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RÉ  
EL Les Amis  
du Cinéma  
du réel

—  
47<sup>e</sup> festival  
international  
du film  
documentaire  
—

22  
29 mars  
2025

Christine  
Cinéma Club

Saint-André  
des Arts

L'Arlequin

Reffet  
Médicis

Théâtre  
de l'Alliance  
Française



cinemadureel.org

création graphique Hartland Villa d'après une photographie de Ghassan Salhab

R É  
E L

47<sup>th</sup>  
International  
Documentary  
Film Festival

22  
29 march  
2025

# Press kit

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Press

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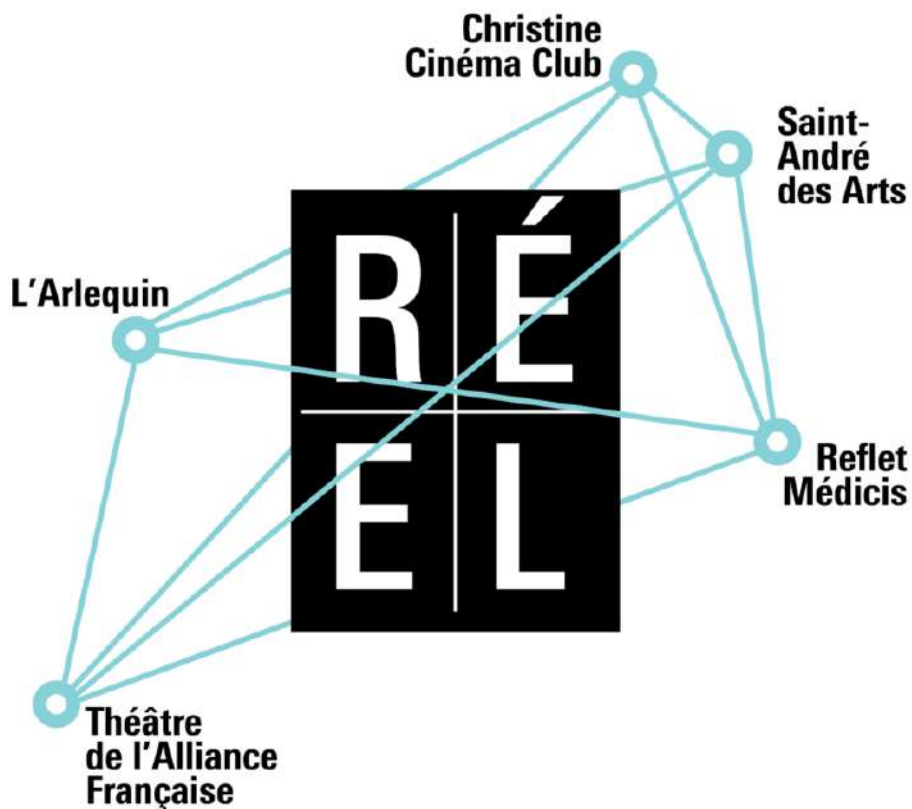
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# Let's move!

Next March, due to the Centre Pompidou's closing, Cinéma du réel will leave the Beaubourg district for the Quartier latin. Four independent Parisian cinemas, four cinephile institutions, L'Arlequin, the Reflet Médicis, the Saint-André des Arts and the Christine Cinéma Club will be home to Cinéma du réel.

All the events of ParisDOC, the professional section of the festival, will take place at the Théâtre de l'Alliance Française, boulevard Raspail.



# Competition

- 1 RUE ANGARSKAIA**, Rostislav Kirpichenko (France, Ukraine / 69 min / 2025)
- ABOUT THE PINK COCOON**, Binyu Wang (China / 30 min / 2025)
- ADNAN BEING AND TIME**, Marie Valentine Regan (France, USA / 70 min / 2025)
- AIR BASE**, Luo Li (Canada / 101 min / 2025)
- ARCHIPELAGO OF EARTHEN BONES — TO BUNYA**, Malena Szlam (Canada, Australa, Chile / 20 min / 2024)
- BAHAR BISS**, Franziska von Stenglin (Malta, Germany / 25 min / 2024)
- BALANE 3**, Ico Costa (Portugal, France / 97 min / 2025)
- BEING JOHN SMITH**, John Smith (UK / 27 min / 2024)
- EVIDENCE**, Lee Anne Schmitt (USA / 75 min / 2025)
- FIRST LIGHT**, Phuong Thao Nguyen (France / 26 min / 2025)
- LE GRAND TOUT**, Aminatou Echard (France, Belgium, Niger / 119 min / 2025)
- LES HABITANTS**, Maureen Fazendeiro (Portugal, France / 42 min / 2025)
- IN THE MANNER OF SMOKE**, Armand Yervant Tufenkian (USA, UK / 90 min / 2025)
- INVENTORY**, Ivan Markovic (Serbia / 21 min / 2025)
- JE SUIS DÉJÀ MORT TROIS FOIS**, Maxence Vassilyevitch (France / 64 min / 2025)
- JE SUIS LA NUIT EN PLEIN, MIDI**, Gaspard Hirschi (France / 81 min / 2025)
- LITTLE BOY**, James Benning (USA / 74 min / 2025)
- LOIN DE MOI LA COLÈRE**, Joël Akafou (Ivory Coast, Burkina Faso, France / 83 min / 2025)
- LUMIÈRE DE MES YEUX**, Sophie Bredier (France / 90 min / 2025)
- MANAL ISSA, 2024**, Elisabeth Subrin (USA, Lebanon / 10 min / 2025)
- MILLS OF TIME**, Pauline Rigal (France / 46 min / 2025)
- MONIKONDEE**, Lonnie Van Brummelen, Siebren De Haan & Tolin Erwin Alexander (Suriname, Netherlands / 99 min / 2025)
- MONÓLOGO COLECTIVO**, Jessica Sarah Rinland (Argentina, UK / 104 min / 2024)
- NOTES OF A CROCODILE**, Daphne Xu (Cambodia, China, Canada / 18 min / 2024)
- THE OTHER QUEEN OF MEMPHIS**, Luna Mahoux (France / 22 min / 2024)
- PAUL**, Denis Côté (Canada / 87 min / 2025)
- POSTSCRIPT**, Parastoo Anoushahpour, Faraz Anoushahpour & Ryan Ferko (Canada / 30 min / 2024)
- RECHERCHE MÉDÉE**, Mathilde Girard (France / 57 min / 2025)
- REGARDE AVEC MES YEUX ET DONNE-MOI LES TIENS**, Noëlle Pujol (France / 31 min / 2025)
- ROBERT TASCHEN**, Léo Bizeul (France / 9 min / 2025)
- SA RAFALE**, Maxime Garault (France / 41 min / 2025)
- LES SANGLIÈRES**, Elsa Brès (France / 69 min / 2025)
- SELEGNA SOL**, Anouk Moyaux (France / 50 min / 2025)
- SIX KNOTS**, Ali Vanderkruyk (Canada / 29 min / 2024)
- STREAM-STORY**, Amit Dutta (India / 32 min / 2025)
- TIN CITY**, Feargal Ward (Ireland / 20 min / 2025)
- YVON**, Marie Tavernier (France / 77 min / 2024)

## THE COMPETITION IN FIGURES

37 films / 22 international films / 15 French films

21 World premieres

16 French premieres

1 International premiere

# ■ International films in competition

WORLD PREMIERE

FRENCH PREMIERE

INTERNATIONAL PREMIERE



## ABOUT THE PINK COCOON

**Binyu Wang**

China / 30 min / 2025

As my elder sister Jiao awaits childbirth in a pink maternity ward, speculation and expectation from women of four generations in my family superimpose.



## AIR BASE

**Luo Li**

Canada / 101 min / 2025

The title refers to a pond in Wuhan, China that local anglers frequent, but where they can't catch any fish. The film depicts several individuals' strange behaviors in public spaces and their internal struggles.



## ARCHIPELAGO OF EARTHEN BONES — TO BUNYA

**Malena Szlam**

Canada, Australia, Chile / 20 min / 2024

The luminous flora, volcanic geographies, and plunging horizons of the Gondwana Rainforest in the eastern ranges of Australia metamorphose into an imaginary landscape.



## BAHAR BISS (JUST SEA)

**Franziska von Stenglin**

Malta, Germany / 25 min / 2024

Salvo, a seasoned fisherman tells a melancholic tale set against the breathtaking backdrop of the towering island cliffs of Gozo, Malta. His voice unveils a sentiment of loss, loss of the sea and the life beneath its waves.





## BALANE 3

Ico Costa

Portugal, France / 97 min / 2025

Balane 3 is a neighbourhood in Inhambane. Inhambane is a city in Mozambique. Mozambique is a country in Africa. Africa is not just what you see on TV.

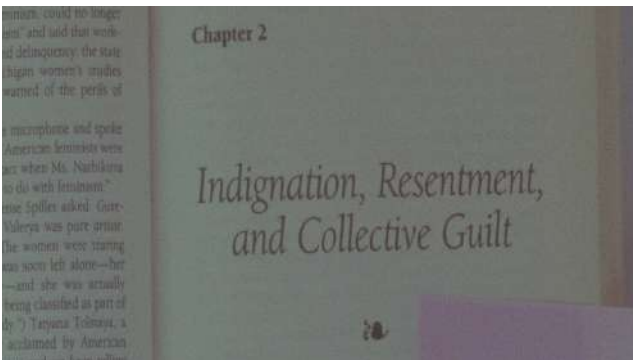


## BEING JOHN SMITH

John Smith

UK / 27 min / 2024)

After enduring many decades of embarrassment, John Smith finally admits that possessing the most common name in the English-speaking world has had a negative impact on his sense of self.



## EVIDENCE

Lee Anne Schmitt

USA / 75 min / 2025

At the intersection of American politics, its ideas about the family and the right wing's deliberate assault on autonomy, I use my experience of family to look at the way we live within ideology and how ideas about the family shape and limit the idea of care



## THE INHABITANTS

Maureen Fazendeiro

Portugal, France / 42 min / 2025

A small town in the suburbs of Paris with its housing estates, its rose and vegetable greenhouses, its inhabitants. It's winter and a camp of roma people has settled in town. While the majority of the neighbours are displeased and demand that the newcomers be expelled, a few women are trying to help them inhabit the land they occupy.



## IN THE MANNER OF SMOKE

Armand Yervant Tufenkian

USA, UK / 90 min / 2025

Once a symbol of Yugoslavia's progress, Sava Centar was left to deteriorate since the country broke apart. Piece by piece, the interior elements that resided in this cultural and congress centre since the 70's are torn out. Like many of the younger workers on the reconstruction, Nenad is here for the first time.



