>
</tr>
<tr>
<td>In The Name Of Mary</td>
<td>62,99</td>
</tr>
<tr>
<td>In The Name Of The French Flag</td>
<td>106</td>
</tr>
<tr>
<td>In The Shadow Of The Mountain</td>
<td>18,65</td>
</tr>
<tr>
<td>In The Shadows Of Casablanca</td>
<td>65</td>
</tr>
<tr>
<td>In Their Hands</td>
<td>70</td>
</tr>
<tr>
<td>Infidels</td>
<td>143</td>
</tr>
<tr>
<td>Internal Combustion</td>
<td>106,151</td>
</tr>
<tr>
<td>Into Our Own Hands</td>
<td>106</td>
</tr>
<tr>
<td>IQ, A History Of Deceit</td>
<td>37,56</td>
</tr>
<tr>
<td>Iran, A Cinematographic Revolution</td>
<td>8,143</td>
</tr>
<tr>
<td>Iran, Veiled Appearance</td>
<td>143</td>
</tr>
<tr>
<td>Iran: The Treasure Of The Mullahs</td>
<td>42</td>
</tr>
<tr>
<td>Iraq, The Agony Of A Nation</td>
<td>90,143</td>
</tr>
<tr>
<td>Isaac Babel</td>
<td>18</td>
</tr>
<tr>
<td>Isabelle Huppert, Eyes On The World</td>
<td>8</td>
</tr>
<tr>
<td>Ismaïl Kadaré</td>
<td>18</td>
</tr>
<tr>
<td>Israel</td>
<td>124</td>
</tr>
<tr>
<td>Istanbul</td>
<td>120</td>
</tr>
<tr>
<td>Istanbul</td>
<td>124</td>
</tr>
<tr>
<td>Jacques Rivette</td>
<td>9,116</td>
</tr>
<tr>
<td>Jacques Villetlé</td>
<td>27</td>
</tr>
<tr>
<td>Jean Renoir</td>
<td>9,116</td>
</tr>
<tr>
<td>Jean Rouch</td>
<td>9,116</td>
</tr>
<tr>
<td>Jean Siméon Chardin, Painter</td>
<td>114</td>
</tr>
<tr>
<td>Jean-Auguste Dominique Ingres, Painter</td>
<td>114</td>
</tr>
<tr>
<td>Jean-François Piège, Kitchen Stories</td>
<td>78</td>
</tr>
<tr>
<td>Jean-Pierre Melville</td>
<td>9,116</td>
</tr>
<tr>
<td>Jerusalem</td>
<td>124</td>
</tr>
<tr>
<td>Jerusalem - Athens</td>
<td>62,99</td>
</tr>
<tr>
<td>Jesus Rafael Soto</td>
<td>27</td>
</tr>
<tr>
<td>Johan Van Der Keuken</td>
<td>9,116</td>
</tr>
<tr>
<td>John Cassavetes</td>
<td>10,118</td>
</tr>
<tr>
<td>Josef Von Sternberg</td>
<td>10,118</td>
</tr>
<tr>
<td>Journey To South Africa</td>
<td>84</td>
</tr>
<tr>
<td>Juliette Binoche, Sketches For A Portrait</td>
<td>10</td>
</tr>
<tr>
<td>Justice</td>
<td>90</td>
</tr>
<tr>
<td>Kady, The Good Life</td>
<td>106</td>
</tr>
<tr>
<td>Katmandu</td>
<td>124</td>
</tr>
<tr>
<td>Kids From Rio</td>
<td>158</td>
</tr>
<tr>
<td>Kindergarten</td>
<td>137</td>
</tr>
<tr>
<td>King Lear</td>
<td>33</td>
</tr>
<tr>
<td>Knor, 110 Kilos In 25 Weeks</td>
<td>42,78</td>
</tr>
<tr>
<td>Kommunalka</td>
<td>107</td>
</tr>
<tr>
<td>Kuxa Kanema The Birth Of Cinema</td>
<td>10,132</td>
</tr>
<tr>
<td>Kyoto</td>
<td>124</td>
</tr>
<tr>
<td>Lamore e Basta</td>
<td>81</td>
</tr>
<tr>
<td>La Danse, The Paris Opera Ballet</td>
<td>22</td>
</tr>
<tr>
<td>La Fontaine's Fables</td>
<td>33</td>
</tr>
<tr>
<td>La Nouvelle Vague</td>
<td>10,118</td>
</tr>
<tr>
<td>Lake Geneva</td>
<td>124</td>
</tr>
<tr>
<td>Lamu, The Kenya Islands</td>
<td>124</td>
</tr>
<tr>
<td>Language Does Not Lie</td>
<td>65</td>
</tr>
<tr>
<td>Le Val D'Herens</td>
<td>120</td>
</tr>
<tr>
<td>Lebanon Dream</td>
<td>144</td>
</tr>
<tr>
<td>Leningrad. Retrospective. 1957-1990</td>
<td>70</td>
</tr>
<tr>
<td>Leonard Cohen</td>
<td>22</td>
</tr>
<tr>
<td>Let's Party</td>
<td>90</td>
</tr>
<tr>
<td>Lev Kerbel, The Sculptor Of Lenin</td>
<td>31</td>
</tr>
<tr>
<td>Linda &amp; Ali, Two Worlds Within Four Walls</td>
<td>107,144</td>
</tr>
<tr>
<td>Lip</td>
<td>70,91</td>
</tr>
<tr>
<td>Listening</td>
<td>22</td>
</tr>
<tr>
<td>Living Treasure</td>
<td>76</td>
</tr>
<tr>
<td>Lorient</td>
<td>120</td>
</tr>
<tr>
<td>Louise Bourgeois</td>
<td>31</td>
</tr>
<tr>
<td>Love &amp; Diane</td>
<td>151</td>
</tr>
<tr>
<td>M... La Maudite</td>
<td>56</td>
</tr>
<tr>
<td>Madeleine And The Doctor</td>
<td>56</td>
</tr>
<tr>
<td>Madrid</td>
<td>124</td>
</tr>
<tr>
<td>Mama Illegal</td>
<td>107</td>
</tr>
<tr>
<td>Man From Flores, The Tale Of The Last Hobbit</td>
<td>37</td>
</tr>
<tr>
<td>Man Ray, Mr. 6 Seconds</td>
<td>30</td>
</tr>
<tr>
<td>Manhattan Charity</td>
<td>151</td>
</tr>
<tr>
<td>Manoel De Oliveira</td>
<td>11,118</td>
</tr>
<tr>
<td>Marc Ferro Or A Passion For History</td>
<td>70</td>
</tr>
<tr>
<td>Marcel Duchamp In 26 Minutes</td>
<td>114</td>
</tr>
<tr>
<td>María Bethania Musica E Perfume</td>
<td>23,158</td>
</tr>
<tr>
<td>María Félx, The Making Of A Myth</td>
<td>11,158</td>
</tr>
<tr>
<td>Marrakech</td>
<td>124</td>
</tr>
<tr>
<td>Marseilles</td>
<td>124</td>
</tr>
<tr>
<td>Martin Scorsese</td>
<td>11,118</td>
</tr>
<tr>
<td>Martyr Street</td>
<td>144</td>
</tr>
<tr>
<td>Masters And Slaves</td>
<td>132</td>
</tr>
<tr>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>MEN, FOR REAL</td>
<td>81</td>
</tr>
<tr>
<td>MICHEL LEIRIS, THE MAN WITHOUT HONOUR</td>
<td>18</td>
</tr>
<tr>
<td>MIQUEL BARCELÓ</td>
<td>28</td>
</tr>
<tr>
<td>MISSIONARY AMONG THE WHITE PEOPLE</td>
<td>99, 132</td>
</tr>
<tr>
<td>MOBUTU, KING OF ZAIRE</td>
<td>70, 91</td>
</tr>
<tr>
<td>MONASTRIES: GOD'S DISCIPLES</td>
<td>100</td>
</tr>
<tr>
<td>MONTE-CARLO PALACE</td>
<td>76</td>
</tr>
<tr>
<td>MOSCOW</td>
<td>124</td>
</tr>
<tr>
<td>MOSFILM, MIRROR OF AN EMPIRE</td>
<td>11, 71</td>
</tr>
<tr>
<td>MR. BING &amp; L'ART NOUVEAU</td>
<td>28</td>
</tr>
<tr>
<td>MT. EVEREST PASSENGERS</td>
<td>37</td>
</tr>
<tr>
<td>MURDER SQUAD</td>
<td>91</td>
</tr>
<tr>
<td>MY AMERICAN FAMILY</td>
<td>151</td>
</tr>
<tr>
<td>MY BODY ONLY DOES WHAT IT WANTS</td>
<td>56</td>
</tr>
<tr>
<td>MY CHILD IS MY CHOICE</td>
<td>107</td>
</tr>
<tr>
<td>MY FAVORITE COLOR</td>
<td>57</td>
</tr>
<tr>
<td>MY LIFE AT THE HOTEL</td>
<td>107</td>
</tr>
<tr>
<td>MY LIFE IN A SUITCASE</td>
<td>108</td>
</tr>
<tr>
<td>MY MANY SPLENDOURED DEATH</td>
<td>82</td>
</tr>
<tr>
<td>MY SISTER INÉS</td>
<td>23</td>
</tr>
<tr>
<td>MY VOTE IS MY SECRET, SOUTH AFRICAN CHRONICLES, 1994</td>
<td>71</td>
</tr>
<tr>
<td>NAME ID: FIDEL CASTRO</td>
<td>91, 158</td>
</tr>
<tr>
<td>NAMIBIA</td>
<td>124</td>