## INVENTORY

Ivan Marković

Serbia / 20 min / 2025

Once a symbol of Yugoslavia's progress, Sava Centar was left to deteriorate since the country broke apart. Piece by piece, the interior elements that resided in this cultural and congress centre since the 70's are torn out. Like many of the younger workers on the reconstruction, Nenad is here for the first time.



## LITTLE BOY

James Benning

USA / 74 min / 2025

Listening to the past to warn about the future... from a little boy's point of view.



## LOIN DE MOI LA COLÈRE

Joël Akafou

Ivory Coast, Burkina Faso, France / 83 min / 2025

Many people died in the village of Ziglo, in western Côte d'Ivoire, during the 2011 civil war. Having waited too long for state justice, Josiane, known as Maman Jo, a native woman who had lost several members of her family, decided to take the village's destiny into her own hands by creating a space for women to speak out.



## MANAL ISSA, 2024

Elisabeth Subrin

USA, Lebanon / 10 min / 2024

In Beirut on September 22, 2024, just hours before bombing escalated throughout the country, the Lebanese French actress Manal Issa considers the role of the actor during the unfolding global conflict.



## MONIKONDEE

Lonnie Van Brummelen, Siebren De Haan,

Tolin Erwin Alexander

Suriname, Netherlands / 99 min / 2025

A boatman delivers cargo to remote Indigenous and Maroon communities along the river bordering Suriname and French Guiana. His winding journey offers an inside look into the complex challenge of maintaining local customs in the face of rampant gold mining, multinational corporations, and a changing climate.





## **MONÓLOGO COLECTIVO**

**Jessica Sarah Rinland**

Argentina, UK / 104 min / 2024

In a community of zoos and animal rescue centers across Argentina, as histories of these institutions are uncovered, dedicated workers commit both day and night to caring for the remaining enclosed animals, fostering a mutual bond that transcends imagined boundaries between human and animal.



## **NOTES OF A CROCODILE**

**Daphne Xu**

Cambodia, China, Canada / 18 min / 2024

News of a half-constructed building full of crocodiles brings a Chinese woman to Phnom Penh. She walks along the Mekong River in search of a lost friend.



## **PAUL**

**Denis Côté**

Canada / 87 min / 2025

Subject to depression and social anxiety, Paul has found refuge in serving women who invite him to clean their homes. By sharing his gently eccentric routines on social media, he combats loneliness and takes it one day at a time.



## **POSTSCRIPT**

**Parastoo Anoushahpour, Faraz Anoushahpour & Ryan Ferk**

Canada / 30 min / 2024

The drowned footage recovered from the Karaj Dam in Iran—where French filmmaker Albert Lamorisse crashed in 1970—resurfaces. During a phone conversation, an Iranian archivist, speculates on Lamorisse's death and the restoration and circulation of his final images.



## **SIX KNOTS**

**Ali Vanderkruyk**

Canada / 29 min / 2024

To reduce ambient noise when approaching a cetacean, a vessel should not exceed six knots. A long-standing symbol of the distance between human and animal, the whale is a site of mystery, fascination and exploitation.





## STREAM-STORY

**Amit Dutta**

India / 32 min / 2025

In Himachal Pradesh's Kangra Valley, an ancient network of kuhls—hand-built water channels—carries water. The kohlis, «water masters,» struggle to protect this heritage, custodians of a way of life where water flows alongside folk tales, myths, and local arts.



## TIN CITY

**Feargal Ward**

Ireland / 20 min / 2025

In a remote forest in northwest Germany, an urban combat facility called "Tin City" is used to train British soldiers before deployment in Northern Ireland. A bar, a bank, a shop – each location reveals another iteration of the same macabre set-up.

# ■ French films in competition

WORLD PREMIERE  
FRENCH PREMIERE



## 1 RUE ANGARSKAIA

Rotislav Kirpicenko

France / 69 min / 2025

On February 24, 2022, I woke up in my Parisian apartment: Ukraine is invaded on a large scale by Russia. Ten months later, I travel across Ukraine to Dnipro, the city where I grew up, about a hundred kilometers from the front line, to try to recapture the memories of my past life.



## ADNAN BEING AND TIME

Marie Valentine Regan

France / 70 min / 2025

An expressionistic portrait of Etel Adnan, immersed in her art and the world. Working without ego, Adnan asks, what does it mean to be alive, to live through catastrophe, to experience time.



## FIRST LIGHT

Phuong Thao Nguyen

France / 26 min / 2025

My uncle and his family live in Germany. Their temperature-controlled home is filled with foreign plants, disintegrating photographs, handwritten letters, surveillance cameras, scanners and music. From Berlin, he watches the sun rise every night in his hometown in Vietnam where his mother sleeps.



## LE GRAND TOUT

Aminatou Echard

France, Belgium, Niger / 119 min / 2025

How's the Big Everything? Garba asks Nicole. For them, the "Big Everything" encompasses family, politics, History, daily life, the stars, small things, and time passing like the wind. By delving into their memories, at the time of Niger's independence, we come face to face with the complexity of the present.



## JE SUIS DÉJÀ MORT TROIS FOIS

**Maxence Vassilyevitch**

France / 64 min / 2025

Actor and director Jacques Nolot opens up to the camera about his desires, doubts, anxieties... and of what fulfills him in life as much as it connects him with death. Between dreams and memory, everything seems to gradually crumble.



## I AM NIGHT AT NOONDAY

**Gaspard Hirschi**

France / 82 min / 2025

Gated communities are burgeoning in Marseille, a sign of turning-inwards, of keeping to one's own kind. We might dream of confronting this madness with that of Don Quixote. What if he had the idea, accompanied by his faithful squire as always, of crossing this stolen city in a chivalric gesture that restored its imaginaries?



## LUMIÈRE DE MES YEUX

**Sophie Bredier**

France / 90 min / 2025

In 2012, as I was filming at the Saint-Louis hospital, I met Mahmoud who had been blinded and disfigured during the Egyptian revolution and who had come to France for treatment thanks to a humanitarian association. I filmed him over several months.



## MILLS OF TIME

**Pauline Rigal**

France / 46 min / 2025

On the wild banks of a river in the Cévennes, Philip and Tristan restore the irrigation system of a 17th-century water mill. Following the water's path, they work together, pausing, resting, and sharing moments of calm.



## THE OTHER QUEEN OF MEMPHIS

**Luna Mahoux**

France / 22 min / 2024

«Memphis, Tennessee. Rapper Lachat (Chastity Daniels) takes us through different narratives, her own, to guide us in this city filled with ghosts and dreams.





## RECHERCHE MÉDÉE

**Mathilde Girard**

France / 57 min / 2024

I'm looking for Medea. I investigate what we know about her, what we don't say, and what she teaches us about ourselves. A text emerges: 'Medea-Material', by Heiner Müller. We lend our voices to this character - perhaps this time we'll be able to hear her.



## REGARDE AVEC MES YEUX ET DONNE-MOI LES TIENS

**Noëlle Pujol**

France / 31 min / 2025

Shot in Georges Braque's studio in Normandy, France, now overrun by nature, the story of my encounter with a bird straight out of the magic of fairy tales.



## ROBERT TASCHEN

**Léo Bizeul**

France / 9 min / 2025

A man in his home.



## SA RAFALE

**Maxime Garault**

France / 41 min / 2025

Maxime, the director, explores the journey of his friend Guillaume, a schizophrenic artist, as well as his own experiences within a psychiatric hospital.



## LES SANGLIÈRES

**Elsa Brès**

France / 69 min / 2025

In the 16<sup>th</sup> century, in a forest in the Cévennes in France, peasant women from many regions band together to fight the enclosure of common lands. A few centuries later, construction in the forest is under the watchful eye of Annie, a solitary 75-year-old night watchwoman. One night, the landscape is turned upside down.



## **SELEGNA SOL**

**Maxime Garault**

France / 50 min / 2025

After several years of absence, Gibran returns to Los Angeles with the goal of saving up to purchase land in Tecate, the village where he was born in Mexico. As he organizes his departure, he rediscovers the emotional and historical ties that bind him to the United States.



## **YVON**

**Marie Tavernier**

France / 77 min / 2024

Yvon cleans up invisible dust, counts to reassure himself, talks a lot, screams in anger and writes to calm down. His retirement is imminent and before leaving his official accommodation, he revisits his life as a decontaminator in nuclear power plants. Yvon begins to write his story.

## Showcasing the documentaries of tomorrow

Launched in 2019, this section is dedicated to documentary filmmakers' first steps. Each year, it brings together a selection of some fifteen shorts which have been made by art school or film school students, as part of workshops, or outside of any standard framework.

The program is curated by a committee of students, under the guidance of Artistic Director Catherine Bizern, and member of the Cinéma du Réel selection committee, Clémence Arrivé Guezengar.

The films are given their page on Mediapart and will be shown in cinemas. In view of the success of this programme at previous editions of the festival, each film will be shown twice during the festival.

The prize will be awarded by the public, online and in person.



**MEDIAPART**

**ALASSANE, MOUSSA, TYSON**, Hugo Franconeri (France / 4 min / 2024)

**L'AVENIR**, Magalie Vaz (France / 24 min / 2024)

**CORRUPTED BLOOD**, Elouan Le Bars (France / 16 min / 2024)

**DORTOIRS**, Hugo Mazzoccoli (France / 22 min / 2024)

**LES GARÇONS, LES FILLES**, Camille Sisman (France / 17 min / 2024)

**JE NE SUIS QU'UN CORPS**, Éva Morin (Belgium / 22 min / 2024)

**LAND OF TÊMÊLE, WE DÊLÊME**, Assya Agbere (South Africa / 18 min / 2024)

**MA VIE EST ICI**, Clara Jeany (France / 26 min / 2024)

**MERCEDES COMME PAPILLON**, Marthe Perret (Belgium, France / 21 min / 2024)

**REZBOTANIK**, Pedro Gonçalves Ribeiro (Brazil, Portugal, Spain / 21 min / 2024)

**SÉCURISE TES IMAGES : DÉTRUIS-LES**, Lory Glenn (France / 10 min / 2024)

**SUEÑOS DE VIERNES**, Collective Harrotu Ileak & Zine-Lab (Spain / 14 min / 2024)

**UNE LETTRE SI LONGUE**, Zhang Kaini (France / 18 min / 2025)

**WORLD PREMIERE**  
**FRENCH PREMIERE**





## ALASSANE, MOUSSA, TYSON

Hugo Franconeri

France / 2024 / 4 min

It's close to midnight. Not far from the Porte de Vanves in Paris, Moussa and Alassane are walking their dog. It's the 14th of July.



## L'AVENIR

Magalie Vaz

France / 2024 / 24 min

The Unconcerned phones his friend before flying off to Greece. The Sacrificer tells us about his philanthropic activities. The Astronaut recalls his dream and his dead. With the airport and its surroundings as backdrop, all three evoke their relationships to the Future.