</tr>
<tr>
<td>NANNI MORETTI</td>
<td>11, 118</td>
</tr>
<tr>
<td>NANO, THE NEXT DIMENSION</td>
<td>37</td>
</tr>
<tr>
<td>NAPOLEON, DAVID</td>
<td>28</td>
</tr>
<tr>
<td>NASSIMA, A CONFISCATED LIFE</td>
<td>108, 137</td>
</tr>
<tr>
<td>NATO</td>
<td>91</td>
</tr>
<tr>
<td>NATZWILLER STRUTHOF</td>
<td>66</td>
</tr>
<tr>
<td>NEITHER ALLAH, NOR MASTER!</td>
<td>100, 144</td>
</tr>
<tr>
<td>NEUROMARKETING, CITIZENS UNDER THE INFLUENCE?</td>
<td>37</td>
</tr>
<tr>
<td>NEW ADVENTURES IN TOURISM</td>
<td>82</td>
</tr>
<tr>
<td>NEW ORLEANS</td>
<td>126</td>
</tr>
<tr>
<td>NICO PAPATAKIS</td>
<td>12, 118</td>
</tr>
<tr>
<td>NIGER</td>
<td>126</td>
</tr>
<tr>
<td>NIGHT IN CHINA</td>
<td>137</td>
</tr>
<tr>
<td>NO MAN'S ZONE</td>
<td>137</td>
</tr>
<tr>
<td>NO SILENCE IN THIS COURT</td>
<td>92, 138</td>
</tr>
<tr>
<td>NORMAN MCLAREN</td>
<td>12, 118</td>
</tr>
<tr>
<td>NORTHERN INDIA</td>
<td>126</td>
</tr>
<tr>
<td>NORTHERN LIGHT</td>
<td>122</td>
</tr>
<tr>
<td>NORTHERN TUNISIA</td>
<td>126</td>
</tr>
<tr>
<td>NORWAY</td>
<td>126</td>
</tr>
<tr>
<td>NOTES FROM A KURDISH REBEL</td>
<td>144</td>
</tr>
<tr>
<td>NUCLER, NOT SO CLEAR!</td>
<td>48</td>
</tr>
<tr>
<td>ODILON REDON, PAINTER, DREAMS</td>
<td>28</td>
</tr>
<tr>
<td>OIL FOR FRAUD</td>
<td>43, 92</td>
</tr>
<tr>
<td>ON CULTURE IN AMERICA</td>
<td>152</td>
</tr>
<tr>
<td>ON HITLER'S HIGHWAY</td>
<td>108</td>
</tr>
<tr>
<td>ON SNOW'S WAVELENGTH - ZOOM OUT</td>
<td>30, 152</td>
</tr>
<tr>
<td>ONE DAY IN THE LIFE OF ANDREI ARSENEVICH</td>
<td>12, 118</td>
</tr>
<tr>
<td>ONE SHOT</td>
<td>145</td>
</tr>
<tr>
<td>ONE WAY TICKET, THREE STORIES OF THE RIO</td>
<td>159</td>
</tr>
<tr>
<td>DE LA PLATA</td>
<td>12, 118</td>
</tr>
<tr>
<td>OUR FRIENDS AT THE BANK</td>
<td>43, 132</td>
</tr>
<tr>
<td>OVER YOUR CITIES GRASS WILL GROW</td>
<td>31</td>
</tr>
<tr>
<td>PAPUA - NEW GUINEA</td>
<td>126</td>
</tr>
<tr>
<td>PASCIN, THE WANDERING PAINTER</td>
<td>28</td>
</tr>
<tr>
<td>PATRICE CHÉRIAU, THE BODY IN THE ARTS</td>
<td>12</td>
</tr>
<tr>
<td>PAUL CÉZANNE, PAINTER</td>
<td>114</td>
</tr>
<tr>
<td>PERU FROM LIMA TO CUZCO</td>
<td>126</td>
</tr>
<tr>
<td>PHILIPPE GARREL</td>
<td>13, 118</td>
</tr>
<tr>
<td>PHILIPPE NOIRET GENTLEMAN ENTERTAINER</td>
<td>13</td>
</tr>
<tr>
<td>PIER PAOLO PASOLINI</td>
<td>13, 118</td>
</tr>
<tr>
<td>PIERRE-AUGUSTE RENOIR, PAINTER</td>
<td>114</td>
</tr>
<tr>
<td>PILLS, NEVER ENOUGH</td>
<td>57</td>
</tr>
<tr>
<td>PLANET IN QUESTION: CAMPUS KASSAPA</td>
<td>19</td>
</tr>
<tr>
<td>PLANET IN QUESTION: MOKOOMBA, FROM RIVERS TO THE SEA, ERNEST HEMINGWAY</td>
<td>48</td>
</tr>
<tr>
<td>PLANET IN QUESTION: SEE THE WOOD FROM</td>
<td>48</td>
</tr>
<tr>
<td>THE TREES</td>
<td>49</td>
</tr>
<tr>
<td>PLANET IN QUESTION: THE HARVEST OF HUNGER</td>
<td>49</td>
</tr>
<tr>
<td>PLASTIC PLANET</td>
<td>49</td>
</tr>
<tr>
<td>POP ART &amp; CO</td>
<td>29</td>
</tr>