## CORRUPTED BLOOD

Elouan Le Bars

France / 2024 / 16 min

Players of World of Warcraft remember an epidemic that occurred in the game's universe in 2005.



## DORTOIRS

Hugo Mazzocchi

France / 2024 / 22 min

A woman on her commute to work receives a call from her son. She tells him about her routine. Meanwhile, her husband, now retired, tries to fill a void.



## LES GARÇONS, LES FILLES

Camille Sisman

France / 2024 / 17 min

In the suburbs, the young boys living in La Haie Griselle neighbourhood show me around and share their interests. Nicolas relates his first kiss with a girl. Speaking of, where are the girls ?



## MA VIE EST ICI

Clara Jeany

France / 2024 / 26 min

Flora and Louise met in Yaoundé, Cameroon, over six years ago. They fell in love and, although they are no longer together, they have never left each other's side. Throwing open the doors of the organisation that shelters them, I uncovered the story behind their refugee status and the reasons for their exile.

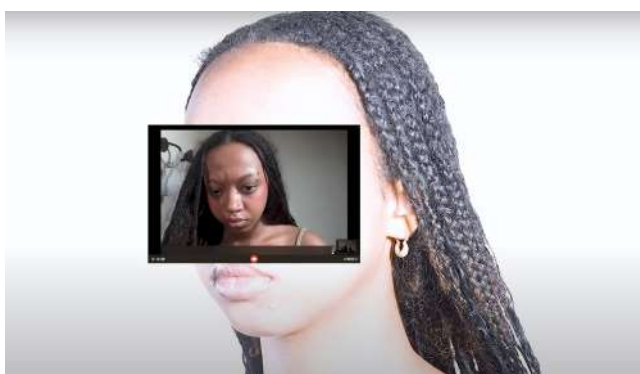


## JE NE SUIS QU'UN CORPS

Éva Morin

Belgium / 2024 / 22 min

Marked in its form by the shortcomings of a mind damaged by trauma, Je ne suis qu'un corps attempts to reconstruct memories from fragments. Two young girls join forces with the director, and the three of them work together to break the silence, recounting a story of incest. Between reality and traumatic flashbacks, the story transcends genre boundaries to offer an exploration of pain and resilience.



## LAND OF TÊMÊLE, WE DÊLÊME

Assya Agbere

South Africa / 2024 / 18 min

In a world where the boundaries between real and virtual are dissolving, Land of Têmêle, We Dêlême explores the wanderings of 222\_stargirl, a young girl searching for her own humanity in a fragmented digital universe. Navigating dreamlike landscapes and labyrinthine interfaces, she encounters MacBooc, a guide as enigmatic as he is flawed, who leads her on an introspective quest into identity, memory and existence. A film about finding one's place within a colonised digital world.



## MERCEDES COMME PAPILLON

Marthe Perret

France, Belgium / 2025 / 21 min

La Mosson, suburb of Montpellier, spring 2024. A Traveller wedding is about to take place. In the bedroom of a small apartment, Luisa and her female cousins gather to talk about their dreams, their traditions and their desire for emancipation. For Luisa, flamenco has become a ritual and a place of freedom.



## REZBOTANIK

Pedro Gonçalves Ribeiro

Brazil, Portugal, Spain / 2024 / 18 min

After nights of intense partying, a trans performer goes to the Botanical Garden of Lisbon to get sober again.



## SÉCURISE TES IMAGES : DÉTRUIS LES

Lory Glenn

France / 2024 / 10 min

On March 25, 2023, I was filming in the heart of a demonstration against the construction of megabasins in Sainte-Soline. The repression was so violent that, by the time I got home, I'd forgotten much of what I experienced there. The images I took have allowed me to retrace my path through the demonstration and restore my lost memories.

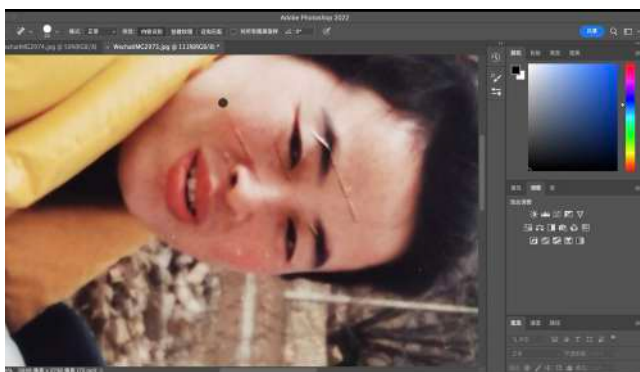


## SUEÑOS DE VIERNES

Collective Harrotu Ileak & Zine-Lab

Spain / 2024 / 14 min

Bodies that move, walk, swim, progress. Bodies that rely on other bodies: that communicate and organise among themselves. Their complex movements mean that obstacles, borders, farewells, walls, family, hopes and arrivals all become imprinted on the body. Changes of place, travel: as power, as possibility, as future.



## UNE LETTRE SI LONGUE

Zhang Kaini

France / 2025 / 18 min

A conversation between a mother and daughter.



## Juries

### ■ THE FEATURE DOCUMENTARY FILM JURY

**Séverine Ballon**  
music composer

**Erika Balsom**  
critic, scholar

**Lucile Hadzihalilovic**  
filmmaker

**Carlos Muguiro**  
filmmaker, scholar

**Ben Rivers**  
filmmaker

### ■ THE SHORT FILM AND FIRST FILM JURY

**Marilou Duponchel**  
critic

**Pablo Alvarez Mesa**  
filmmaker

**Kaori Kinoshita**  
filmmaker

**Luís Urbano**  
producer

**Ulrich Ziemons**  
programer,  
Forum Expanded, Berlin

### ■ THE CLARENS FOUNDATION FOR HUMANISM JURY

**Vanina Vignal**  
filmmaker

**Hadrien Frémont**  
curator

**Xavier Marquier**  
filmmaker

**Anne Morin**  
filmmaker

**Isabelle Rèbre**  
filmmaker

### ■ THE YOUNG JURY

6 students with **Sylvie Larroque** (L'Atalante in Bayonne)

### ■ THE LIBRARY JURY

3 librarians with **Marie-Pierre Brêtas** (filmmaker)

### ■ ■ AWARDS CEREMONY

March 29, 5:30 pm @ l'Alliance française

# Awards

## **AWARDED BY THE FEATURE DOCUMENTARY FILM JURY**

- **Cinéma du réel Grand Prix**
- **Cinéma du réel International Award**
- **Cnap Award for French films**
- **Sacem Award**

## **AWARDED BY THE SHORT FILM AND FIRST FILM JURY**

- **First Film Loridan-Ivens Award**
- **Short Film Award**
- **Tènk Award**

## **AWARDED BY THE YOUNG JURY**

- **Ciné+ Festival Young Jury Award**

## **AWARDED BY THE LIBRARY JURY**

- **Library Award**

## **AWARDED BY THE DIRECTION GÉNÉRALE DES PATRIMOINES ET DE L'ARCHITECTURE DU MINISTÈRE DE LA CULTURE**

- **Intangible Cultural Heritage Award**

## **AWARDED BY THE CLARENS FOUNDATION FOR HUMANISM JURY**

- **Clarens Award for Humanist Documentary Filmmaking**

## **& ALSO:**

■ **INMATE AWARD.** Created in collaboration with the Fresnes Prison in 2013 and with the Bois D'Arcy Prison in 2017, this award is awarded by a jury of incarcerated people to a short film featured either in competition or in the First Window category.

■ **"FIRST WINDOW" AUDIENCE AWARD 2025** One of the films in the First Window section will receive an Audience award, based on the votes of Internet users who saw the films broadcast on Mediapart, followed by a deliberation by the Cinéma du réel audience jury. This award is funded by the Cinémathèque du documentaire (€2,000), who buys the rights from the author or the production structure for inclusion in its Images de la culture catalogue.

■ **Route One/DOC Award.** Funded by the CNC (€2,000), which signs a contract with the project's author to buy the rights for its catalogue, CNC-Images de la culture. The award is given to a young graduate who obtained a diploma in 2023 or 2024 and who is working on a first professional film project. The award-winner will be given support to move his or her project forward by the sponsor of the award.

■ **COUP DE CŒUR DU STUDIO ORLANDO.** Looking to provide meaningful support to selected projects, ParisDOC Works-in-Progress has forged a partnership with Studio Orlando, which provides post-production support (sound mixing or colour-grading) to one of the selected projects.

■ **Préludes Awards,** during the European Classic Documentary Film Rendez-Vous ParisDOC, Préludes, in association with Micro Climat and Cosmo Digital, is a partner of Cinéma du réel. The Préludes award (a scan and a 4K restoration) is awarded to a first documentary film.

Previews ahead of a theatrical release; French premieres of films lauded at major international festivals; films that have never been shown before; and other special events to keep you up to date with the latest in documentary cinema.

## ■ Opening film



### **ANCESTRAL VISIONS OF THE FUTURE**

**Lemohang Mosese**

Lesotho, France, Germany, Qatar, Saudi Arabia / 2025 / 1h30

From the dusty gravel roads where he played with toy wire cars as a seven-year-old to the dispassionate streets of exile where he dissolved into anonymity, the director confronts the moments that shattered and shaped him. The film is also an elegy for a city and a people caught between the weight of memory and the inevitability of loss.





## BOGANCLOCH

**Ben Rivers**

UK, Germany / 2024 / 1h26

Bogancloch is Jake Williams' home, nestled in a vast highland forest of Scotland. The film, a sequel to *Two Years at Sea* (2011), portrays his solitary life throughout the seasons, with other people occasionally crossing.



## LE CINQUIÈME PLAN DE LA JETÉE

**Dominique Cabrera**

France / 2024 / 1h44

During the Marker exhibition at the Cinémathèque, my cousin Jean-Henri recognised himself in *La Jetée*. He appears in the fifth shot, filmed from behind with his parents on the terrace at Orly. Orly, where we arrived in 1962, pieds-noirs repatriated from Algeria. 1962, the year Marker shot the film...



## GREEN LINE

**Sylvie Ballyot**

France, Lebanon, Qatar / 2024 / 2h30

Fida grew up in war-torn Beirut in the 80s, immersed in the "red hell" her grandmother used to tell her about. The trivialization of death made her doubt the value of life, and the meaning of this interminable war. She meets the militiamen and compares her childhood vision with theirs.

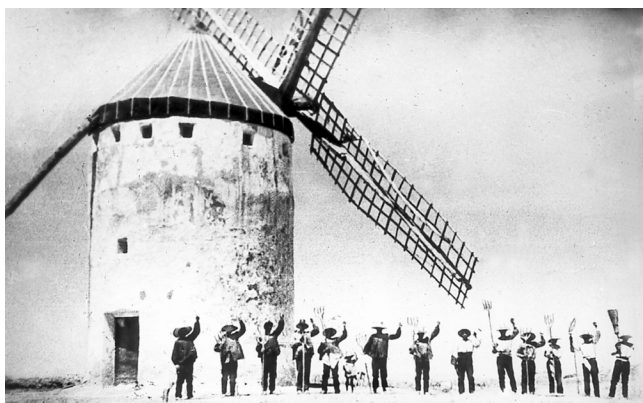


## GEN\_

**Gianluca Matarrese**

France, Italy, Switzerland / 2025 / 1h43

At Milan's Niguarda public hospital, Dr. Maurizio Bini leads a mission to transform lives through fertility and gender affirmation care. He works against a backdrop of the commodification of bodies and the constraints imposed by a conservative government.



## HOMMAGE À LA CATALOGNE

**Frédéric Goldbronn**

France / 2025 / 1h09

In *Hommage to Catalonia* George Orwell recounts his involvement in the Spanish Revolution and Civil War. This book is haunted by images, which we find in the reports filmed by the anarchist operators of the CNT. The film aims to share Orwell's experience in Spain through a new cinema experience.



## ISRAËL PALESTINE ON SWEDISH TV (1958-1989)

**Göran Hugo Olsson**

Sweden, Finland, Denmark / 2024 / 3h30

During the years 1958 to 1989, the Swedish public broadcaster SVT's reporting from Israel and Palestine was unique. Their reporters were constantly present in the war-affected region, documenting everything from everyday life to international crises.



## JIMMY

**Yashaddai Owens**

France, Turkey / 2024 / 1h07

With Benny O. Arthur

In November 1948, James Baldwin left New York and, thanks to a fellowship grant, relocated to Paris. The 24-year-old writer would spend most of the next decade there. Jimmy is a portrait of the artist reconnecting with the world.



## LES MILLE ET UN JOURS DU HAJJ EDMOND

**Simone Bitton**

Marocco, France / 2024 / 1h33

This cinematic letter is addressed to the former Communist Party leader and pro-Moroccan independence activist, Edmond Amran El Maleh who left behind him a substantial literary work, inhabited by tragedies such as the Jews' departure from Morocco and the exodus of Palestinians driven from their land.



## PARTITION

**Diana Allan**

Lebanon, Canada, Palestine / 2024 / 1h01

*Partition* fuses archival footage from the British occupation of Palestine with audio recorded of Palestinian refugees in Lebanon. Silent films hold histories that have barely been told, and ways of colonial seeing that seep into the present.

D. Allan will be part of Festival Conversations  
(voir p.27)



## SLEEP #2

**Radu Jude**

Romania / 2024 / 1h01

A fallen flower  
Returning to the branch?  
It was a butterfly.  
(Moritake)



## ■ Special screening with Julia Loktev



### MOMENT OF IMPACT

USA / 1997 / 1h57

Cinéma du réel Grand Prix in 1998

In April 1989, Leonid Loktev was hit by a car while crossing a road between two garage sales. In that one instant, he became an impenetrable being stuck between life and death. Eight years later, his daughter Julia tries to understand both the absent fleeting moment and its very present.

## ■ ParisDOC, restoration news:



### NOTRE DAME DE LA CROISSETTE

Daniel Schmid

Switzerland / 1981 / 53 min // restored version

With Bulle Ogier, Jean-Claude Brialy, Kyra Nijinsky, Bob Rafelson.

Cannes 1981: a woman is trying, and most of the time failing, to access screenings and press conferences. Her film festival takes place mainly in the comforts of a fancy hotel room.

## ■ Cinémathèque idéale des banlieues du monde



*"The aim of an ideal cinémathèque des banlieues du monde is not only to record the memories and stories of working-class neighborhoods, but also to complete an image production that has only been carried out from the center, by people who had the power and the right to narratives. It's a question of telling, drawing and archiving these stories, which are part of French history, by placing them in an institutional space from which they are still largely absent. It's about filling in the gaps, the absences, the silences."*  
Alice Diop

Supported by the Ateliers Médicis and the Centre Pompidou, and based on an original idea by Alice Diop, La Cinémathèque idéale des banlieues du monde welcomes Rachid Djaidani this year, as part of its new "rushes de cinéastes" residency, to safeguard his filmed diary and retrace almost three decades of a camera-in-hand life..

**Meet the director and watch excerpts from the first steps of this long journey.**

Rachid Djaidani started his film career as production assistant on *La Haine* by Mathieu Kassovitz, before becoming a boxing champion and then an actor. He has published three novels and directed several documentaries and a webseries. In 2012 he made his first feature, *Rengaine*, on a tiny budget. The movie was selected for Directors' Fortnight and nominated for a the best First Feature for the Cesar Award. *French Tour* is his second feature and was presented as well at Directors' Fortnight.





## ■ Tribute to Richard Dindo



### DANI, MICHI, RENATO & MAX

Richard Dindo

Switzerland / 1987 / 2h18

In 1980, following the closure of the Maison de la Culture, a meeting place for young people whose politicisation the city council feared, Zurich became the scene of violent clashes between the police and youth gangs. Among them were Dani, Michi, Renato and Max, all victims of police brutality.

**doc** documentaire  
sur grand écran

## ■ Tribute to Lionel Soukaz



photo : Lionel Soukaz dans le Cinématon n°47 de Gérard Courant

*'On 4 February this year, Lionel Soukaz, a leading director of homosexual and avant-garde cinema, a free, joyful and dazzling spirit, passed away'.*

Stéphane Gérard, a friend and work companion, begins his tribute in Libération and concludes with this invitation: *«It is up to us today to keep these memories alive, to nourish them continuously, with the same generosity, so that in the darkness of the night Lionel's luminous, loving, eternally youthful presence continues to shine».*

This session will be an opportunity to let that presence shine through, with screenings of films or extracts from films by Lionel Soukaz, chosen by Stéphane, who will talk about the filmmaker in the company of other friends.

## ■ accessible for deaf, deafened and hard of hearing audiences



### LOIN DE VOUS J'AI GRANDI

Marie Dumora

France / 2020 / 1h42

For a long time, Nicolas has been getting by on his own. He is now 13 years old, loves the story of Ulysses and Jack London's books, and lives in a foster home in the Bruche valley with his friend Saef, who travelled from far away across the sea. Together they go into the woods to listen to their music and talk about girls or mopeds. Or to run away.

## ■ Sound documentary

Preview of an episode in a sound documentary series produced by LSD - La série documentaire (France Culture). In the presence of Emmanuel Laurentin, France Culture's documentary director.

*Session under construction.*

## ■ ParisDOC, restoration news: Cuba

Nouveau temps de projection dans le cadre des **Rendez-Vous du documentaire de patrimoine** (voir p.47) consacré aux films classiques restaurés. Cette année, en collaboration avec le festival Punto de Vista à Pampelune, l'école de cinéma de Saint Sébastien et la Cinémathèque de Catalogne, focus sur le cinéma cubain en deux séances.

### ■ SÉANCE #1 CUBA INTERIOR / EXTERIOR

#### INTERIOR

##### EL NEGRO

**Eduardo Manet**

Cuba / 1960 / 10 min

Using a variety of photographs and moving image fragments, the film works as a manifesto condemning racial discrimination in Cuba from the colonial era to the triumph of the Revolution.

##### ORACIÓN

**Marisol Trujillo, Miriam Talavera & Pepín Rodríguez**

Cuba / 1984 / 9 min

A reading of the poem Oración por Marilyn Monroe, by the Nicaraguan poet Ernesto Cardenal, connects the mythical actress's fatal demise with the misery and exploitation of American childhood.

##### LBJ

**Santiago Álvarez**

Cuba / 1968 / 18 min

Reusing a variety of archive footage and interviews, the film analyses US policy, by looking back at the murders of Martin Luther King Jr., John and Bob Kennedy.

##### 79 PRIMAVERAS

**Santiago Álvarez**

Cuba / 1969 / 24 min

A tribute to the Vietnamese leader Ho Chi Minh, who died at the age of 79. Films and archive photographs retrace the career of 'Uncle Ho'.

#### EXTERIOR

##### TENT CITY

**Miñuca Villaverde**

USA / 1980 / 30 min

The story of the Cubans who arrived in Miami during the Mariel boatlift and were housed in makeshift camps in the heart of the city.

### ■ SÉANCE #2 CUBA UNDERGROUND

##### EL CAYO DE LA MUERTE

**Vicente y Eulalio Cruz**

1958 / 25 min

A group of Irish scientists are waiting for a castaway to wash up on their shores, so they can catch him and turn him into a monster.

##### PERREZ

**Armando Pintado**

1981 / 25 min

The parallel lives of a young man, solely focused on building an attractive physique and maintaining his solitary individuality.

##### A NORMAN MCLAREN

**Manuel Marcel**

1990 / 11 min

Real images and superimposed drawings create a synthesis full of vibrant suggestions about the absurdity, complexity and beauty of our planet.

##### HABANA SOLO

**Juan Carlos Alom**

2000 / 15 min

The director combines his fascination for the urban harmonies of Havana with a rhythmic exploration of the Afro-Cuban presence in Cuban society

##### OPUS HABANA

**Ricardo Vega**

2022 / 15 min

Guided by a book by Néstor Almendros that he acquired clandestinely in Havana in the 1980s, Ricardo Vega filmed in 8 mm and edited the images in Paris three decades later

## ■ Focus Maryam Tafakory

Maryam Tafakory will be part of Festival Conversations



### RAZEH-DEL

#### Maryam Tafakory

Iran, UK, Italy / 2024 / 28 min

##### French Premiere

In 1998, two schoolgirls sent a letter to Iran's first-ever women's newspaper. While they waited to be published, they considered making an impossible film.



### MAST-DEL

#### Maryam Tafakory

Iran / 2023 / 17 min

Two women lie together in bed. As the wind bashes against the window, one recalls a past date with a man in Tehran.



### NAZARBAZI

#### Maryam Tafakory

Iran, Royaume-Uni / 2022 / 19 min

A film about love and desire in Iranian cinema where depictions of intimacy and touch between women and men are prohibited.



### I HAVE SINNED A RAPTUROUS SIN

#### Maryam Tafakory

Iran, Royaume-Uni / 2017 / 9 min

What cures women of sexual promiscuity? Eating lettuce, of course.



# Situated knowledges

**SITUATED KNOWLEDGES.** The idea of “situated knowledges” was conceptualised by feminist biologist and philosopher Donna Haraway in 1988 in opposition to the idea that scientific objectivity can exist. “Situated knowledge” implies questioning the position of the person producing the knowledge, the limits of their vision, and the power relations in which this knowledge is embedded.

It is by becoming aware of this position and of the “place from which it speaks” that the individual may be able to achieve greater objectivity.