<tr>
<td>POPOV DOUBLE AGENT, IN JAMES BOND FOOTSTEPS</td>
<td>66</td>
</tr>
<tr>
<td>PORTE DE BAGNOLET</td>
<td>120</td>
</tr>
<tr>
<td>PORTEL</td>
<td>120</td>
</tr>
<tr>
<td>POST PARTUM</td>
<td>57</td>
</tr>
<tr>
<td>POTOSI, THE JOURNEY</td>
<td>159</td>
</tr>
<tr>
<td>PRAGUE</td>
<td>126</td>
</tr>
<tr>
<td>PROFIT AND NOTHING BUT!</td>
<td>159</td>
</tr>
<tr>
<td>PRZEWALSKI</td>
<td>38</td>
</tr>
<tr>
<td>PUBLIC ENEMY</td>
<td>71, 152</td>
</tr>
<tr>
<td>PUBLISHING DURING THE OCCUPATION</td>
<td>19, 66</td>
</tr>
<tr>
<td>RAYMOND HAINS</td>
<td>29</td>
</tr>
<tr>
<td>RELOCATIONS, AS SIMPLE AS A PHONE CALL</td>
<td>43</td>
</tr>
<tr>
<td>RÉNÉ &amp; I</td>
<td>66</td>
</tr>
<tr>
<td>RESIST, WITH THE LIVING THEATER</td>
<td>33</td>
</tr>
<tr>
<td>REUNION ISLAND</td>
<td>126</td>
</tr>
<tr>
<td>RHYTHMS OF RAJASTHAN</td>
<td>138</td>
</tr>
<tr>
<td>RIO SONATA</td>
<td>23, 159</td>
</tr>
<tr>
<td>RIVERS TO THE SEA, ERNEST HEMINGWAY</td>
<td>19</td>
</tr>
<tr>
<td>ROBERT BRESSON</td>
<td>13, 118</td>
</tr>
<tr>
<td>ROBERTO SAVIANO, IN THE SHADOW OF DEATH</td>
<td>92</td>
</tr>
<tr>
<td>ROBINSON ISLAND</td>
<td>126</td>
</tr>
<tr>
<td>SAFAR</td>
<td>108, 145</td>
</tr>
</tbody>
</table>
## INDEX OF FILMS

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Index</th>
<th>Film Title</th>
<th>Index</th>
<th>Film Title</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sala de Maison</td>
<td>108</td>
<td>Syria</td>
<td>126</td>
<td>Syrian and the Chess Games at Its Borders</td>
<td>93,146</td>
</tr>
<tr>
<td>Salman Rushdie: Imagining India</td>
<td>19</td>
<td>Tahrir</td>
<td>93,146</td>
<td>Say “I Do” in Japanese</td>
<td>100</td>
</tr>
<tr>
<td>Salvador Allende</td>
<td>159</td>
<td>Takeshi Kitano</td>
<td>14,118</td>
<td>Say “I Do” in Japanese</td>
<td>72,93</td>
</tr>
<tr>
<td>Santiago</td>
<td>126</td>
<td>Tangier</td>
<td>126</td>
<td>Say “I Do” in Japanese</td>
<td>43</td>
</tr>
<tr>
<td>Sao Paulo</td>
<td>126</td>
<td>That Paradise Will Be Mine</td>
<td>109</td>
<td>Scents Make Sense</td>
<td>109</td>
</tr>
<tr>
<td>Sarajevo: The Living and the Dead</td>
<td>71</td>
<td>The 4th Chair</td>
<td>109</td>
<td>Scotland</td>
<td>160</td>
</tr>
<tr>
<td>Say “I Do” in Japanese</td>
<td>138</td>
<td>The Age of Cheap</td>
<td>20,62</td>
<td>Sderot - Last Exit</td>
<td>13,145</td>
</tr>
<tr>
<td>Scents Make Sense</td>
<td>57</td>
<td>The Arrivals</td>
<td>93</td>
<td>Search on</td>
<td>57</td>
</tr>
<tr>
<td>Scotland</td>
<td>126</td>
<td>The Astronomer and the Indian</td>
<td>49</td>
<td>Secret Deals</td>
<td>92</td>
</tr>
<tr>
<td>Sderot - Last Exit</td>
<td>13,145</td>
<td>The Bad Air We Breathe</td>
<td>109</td>
<td>Series Addicts</td>
<td>82</td>
</tr>
<tr>
<td>Salisbury</td>
<td>126</td>
<td>The Bar at the Coach Station</td>
<td>109</td>
<td>Shanghai</td>
<td>126</td>
</tr>
<tr>
<td>Shanghai</td>
<td>66,138</td>