The questioning and criticism of scientific objectivity concerns the methods adopted, the objects studied, the places where science is developed, and the criteria of scientific validity.

***“I would like a doctrine of embodied objectivity that accommodates paradoxical and critical feminist science projects: Feminist objectivity means quite simply situated knowledge.”***

In 1988, philosopher Donna Haraway called for the formulation of alternative scientific narratives, knowledge rooted in localised and “embedded” perspectives. These “situated knowledges”, which she opposed to the “ideological doctrines of disembodied scientific objectivity-enshrined in elementary textbooks and technoscience booster literature”, requires first and foremost an awareness of the place from which we speak, but also of the gendered, racialised, historicised bodies through which we speak. “Situated knowledges” do not, however, reduce knowledge to an opinion, or even a construct.

**What if objectivity, the cardinal value of a certain documentary mythology, were merely a misguided vision of its protean history and formalist preoccupations? What if there were no neutrality of the gaze or distant observation, but rather different ways of relating to situations and states of the world? What if documentaries, more than any other form, were part of a critical and reflexive history of our own bodies and experiences?**

For its sixth edition, “Festival Conversations” will take the form of a series of three individual interventions followed by a cross-cutting round table, moderated by **Alice Leroy**. Each participant will enter into the situated narrative of her practice, over 45 minutes.

Festival Conversations are accessible for English speakers.

■ With:



### DIANA ALLAN

A filmmaker and anthropologist at McGill University, Diana Allan is the co-director of the Critical Media Lab at McGill; she is the co-founder of the Nakba Archive, a grassroots testimonial initiative that has filmed refugee accounts of the 1948 destruction and displacement. Her books include *'Refugees of the Revolution: Experiences of Palestinian Exile'* (2014) and *'Voices of the Nakba: A Living History of Palestine'* (2021). Her film work includes TERRACE OF THE SEA in 2009 (Filmed in an unofficial Palestinian Bedouin camp established in 1948 on a stretch of beach north of Tyre, in South Lebanon, and based on family photos taken over three generations) and STILL LIFE in 2007 (a Palestinian fisherman living in exile in Lebanon examines a collection of personal photos showing life in Palestine before 1948). **PARTITION**, her latest film, will be shown in a special screening (see p.18).



### MYRIAM DAO

Myriam Dao makes texts, photographs, videos and objects, with a DIY approach and an economy of means. She taught website design at Sciences Po and visual arts in a “priority education zone”, before publishing texts in several collections (Bloomsbury Visual Arts, Springer, L’Harmattan *'Des idées et des femmes'*). *Zao, un mari*, her first novel, was published in 2024 by Editions des Femmes. In 2021, she made the essay film UNE CHAMBRE [DE BONNE] À SOI, about the role of the femme de chambre in Haussmannian architecture.



### MARYAM TAFAKORY

Maryam Tafakory, born in Shiraz, Iran, makes films and performances. Her work has been shown at MoMA, the Quinzaine des cinéastes, the Rotterdam Festival and the ICA, among others. Her filmic collages bring together archival footage, poetry, performance and cinema to create poignant reflections on post-revolutionary Iran, its social constructs and taboos.

Exploring the different registers through which images speak or refuse to speak, her work attempts to dissect acts of erasure - of bodies, intimacies and histories. She has produced a series of films, performances and video essays in dialogue with post-revolutionary Iranian cinema.

# Popular Front(s)

We had long thought that history was working with liberty and equality as its horizon and that this meant putting in place the conditions that would set individuals free. Today, it may no longer be time to wait for a supposedly great final victory. Between environmental disaster and the violence of ultraliberalism, the revolution may be more a matter of sensitivity and personal combat against servitude, which would involve being responsible for oneself so that we can all live together.

Breaking out of servitude: it is around this combat, where freedom can also become an extraordinary driver of change in the present, that we have built our Popular Front(s) programme this year.





## **CHANSONS D'EXIL (HOJE LONGE, MUITAS LÉGUAS)**

**Dado Amaral**

France, Brazil / 2024 / 1h17

Marcia Tiburi and Jean Wyllys, Brazilian activists, exchange letters reflecting on the reasons that compelled them to leave Brazil. Their reading of these letters, while still in exile, reveals a lot about the rise of the far-right in Brazil, but also about themselves.

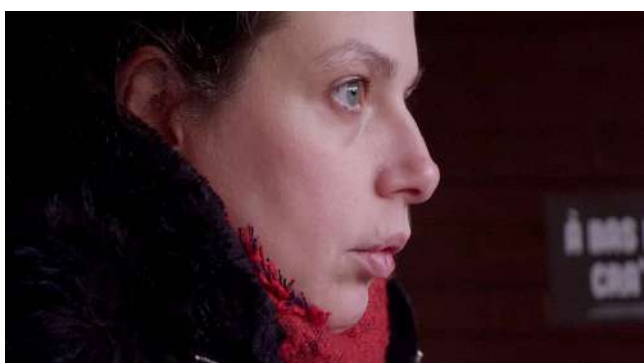


## **COLOSAL**

**Nayibe Tavares Abel**

Dominican Republic / 2024 / 1h16

All families have secrets, but both my families' secrets are linked to the history of democracy and authoritarianism in my country, the Dominican Republic.

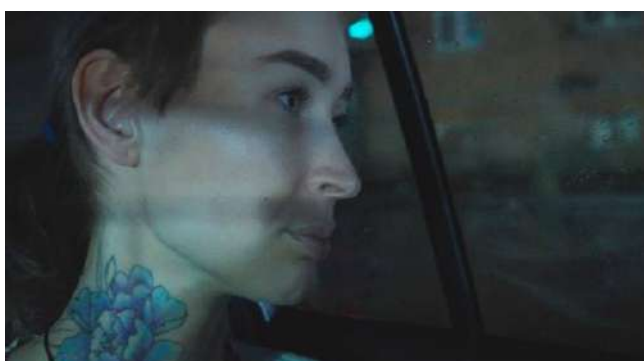


## **DEVANT - CONTRECHAMP DE LA RÉTENTION**

**Annick Redolfi**

2024 / France / 1h18

Pauline, Norah, Kristina and others wait for hours, sitting under a hut deep in the Bois de Vincennes. In front of the administrative detention center (CRA) in Paris, they have all come to see their loved ones locked up. Lives on hold, awaiting deportation or release. On this stage, these women tell their stories, talk to each other, share their experience, their revolt and their dreams with new visitors. They are the mirror of migrant detention, its reverse view.



## **DOM**

**Svetlana Rodina, Laurent Stoop**

Switzerland / 2024 / 1h41

A lost generation of young Russians arrive in Tbilisi, Georgia. Forced to leave their homeland by the war and Putin's repression, they live as digital dissidents in pursuit of a new place to call home.



## **FROM AFAR**

**Gilles Vandaele & Martijn De Meuleneire**

Belgium / 2024 / 32 min

Observation of landscapes and architectures surrounding the six deportation centers of Belgium combined with testimonies of imprisoned people raises questions about the limited perception that the Belgian government allows one to have of its violent border- and immigration policies.



## **IL A SUFFI D'UNE NUIT**

**Emmanuelle Bidou**

France, Belgium / 2023 / 1h30

1989, I was 20 years old when I was diagnosed as HIV-positive. Together with Amel, Alice, Nicolas, and Eder — my sisters and brothers «in AIDS» — we share a piece of this common story. A story of rage and a fierce desire to live, a cry to finally break the silence.

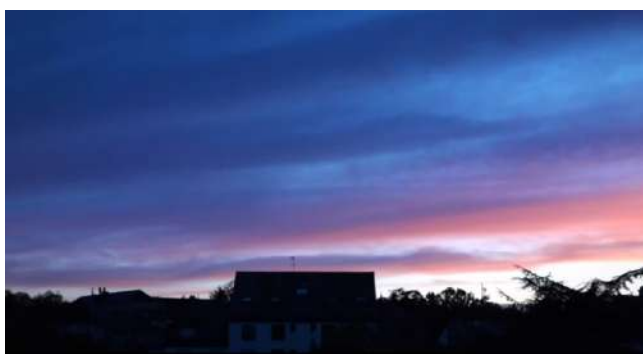


## **J'ENTENDS QUE LES SIRÈNES**

**Donatienne Berthereau**

France / 2024 / 36 min

As the Olympic Games approach, the city of Paris changes its face. In a city that oscillates between struggle and resignation, Aïda comes into the world. Not far from here, a woman has confined herself to her home



## **NOS ESPRITS SONT COMME OCCUPÉS**

**Joana Dos Reis**

France / 2024 / 1h02

Obsessed by a situation over which they have no control and nourished by the press which talks of little else, Alice and Joana, obliged to remain confined to their home, question what is happening (to them), passing from humour to love to hope to anger.



## **PÉDALE RURALE**

**Antoine Vazquez**

France / 2024 / 1h28

Benôit built his paradise hidden from view, emancipated in his own way, resolved to face the constraints of a space which, in imaginations, conflicts with his identity. The countryside. One day, he and other queers from the area decide to organize the first Pride of the Périgord vert.

# Retrospectives

*WITHOUT ANY PROSPECTS, WHERE IS THE HORIZON?*

4 filmmakers spurred into action

**RYUSUKE  
HAMAGUCHI**  
*Survive, they say*



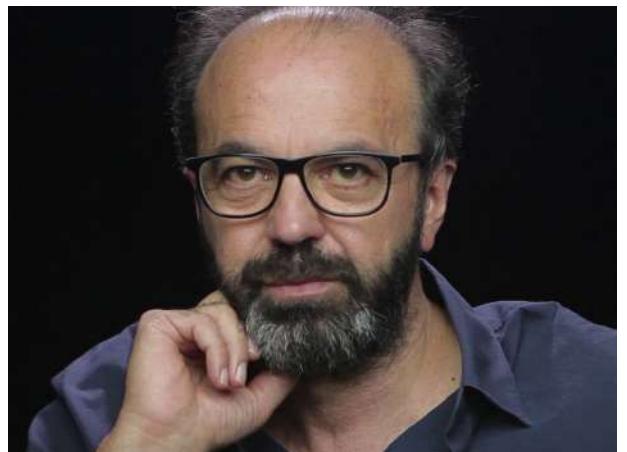
**WANG BING**  
*Made in China*



**JULIA LOKTEV**  
*Counterinformation*



*In*  
**GHASSAN  
SALHAB**'s workshop





# Ryusuke Hamaguchi

*The story of the survivors of the Tsunami in Japan in 2011*  
*Survive, they say*

**WITHOUT ANY PROSPECTS, WHERE IS THE HORIZON?** After graduating from film school, Hamaguchi and Ko Sakai made 3 documentary films, otherwise known as the Tōhoku Trilogy, about the survivors of the 2011 tsunami. Faced with the catastrophe, and the floods of shocking images broadcast on television, Hamaguchi chose to do the work of rebuilding by placing his camera not in front of sites of devastation but survivors, custodians of memory and a future yet to be mapped out.

Ryūsuke Hamaguchi is one of the most acclaimed directors of the new generation of Japanese cinema. Often compared to Eric Rohmer, he studied with Kiyoshi Kurosawa at Tokyo University of the Arts. His films include SENSES (2015), DRIVE MY CAR (which won the screenplay prize at the Cannes Film Festival in 2021) and EVIL DOES NOT EXIST (2024).



Ryusuke Hamaguchi ©2021 Culture Entertainment, Bitters End, Nekojarashi, Quaras, NIPPON SHUPPAN HANBAI, Bungeishunju, L'ESPACE VISION, C&I

## FILMOGRAPHY

2008	PASSION (fiction, 115 min)
2009	I LOVE THEE FOR GOOD (fiction, 58 min)
2010	THE DEPTHS (fiction, 121 min)
2011	THE SOUND OF WAVES (142 min, documentary, codirected with Ko Sakai)
2012	INTIMACIES (fiction, 255 min)
2013	VOICE OF THE WAVES - Shinchi Town (103 min, codirected with Ko Sakai)
	VOICE OF THE WAVES- Kisenuma (109 min, codirected with Ko Sakai)
	STORYTELLERS (120 min, codirected with Ko Sakai)
2013	TOUCHING THE SKIN OF EERINESS (fiction, 54 min)
2015	HAPPY HOUR (fiction, 317 min)
2016	HEAVEN IS STILL FAR AWAY (fiction, 38 min)
2018	ASAKO I & II (fiction, 119 min)
2021	WHEEL OF FORTUNE AND FANTASY (fiction, 121 min)
2021	DRIVE MY CAR (fiction, 179 min)
2024	EVIL DOES NOT EXIST (fiction, 106 min)

Born on December 16, 1978, Ryusuke Hamaguchi made his first feature-length 8mm film, LIKE NOTHING HAPPENED, as part of the film club at the Faculty of Arts, University of Tokyo, in 2003.

After graduating, he worked as an assistant director for three years. He then went on to study film at the Yokohama University of Fine Arts, where his teacher was Kiyoshi Kurosawa. PASSION, his graduation film in 2008, was selected for the San Sebastian International Film Festival. Hamaguchi then embarked on a series of projects, including a documentary trilogy co-directed with Ko Sakai, giving a voice to the victims of the tsunami in 2011.

In 2015, SENSES won a collective Best Actress award at the 68th Locarno Film Festival. This five-hour film tells the story of the loneliness of four friends in Kobe around the age of forty, propelling the filmmaker to the top of the list of auteurs to watch. In 2018, ASAKO I & II joined the official selection of the Cannes Film Festival, confirming the reputation of Hamaguchi, who was then often compared to Eric Rohmer.

WHEEL OF FORTUNE AND FANTASY wins the Grand Jury Prize (Silver Bear) at the 2021 Berlin Film Festival. The same year, DRIVE MY CAR, based on the short story by Haruki Murakami, presented at the 74th Cannes Film Festival, wins the Screenplay Prize. In 2022, the film won the Oscar, the Golden Globe and the BAFTA for Best Foreign Film. Ryusuke Hamaguchi also co-wrote the screenplay for Kyoshi Kurosawa's latest film, WIFE OF A SPY, which won the Silver Lion at the 2020 Venice Film Festival.



## ■ THE TŌHOKU TRILOGY

*"I've seen the images taken by planes and helicopters, the tsunami swallowing up villages. I never imagined it would happen in my lifetime, any more than I imagined nuclear disasters. But if there are images, it's because this reality exists. Filming was a way of remembering, through recording. I also had to investigate: what happened? And I also wanted to answer Kurosawa's question: where are you going to place the camera? A lot of the images broadcast on television showed houses destroyed, floating, boats inside a city or mountains of rubble. I think that's the wrong answer to Kurosawa's question. He said, "place your camera where something is going to happen"; it's not in the rubble heaps that something is going to happen. I think I placed the camera where new things were going to happen."*

*Ryusuke Hamaguchi*



### THE SOUND OF WAVES

Co-réalisé avec Ko Sakai

Japan / 2012 / 2h22

The «conversations» of people living in the Sanriku coastal area, which was devastated by the tsunami on March 11, 2011. An «oral record» in which close friends, such as sisters, couples, and firefighters, talk to each other and talk about the disaster.



### VOICES FROM THE WAVES - KESENNUMA

Co-réalisé avec Ko Sakai

Japan / 2013 / 1h43

### VOICES FROM THE WAVES - SCHINCHIMACHI

Co-réalisé avec Ko Sakai

Japan / 2013 / 1h49

Whereas *Sound of the Waves* was recorded over a wide area from Iwate to Fukushima about six months after the disaster, the conversations of *Voices from the Waves* were recorded about one year after the disaster, focusing on Shinchi Town, Fukushima Prefecture, and Kesennuma City, Miyagi Prefecture.



### STORYTELLERS

Co-réalisé avec Ko Sakai

Japan / 2013 / 2h

Three storytellers, full of rich dialectical tones, take it in turns to tell a folk tale to folk researcher and active listener Kazuko Ono

## ■ CARTE BLANCHE

Ryusuke Hamaguchi's choice to accompany the Tōhoku Trilogy.



### NUMÉRO ZÉRO

**Jean Eustache**

France / 1971 / 1h40

Jean Eustache films his grandmother Odette Robert, who in turn interviews him, making the film a self-portrait and a document of the filmmaker's working-class origins.



### THE CATCH

**Shinji Sōmai**

Japan / 1983 / 2h20

With Ken Ogata, Masako Nastume, Kôichi Satô,

In a tuna-fishing village on the Shimokita peninsula, an old fisherman, his daughter and her boyfriend, who also wants to become a fisherman, have a difficult and turbulent relationship.

## ■ CONVERSATION WITH RYUSUKE HAMAGUCHI

Sunday, March 23<sup>rd</sup> ■ 6:30 pm ■ Saint-André des Arts

# Wang Bing

*The Youth Trilogy*  
*Made In China*

**WITHOUT ANY PROSPECTS, WHERE IS THE HORIZON?** A filmmaker of the Tiananmen generation, Wang Bing has been examining contemporary China, its wounds and its forgotten people, for over two decades. He looks at those who are not usually looked at, giving them a face and a story. With his *Youth Trilogy*, he immerses us in the children's garment industry of Zhili, near Shanghai, where young workers aged 17 to 20, all from rural areas, work. Filmed with several cameras using direct cinema techniques, and edited over a long period of time, *Youth* draws on many of Wang Bing's recurrent themes: alienation, servitude and state capitalism.



© Jean-Pierre Cousin

## FILMOGRAPHY

- 2003 WEST OF THE TRACKS (554 minutes)
- 2007 FENGMING, CHRONICAL OF A CHINESE WOMAN (184 min)
- 2008 CRUDE OIL (installation, 14h)
- 2009 MAN WITH NO NAME (vidéo, 97 min)
- 2010 THE DITCH (fiction, 113 min)
- 2012 THREE SISTERS (153 min)
- 2012 INTIMACIES (255 min)
- 2013 'TIL MADNESS DO US APART (227min)
- 2014 FATHER & SONS (vidéo, 87 min)
- TRACES (29 min)
- 2016 TA'ANG (147 min)
- BITTER MONEY (156 min)
- MRS. FANG (86 min)
- 2017 15 HOURS (installation, 15h50 min)
- 2018 DEAD SOULS (495 min)
- BEAUTY LIVES IN FREEDOM (vidéo, 265 min)
- 2023 YOUTH (SPRING) (212 min)
- MAN IN BLACK (vidéo, 60 min)
- 2024 YOUTH (HARD TIMES) (222 min)
- YOUTH (HOMECOMING) (154 min)

WANG Bing was born in Xi'an in 1967. He studied photography at the Fine Arts School in Shenyang, the industrial city he would later film in *West of the Rails*. After graduating, he was admitted to the Film Academy, where he discovered the films of Antonioni, Bergman and Pasolini, and had a particular admiration for Andrei Tarkovsky. During the 1990s, he earned his living as a cameraman, assistant and cameraman. The film and television system didn't suit him. He decided to break out and produce his own films. In 2002, he made *WEST OF THE TRACKS*, a 9-hour documentary about the end of a huge industrial zone in China. Today, the film is considered a masterpiece, emblematic of the advent of digital technology. He then continued to work in the same way, clandestinely and tackling subjects that were difficult to say the least: "anti-Rightist" repression (*FENGMING, CHRONICLE OF A CHINESE WOMAN* and *THE DITCH*), extreme poverty (*MAN WITH NO NAME* and *THREE SISTERS*), life in a psychiatric hospital (*'TIL MADNESS DO US APART* ). In April and May 2014, the Centre Pompidou is devoting an ambitious exhibition to him. The arrangement, the fruit of collaboration between the Centre and the artist, reflects the polyphony of Wang Bing's work: a full retrospective in cinemas, the presentation of previously unseen films in installation form and, for the first time, an exhibition of his photographic work.

En 2017, il remporte le Léopard d'or du festival de Locarno pour *MRS. FANG*. In 2023, the Cannes Film Festival presents two new films by the director in the official selection: *YOUTH (SPRING)* in competition, and *MAN IN BLACK* in special screening.

## ■ THE YOUTH TRILOGY



### YOUTH (SPRING)

France, Luxembourg, Netherlands / 2023 / 3h35

Zhili, 150 km from Shanghai. This garment manufacturing town draws throngs of young people from across the rural provinces. Between them, friendships and romances grow and unravel in line with the seasons, bankruptcies and family pressures.



### YOUTH (HARD TIMES)

France, Luxembourg, Netherlands / 2024 / 3h46

In the garment workshops of Zhili, individual and collective stories unfold, becoming more earnest as the seasons pass by.



### YOUTH (HOMECOMING)

France, Luxembourg, Netherlands / 2024 / 2h346

New Year is approaching and Zhili's garment workshops are almost deserted. The few remaining workers struggle to get their pay before leaving. From the banks of the Yangtze to the mountains of Yunnan, everyone heads home to celebrate the New Year in their village.

## ■ CONVERSATION WITH WANG BING

March 28<sup>th</sup> ■ 17pm ■ Arlequin



# Julia Loktev

*My Undesirable Friends*

## *Counterinformation*

**WITHOUT ANY PROSPECTS, WHERE IS THE HORIZON?** Structured in 5 chapters, Loktev's film **MY UNDESIRABLE FRIENDS** plunges us into the heart of Putin's Russia. "The world you are about to see no longer exists," warns Loktev at the start of the film. Arriving in Moscow in 2021 to film an emerging generation of independent journalists, she witnesses the repression of these dissident voices following the Russian invasion of Ukraine. **My Undesirable Friends** is an extraordinary document of a moment of immense change and anxiety, as well as a powerful testament to the hopes of Russians for a democratic state.