<td>The ‘Bobos’ Overtake European Cities</td>
<td>109</td>
<td>Shanghai, The Roaring 20’s</td>
<td>100,145</td>
</tr>
<tr>
<td>Shanghai, The Roaring 20’s</td>
<td>100,145</td>
<td>The Chebeya Affair, A State Crime?</td>
<td>93</td>
<td>Shohei Imamura</td>
<td>14,118</td>
</tr>
<tr>
<td>Shiism, Waiting for the Hidden Imam</td>
<td>14,118</td>
<td>The Dardenne Brothers</td>
<td>14,118</td>
<td>Shirley Clarke</td>
<td>14,118</td>
</tr>
<tr>
<td>Shirley Clarke</td>
<td>14,118</td>
<td>The Devil’s Miner</td>
<td>110,161</td>
<td>Shohei Imamura</td>
<td>14,118</td>
</tr>
<tr>
<td>Shooting Diary of “Congo River”</td>
<td>132</td>
<td>The Dutch Showcase</td>
<td>83</td>
<td>Simone Veil, A French Story</td>
<td>71</td>
</tr>
<tr>
<td>Simone Veil, A French Story</td>
<td>120</td>
<td>The Education of Auma Obama</td>
<td>133,153</td>
<td>Sisteron</td>
<td>120</td>
</tr>
<tr>
<td>Sisteron</td>
<td>120</td>
<td>The Empty House</td>
<td>122</td>
<td>Sites 2</td>
<td>72,138</td>
</tr>
<tr>
<td>Sites 2</td>
<td>72,138</td>
<td>The En ergumen, Possessed by The Evil</td>
<td>63</td>
<td>Siwa, An Egyptian Oasis</td>
<td>126</td>
</tr>
<tr>
<td>Siwa, An Egyptian Oasis</td>
<td>126</td>
<td>The Enron Scandal</td>
<td>44,153</td>
<td>Small Change, Big Business</td>
<td>43</td>
</tr>
<tr>
<td>Small Change, Big Business</td>
<td>43</td>
<td>The Flickering Flame</td>
<td>110</td>
<td>Smoke Screen</td>
<td>92,152</td>
</tr>
<tr>
<td>Smoke Screen</td>
<td>92,152</td>
<td>The Forgotten Woman</td>
<td>139</td>
<td>Snake Man</td>
<td>38,160</td>
</tr>
<tr>
<td>Snake Man</td>
<td>38,160</td>
<td>The French Resistance Movement Tested by Time</td>
<td>67</td>
<td>So Far</td>
<td>109,160</td>
</tr>
<tr>
<td>So Far</td>
<td>109,160</td>
<td>The Furious Force of Rhymes</td>
<td>24</td>
<td>Soccer Kids</td>
<td>85,133</td>
</tr>
<tr>
<td>Soccer Kids</td>
<td>85,133</td>
<td>The Golf War</td>
<td>50</td>
<td>Solal</td>
<td>23</td>
</tr>
<tr>
<td>Solal</td>
<td>23</td>
<td>The Greek Islands</td>
<td>126</td>
<td>Soldier / Citizen</td>
<td>145</td>
</tr>
<tr>
<td>Soldier / Citizen</td>
<td>145</td>
<td>The Hands of Che Guevara</td>
<td>72,161</td>
<td>Sons &amp; Daughters of...</td>
<td>109</td>
</tr>
<tr>
<td>Sons &amp; Daughters of...</td>
<td>109</td>
<td>The Hidden Face of Fear</td>
<td>58,153</td>
<td>Soul Searching</td>
<td>160</td>
</tr>
<tr>
<td>Soul Searching</td>
<td>160</td>
<td>The Invisibles</td>
<td>83</td>
<td>Souleymane Cissé</td>
<td>14,118</td>
</tr>
<tr>
<td>Souleymane Cissé</td>
<td>14,118</td>
<td>The Johns</td>
<td>83</td>
<td>South</td>
<td>152</td>
</tr>
<tr>
<td>South</td>
<td>152</td>
<td>The Judge and the Fanatic Koranic Duels</td>
<td>134,152</td>
<td>South African Chronicles</td>
<td>133</td>
</tr>
<tr>
<td>South African Chronicles</td>
<td>133</td>
<td>Against Terror</td>
<td>94,101</td>
<td>Southern Morocco</td>
<td>126</td>