Julia Loktev was born in St Petersburg, Russia, and immigrated to the United States at the age of nine. Winner of the Grand Prix at Cinéma du Réel in 1998 for **MOMENT OF IMPACT**, she will be present, following screenings in New York and Berlin, to present **MY UNDESIRABLE FRIENDS: PART I - LAST AIR IN MOSCOW**.

**MOMENT OF IMPACT** will also be shown as a special screening.



© Sandra Gómez

### FILMOGRAPHY

- 1998 MOMENT OF IMPACT (117 min)
- 2006 DAY NIGHT DAY NIGHT (fiction, 94 min)
- 2011 THE LONELIEST PLANET (fiction, 113 min)
- 2024 MY UNDESIRABLE FRIENDS PART I – LAST AIR IN MOSCOW (324 min)

Julia Loktev graduated from New York University. Her interest in sound led her to work as a radio DJ and journalist. After graduating, she directed **MOMENT OF IMPACT**, a 16mm film that won the Directing Award at Sundance and the Grand Prix at the Festival du Réel.

Her second film, **DAY NIGHT DAY NIGHT**, was presented at Directors' Fortnight in 2006. This 48-hour drama follows a 19-year-old girl plotting a suicide bombing in Times Square.

In 2011, she adapted a short story by Tom Bissell, which became **THE LONELIEST PLANET**, starring Gael Garcia Bernal and Hani Furstenberg: the wanderings of a couple and their guide in the motatgnes of the Caucasus.

Alongside her film work, she is also the creator of multi-screen video installations; she has exhibited her work in some of the world's leading institutions: Tate Modern in London, PS1 in New York, Haus Der Kunst in Munich, Valencia Biennale, Mito Art Tower in Japan...



## MY UNDESIRABLE FRIENDS, PART I - LAST AIR IN MOSCOW

USA / 2024 / 5h24

What begins as an intimate portrait of Russian independent journalists facing persecution by Putin's regime takes a drastic turn when Russia starts a full-scale war in Ukraine and they are all forced into exile. The film offers a front row seat to how totalitarianism functions, and the lives of those who resist.

### ■ CONVERSATION WITH JULIA LOKTEV

March 24<sup>th</sup> ■ 7:30pm ■ Arlequin

### ■ ■ GO FURTHER ON THIS TOPIC

Julia Loktev is currently preparing the second part of her film, which will follow her protagonists into exile. A situation partly depicted in **DOM**, presented at Popular Front(s). See p. 28

# Workshop Ghassan Salhab

**WITHOUT ANY PROSPECTS, WHERE IS THE HORIZON?** Ghassan Salhab, who remains steadfast in Lebanon, uses fiction, documentaries and essays to capture the present of his country and the region as a whole. This is the opportunity to follow in real time the reflections of a filmmaker who thinks and makes on a daily basis, in spite of it all. For what choice do we have but to live or die together? Join us for a series of readings, screenings and reflections, with Ghassan Salhab and guests (Maher Abi Samra, Tariq Tegua, Catherine Libert...).



## FILMOGRAPHY

- 1986 THE KEY (15 min)
- 1991 THE OTHER (10 min)  
AFTER DEATH ( 21 min)
- 1994 AFRIQUE FANTÔME (CM, 21 min)
- 1998 BEIRUT PHANTOM (116 min)
- 1999 OF SÉDUCTION (co-directed with N. Khodr, 32 min)
- 2000 BAALBECK (co-directed with A. Zaatari and M. Soueid, 56 min)  
NOBODY'S ROSE (10 min)
- 2002 TERRA INCOGNITA (120 min)
- 2003 MY DEAD BODY, MY LIVING BODY (14 min)
- 2004 LOST NARCISSUS (15 min)
- 2005 BRÈVE RENCONTRE AVEC JEAN-LUC GODARD (CM, 40 min)
- 2006 DEAD TIME (7 min)  
THE LAST MAN (101 min)
- 2007 (POSTHUME) (CM, 29 min)
- 2009 1958 (DOC, 66 min)
- 2010 LE MASSACRE DES INNOCENTS (triptyque, 28 min)
- 2011 LA MONTAGNE (THE MOUNTAIN) (DOC, 84 min)
- 2012 EVERYBODY KNOW THIS IS NOWHERE (diptyque, 15 min)
- 2014 LA VALLÉE (THE VALLEY) (134 min)
- 2016 L'ENCRE DE CHINE (CHINESE INK) (53 min)  
SON IMAGE (diptyque, 15 min)
- 2024 CONTRETEMPS (345 min)

Ghassan Salhab was born in Senegal in 1958, where he spent the first thirteen years of his life. Arriving in Lebanon in 1970 with his family, he felt profoundly "foreign" in what should be his country. In 1975, on his way to Senegal, he stopped off in Paris, and it was love at first sight. He settled there for several years, making regular trips to Lebanon. An avid cinephile, he decided to turn his passion for cinema into reality, working in turn as a technician, assistant and scriptwriter. In 1998, he made his first feature-length film, BEIRUT PHANTOM, about the city he feels so close to and yet so distant from. His subsequent films take up the same theme of a city in perpetual destruction and reconstruction, doubting its own permanence and future possibilities. The links with his homeland are at the root of his work. In addition to his own films, Ghassan Salhab teaches at various universities in Lebanon and collaborates on screenplays.

## ■ GHASSAN SALHAB' GUESTS



### MAHER ABI SAMRA

Maher Abi Samra was born in Beirut, Lebanon. He began his career as a photographer for daily newspapers, then for Reuters and Agence France Presse. After studying at the Fémis film school in Paris, he turned to documentary filmmaking. His films tackle a range of themes, including life in the Palestinian camps (ROND POINT CHATILA, 2004), left-wing activism (NOUS ÉTIIONS COMMUNISTES, 2006) and domestic work and the trivialization of racism (CHACUN SA BONNE, 2016).



### CATHERINE LIBERT

Born in Liège in 1971, Catherine Libert studied film directing at INSAS in Brussels. With Stefano Canapa, she co-directed LES CHAMPS BRÛLANTS (Cinéma du réel 2011). She is currently developing NNOMAN'S LAND, a documentary that will cover a decade. In 2024, she directed and edited Gaza, a film shot entirely by Gazans.



### TARIO TEGUIA

Born in Algiers in 1966, Tariq Tegua studied philosophy and photography before turning to cinema. Between 1992 and 2002, he made four short films evoking the imprisonment of Algerian youth trapped in a territory plagued by an underground war with no front line. He is the author of three feature-length fiction films: ROME PLUTÔT QUE VOUS (2006), INLAND (2008) and RÉVOLUTION ZENDJ (2013). These films have always been accompanied or preceded by photographic works.



### FATMA CHÉRIF

Filmmaker and former director of the Gabès Cinéma Fen festival. Born in 1975 in Sidi Bou Saïd, Tunisi, she trained as a cinematographer and worked as a camera assistant on several feature films, including NADIA ET SARRA by Moufida Tlatli, LA DERNIÈRE LETTRE by Frédéric Weseman and FLANDRE by Bruno Dumont, before directing SWEET HOME (BENT EDDAR) in 2009. In 2018, she was one of the founders of the Gabès Festival, a resistant festival whose aim was to showcase artistic gestures that tell the Arab world's story outside the dominant representations.



### LOLA MAUPAS

Doctoral student in Cinema Studies, specializing in Lebanese cinema and the cinema of disaster, with a master's degree in "Thoughts of Cinema" from ENS Lyon, specializing in Lebanese cinema.

## ■ THE FILMS



### CONTRETEMPS

Ghassan Salhab

Lebanon / 2024 / 5h45

A logbook, a chronology that begins a few days before the uprising in Lebanon in October 2019, takes shape with it, accompanies it, runs out of breath with the pandemic, tries to escape to the mountains, collides with loss, until autumn 2023 and the horror in Gaza.



### (POSTHUME)

Ghassan Salhab

Lebanon / 2007 / 29 min

Filmed some time after the Israeli attack that took place in the summer of 2006, this essay questions the status of fiction facing the ubiquity of reality.



### 1958

Ghassan Salhab

Lebanon / 2009 / 66 min

In 1958, a woman gives birth to her first child in Senegal, her land of immigration, while Lebanon, her country of origin, sinks into severe internal strife, heralding the future civil war.





## **AL-MANAM (THE DREAM)**

**Mohammad Malas**

Lebanon / 1986 / 45 min

Shot in Beirut in the Palestinian camps of Sabra, Chatila, Burj al-Barajneh and Ain al-Hulweh, before the Israeli intervention. The camps replicate the streets and houses of Palestinian villages. What the Palestinians recount are their dreams: something of their inner world.



## **L'ENCRE DE CHINE (CHINESE INK)**

**Ghassan Salhab**

Lebanon / 2007 / 56 min

"I hesitated for a long time. More than one step forward, more than one step back, more than one step sideways." As much a self-portrait as an address, for others, for oneself. (Nicolas Feodoroff)



## **JUSTE UNE ODEUR**

**Maher Abi Samra**

Lebanon / 2006 / 10 min

Été 2006, guerre d'Israël contre le Liban. Sur un bateau apportant de l'aide à Beyrouth assiégée, un haut-parleur couvre de louanges les passagers qui viennent en aide à la population. Des corps sont extraits des décombres, ils redessinent les limites d'autres corps, enveloppés par l'odeur de la mort.



## **UNE ROSE OUVERTE / WARDA**

**Ghassan Salhab**

Lebanon / 2019 / 72 min

«In the midst of darkness, I smile at life». Rosa Luxemburg. A street, a square, an underground station and even a bridge, a footbridge at least, the same footbridge from which your body was thrown, now bear your name. But, as we know, everything that bears a name burns.



## **LE JOUR EST LA NUIT**

**Ghassan Salhab**

Lebanon / 2021 / 14 min

Is the uprising in Lebanon merely on hold?



## **MAINTENANT**

**Ghassan Salhab**

Lebanon / 2021 / 13 min

Yes, you have to scream louder.



## **+ VIDEO TRACT FOR PALESTINE**

several videos by the "Video Tract For Palestine" group will be shown.

## **GO FURTHER ON THIS TOPIC**

Elsewhere in the program, films dealing with the Middle East can be found around the workshop:

**PARTITION** by Dianna Allan,

**ISRAËL PALESTINE ON SWEDISH TV (1958-1989)** by Göran Hugo Olsson,

**LES MILLE ET UNE VIE DU HAJJ EDMOND** by Simone Bitton and

**GREEN LINE** by Sylvie Ballyot,

all four presented in Special Screenings (see p. 20) ;

**ADNAN BEING AND TIME** by Marie Valentine Regan and

**MANAL ISSA, 2024** by Elisabeth Subrin

presented in compétition (see p. 5 & 7).