</tr>
<tr>
<td>Southern Morocco</td>
<td>126</td>
<td>The Kebab Family</td>
<td>44,79</td>
<td>Souvenirs of Serge</td>
<td>24</td>
</tr>
<tr>
<td>Souvenirs of Serge</td>
<td>24</td>
<td>The Last Colonials</td>
<td>133</td>
<td>SpERMatoZoids In Danger</td>
<td>58</td>
</tr>
<tr>
<td>SpERMatoZoids In Danger</td>
<td>58</td>
<td>The Lipari Islands</td>
<td>126</td>
<td>Spoken Language, Sacred Language</td>
<td>100</td>
</tr>
<tr>
<td>Spoken Language, Sacred Language</td>
<td>100</td>
<td>The Loan, The Hen and the Egg</td>
<td>44,134</td>
<td>Squad, Naples Anti-Drugs Department</td>
<td>93</td>
</tr>
<tr>
<td>Squad, Naples Anti-Drugs Department</td>
<td>93</td>
<td>The Man with Golden Soles</td>
<td>146</td>
<td>St. Gilles - Reunion Island</td>
<td>120</td>
</tr>
<tr>
<td>St. Gilles - Reunion Island</td>
<td>120</td>
<td>The Marsdreamers</td>
<td>38,153</td>
<td>Stig Dagerman</td>
<td>19</td>
</tr>
<tr>
<td>Stig Dagerman</td>
<td>19</td>
<td>The Medellin Notebooks</td>
<td>161</td>
<td>Still Life - The Many Faces of a Dictatorship</td>
<td>72</td>
</tr>
<tr>
<td>Still Life - The Many Faces of a Dictatorship</td>
<td>72</td>
<td>The Men of Forest 21</td>
<td>122</td>
<td>Stockholm</td>
<td>126</td>
</tr>
<tr>
<td>Stockholm</td>
<td>126</td>
<td>The Men of the Labici B</td>
<td>110</td>
<td>Stories from Another Brazil</td>
<td>160</td>
</tr>
<tr>
<td>Stories from Another Brazil</td>
<td>160</td>
<td>The Morocco of Matisse</td>
<td>29</td>
<td>Strasbourg</td>
<td>126</td>
</tr>
<tr>
<td>Strasbourg</td>
<td>126</td>
<td>The Mother’s House</td>
<td>134</td>
<td>Summer Growing Up</td>
<td>82</td>
</tr>
<tr>
<td>Summer Growing Up</td>
<td>82</td>
<td>The Mountain and the Wolf</td>
<td>38</td>
<td>Sun and Death (Chernobyl... and After)</td>
<td>49</td>
</tr>
<tr>
<td>Sun and Death (Chernobyl... and After)</td>
<td>49</td>
<td>The New Scandinavian Cinema</td>
<td>15</td>
<td>Sweeping Addis</td>
<td>82,153</td>
</tr>
<tr>
<td>Sweeping Addis</td>
<td>82,153</td>
<td>The Octogon Affair</td>
<td>72</td>
<td>South</td>
<td>133</td>
</tr>
<tr>
<td>Sweeping Addis</td>
<td>133</td>
<td>The Octopus</td>
<td>83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Pages</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>---------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE OLDEST BASKETBALL TEAM IN THE WORLD</td>
<td>85, 154</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE PATIALA NECKLACE</td>
<td>67</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE RANDOM WALK OF PRIVATE DÖBLIN</td>
<td>67</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE REAL WORLD OF PETER GABRIEL</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE ROAD TO RABIN SQUARE</td>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE SADDAM LEGACY</td>
<td>73, 146</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE SCALP DANCE - FOR OR AGAINST PVC?</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE SHAPES OF THE INVISIBLE</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE SPIRITS OF KONIAMBO IN KANAK COUNTRY</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE STRAWBERRY TRICK</td>
<td>44, 79</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE SUN SHINES EVEN AT NIGHT</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TEARS OF THE AFGHAN LORD</td>
<td>94</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TIME IS ALWAYS NOW</td>
<td>154</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TOUR OPERATORS</td>
<td>85</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TRANS-SIBERIAN RAILWAY</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TREASURE OF AMERICA</td>
<td>161</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TRUTH COMMISSION</td>
<td>94, 134</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TWILIGHT OF THE LIONS</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE VALÉRIE CASE</td>
<td>94</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE VIRGIN, THE COPTS AND ME</td>
<td>101, 146</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE WHEEL</td>
<td>85</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE WINGS OF JOHNNY MAY</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE ZARTALÉ WOMEN'S JOURNEY</td>
<td>139</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THEY HAVE CHosen ALGERIA...</td>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THOMAS BERNHARD</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THOSE LEFT BEHIND</td>
<td>110</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOKYO</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOKYO FREETERS</td>
<td>110, 139</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOMMASO LANDOLFI</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOSCAN, THE FRENCH TOUCH</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRACKING THE HONEY ANT</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRADERS</td>
<td>44</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRADERS</td>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRADITIONAL CHINESE MEDICINE</td>
<td>58, 139</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRANQUILITY BAY</td>
<td>94, 154</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TREIS KARDEN</td>
<td>120</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRIESTE</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TROMSØ</td>
<td>120</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T-SHIRT STORIES</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UBUBOLE BEMBALI, THE BEAUTY OF FLOWERS</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ULAN BATOR</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNDER THE BANNERS</td>
<td>67</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNTIL DUST DO US PART</td>
<td>83</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>URUGUAY</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>USA: THE GENE JUNGLE</td>
<td>154</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VALÈRE NOVARINA</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VENICE</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VENICE, A KILLER IN THE SERVICE OF MEDICINE</td>
<td>39, 58</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VETERINARY SCHOOL</td>
<td>58</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIDEO GAMERS</td>
<td>84</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIENTIANE</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VILNIUS</td>
<td>126</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIRGINS OF THE JIHAD</td>
<td>147</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VISUAL TELEGRAMS</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICES OF BAM</td>
<td>147</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WATER CHILDREN</td>
<td>84</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE, CHILDREN OF THE 20TH CENTURY</td>
<td>111</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE, THE IRAQI PEOPLE</td>
<td>147</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE NEED HAPPINESS</td>
<td>122, 147</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEAPONS OF MASSIVE DERISION, THE NEW</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AMERICAN ACTIVISM</td>
<td>154</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WELCOME TO NUCLEAR LAND</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHEN I GROW UP, I WANT TO BE AN ACTOR</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHOEVER SAYS THE TRUTH SHALL DIE</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WITH SONIA WIEDER-ATHERTON</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WOMEN OF HEZBOLLAH</td>
<td>147</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WORK TO DEATH!</td>
<td>111</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YELL FOR CADEL: THE TOUR BACKSTAGE</td>
<td>85</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YOUSSEF CHAHINE</td>
<td>15, 118</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YVES SAINT LAURENT, 5 AVENUE MARCEAU 75116 PARIS</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YVES SAINT LAURENT, HIS LIFE AND TIMES</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YVES SAINT LAURENT, STITCH BY STITCH</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Z32</td>
<td>148</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZAIRE, THE SNAKE'S CYCLE</td>
<td>134</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZELAL</td>
<td>111, 148</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZULU LOVE AFFAIRS</td>
<td>134</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>