ParisDOC fosters a network of practical and thought-provoking exchanges around documentary, from project development to distribution.

## ACTIONS :

- **Route One/Doc**
- **First Contact**
- **Morning Sessions**
- **Public Forum**
- **Works-in-Progress**
- **Classic documentary film rendez-vous**
- **and A new path for exhibitors**

# Route One/DOC

*Development/First films*

## ■ ROUTE ONE/DOC AWARD

Created in 2021, the PRIX ROUTE ONE/DOC is a grant for young graduates from Masters in cinema to support the production of their first film made outside of film school.

The Prix Route One/Doc is open to entries and is endowed by the CNC in the form of the purchase of rights by the CNC-Images de la culture, worth the equivalent of 2,000 euros. The winner also benefits from the support of Stéphane Mercurio, the patron of this award, throughout the creative process.

# First Contact

*Writing/First films*

First Contact offers producers and composers the chance to discover 9 projects currently being written based on research in the social sciences, natural sciences, or artistic creation.

In partnership with:



60 ans  
1965 → 2025



# Morning Sessions

*nurturing your practice/feedbacks*

The Morning Sessions are a series of meetings for newcomers to the profession and students. These 3 meetings are designed to encourage creative links between established and emerging professionals in the fields of documentary film creation, production and distribution, and to provide an opportunity for seasoned professionals to share their experiences.

■ **AGAINST THE DOCUMENTARY SCRIPT.** Questioning the fiction model in documentary writing and storytelling.

March 25<sup>th</sup> ■ 10am - 12:30pm ■ Christine Cinéma Club

■ **MACHINE POLITICS: A DISCUSSION ON THE RECURRENT FIGURES OF DOCUMENTARY LANGUAGE.** Drones, CCTV... How to turn these 'tics' into 'tropes' of mise en scène.

March 26<sup>th</sup> ■ 10am - 12:30pm ■ Christine Cinéma Club

■ **THE MORNING OF IDEAS: HOW TO POSTPONE THE END OF CINEMA.** An exercise in foresight: in 2037, which films will need to be made?

March 27<sup>th</sup> ■ 10am - 12:30pm ■ Christine Cinéma Club

In French only.

# Public Forum

*discussing the issues facing the sector*

The Public Forum is a proposition from the association Les Amis du Cinéma du Réel.

## ORGANISE THE COUNTER-OFFENSIVE!

Liberal policies, accompanied today by a strictly ideological vision of culture peddled by the far right, to which a good part of the political spectrum now refers, are endangering documentary cinema. This is no surprise given the power of the form's expression and its ability to present reality.

Following the results of the recent elections and their aftermath, which has left the field wide open to authoritarian and reactionary modes of governance, we are impelled to take action. How can we make a commitment to imagining stories to counter the relentless advance of the most reactionary ideas?

How can we continue to fight to preserve the very existence of our practices, when funding sources and support may soon be threatened?

The Public Forum will be an opportunity to bring together and multiply our practices, to initiate an uprising in the cultural community, the only response capable of promising us a desirable future!

March 25<sup>th</sup> ■ 1pm-6pm ■ Théâtre de l'Alliance Française

In French only.

...



# Works-In-Progress

*distribution and broadcasting support at the editing stage*

Through its Works-in-Progress, ParisDOC actively supports the distribution and promotion of feature-length documentaries by bringing project leaders (directors and producers) into contact with distribution professionals (festival programmers, sales agents, TV programmers, theatrical distributors, web platforms and exhibitors) at a decisive stage in the production process.

**6 international documentary projects** in post-production are selected and presented to professionals by the films' teams. Each presentation is followed by an informal discussion, a unique opportunity for directors and/or producers to plot the course of their films, and for professionals to gain exclusive access to promising new projects.

- Our partner, **Studio Orlando**, offers post-production services to their favourite project every year.
- **3 experts** offer personalised consultations to directors and producers.
- A new partnership the **Directors' Fortnight** will enable the selected projects to benefit from a fee waiver to submit their films.

## THESE FILMS WERE AT PARISDOC:



*PEACHES GOES BANANAS!* by Marie Losier (Venice International Film Festival, GIORNATE DEGLI AUTORI 2024)

*GREEN LINE* by Sylvie Ballyot (MUBI Award and Junior Jury Award – Locarno Film Festival 2024)

*GUERRILLA DES FARC, L'AVENIR A UNE HISTOIRE* by Pierre Carles (IFFR 2024)

*FRAGMENTS FROM HEAVEN* by Adnane Baraka (Locarno Film Festival 2024)

*L'EXPERIENCE ZOLA* by Gianluca Matarrese (Venice International Film Festival, GIORNATE DEGLI AUTORI 2023)

*GHOST SONG* by Nicolas Peduzzi (ACID 2021)

*THE EARTH IS BLUE AS AN ORANGE* by Iryna Tsilyk (Sundance 2020)

*RED MOON TIDE* by Lois Patiño (Berlinale 2020)...

*KONGO* by Corto Vaclav, Hadrien La Vapeur (ACID 2019)

...

photos : *Peaches Goes Bananas!* / *L'Expérience Zola* / *Ghost Song*

## 2025 EXPERTS

- **Richard Copans** (producer, filmmaker)
- **Antonio Pezzuto** (programmatore)
- **Annette Dutertre** (editor, filmmaker)

## 2025 PROJECTS



### **ANATOMIA DI UN RITRATTO (ANATOMY OF A PORTRAIT)**

**Mattia Colombo, Francesco Clerici**

Italy, Switzerland

production : ROSSOFILM, Marco Malfi Chindemi

Stage: Post-production, in editing



### **BARBARA FOREVER**

**Brydie O'connor**

USA

production :SPACE TIME FILMS, Elijah Stevens

Stage: Post-production, in editing

*copyright : Estate of Barbara Hammer*



### **PAR DELÀ LES MONTAGNES (CROSSING THE MOUNTAINS)**

**Manon Ott, Grégory Cohen**

France, Italy

production : TS PRODUCTIONS, Céline Loiseau,  
GINKO FILMS (Chiara Andrich)

Stage: In editing



### **FILIPINAS**

**Leonor Noivo**

Portugal, France

production : TERRATREME FILMES, João Matos  
BARBEROUSSE FILMS, Mathilde Delaunay

Stage: Final cut, no sound editing or mixing, no color correction



### **IMAGO**

**Déni Oumar Pitsaev**

France

production :TRIPTYQUE FILMS, Alexandra Mélot  
NEED PRODUCTION, Anne-Laure Guégan &  
Géraldine Sprimont

Stage: Post-production, end of editing



### **BAHÍA HONDA**

**Alejandro Alonso**

Cuba, France, Norway

production : VEGA ALTA FILMS, Boris Prieto  
ESTUDIO ST, Daniela Muñoz Barroso

Stage: Near final edit

# Classic documentary film rendez-vous

*The distribution of a documentary classic.*

Launched in 2020, these events are an opportunity for project leaders – those involved in film re-release, restoration, DVD publishing, monographic programming, in cinemas or on platforms – to present their projects publicly in order to structure an ecosystem conducive to the development of the distribution of heritage documentaries to the widest possible audience.

The Rendezvous are structured around a number of events:

- **A roundtable** chaired by Antoine Guillot, producer of Plan Large (France Culture). '**Amateur and vernacular images: practices of collecting, restoring and reusing.**' (available in English)
- **The presentation of 5 European projects**, , hosted by Gérald Duchaussoy, Head of Cannes Classics and Head of Programming for the MIFC Festival Lumière. (available in English)
- **A networking opportunity** over drinks to enable project promoters to meet programming, distribution and publishing professionals.
- **A special preview** of a recently restored film. This year, Daniel Schmid's *NOTRE DAME DE LA CROISSETTE*, restored by the Cinémathèque suisse, with the participation of Renato Berta (cinematographer).

## Restoration News



### NOTRE DAME DE LA CROISSETTE

Daniel Schmid

Switzerland / 1981 / 53 min

With Bulle Ogier, Jean-Claude Brialy, Kyra Nijinsky, Bob Rafelson.

A young woman, Mademoiselle Betty, is visiting Cannes during the 1981 Film Festival. A world outside the world that she watches on television in her hotel room. She tries to gain access to screenings and press conferences even though she has no accreditation.

## New! The latest in the world of restorations

In 2025, we are inaugurating a new space for the discovery of restored classics (since the Rendez-vous do not actually show restoration works in progress).

This first year's programme will focus on **Cuban cinema**.

In collaboration with the Punto de Vista festival in Pamplona, the San Sebastian film school and the Cinematheque de Catalunya, we will be offering 2 screenings, focusing on 3 areas of exploration in Cuban documentary cinema: official cinema, amateur cinema and the cinema of exiles.

# A path for exhibitors

*support for a theatrical release*

In collaboration with the ACRIF, (Associations régionales de salles de recherche) and L'ACID, and in order to support the distribution of documentary films, Cinéma du Réel is offering a special programme aimed at exhibitors, giving them privileged access to previously unreleased films or previews within its programme over the course of a day, alongside the opportunity to meet people at a special lunch and evening.

The programme includes :

**YOUTH (HOMECOMING)** — Wang Bing (2h32)

**JE SUIS LA NUIT EN PLEIN MIDI** — Gaspard Hirschi (1h21)

**BALANE 3** — Ico Costa (1h37)

**PAUL** — Denis Côté (1h27)

*et aussi*

## Débat ADDOC

[en cours d'élaboration ]

Le cinéma documentaire interroge aussi bien la position du cinéaste, que la place de sa caméra, et la manière de résister à l'urgence de l'actualité.

Peut-il se positionner dans l'urgence de l'actualité, de la guerre, de la crise, et se glisser ainsi dans les traces du reportage sans abandonner rigueur et ambition artistiques ?

Est-il possible de trouver un équilibre entre le documentaire de création, le cinéma de terrain, engagé auprès de ses personnages et une ambition esthétique qui remettrait en question des images trop vues, nauséuses, qui glacent et sidèrent ? En apportant un regard différent, approfondi et subjectif ?

## L'école du cinéma documentaire

Une proposition de la SRF (Société des réalisatrices et réalisateurs de films)

[en cours d'élaboration ]

En se souvenant du fameux article "De l'abjection" de Jacques Rivette, comment concevoir une nouvelle éthique du cinéma qui reviendrait aux questions essentielles de la mise en scène, interne à la forme, tout en intégrant les nouvelles exigences du contemporain – c'est-à-dire, comment replacer la question de ce qu'est penser en cinéaste au cœur de nos problématiques actuelles ?

**Samedi 29 mars ■ 10h ■ Christine Cinéma Club**



## ACTIVITIES FOR STUDENTS

You'll find all the projects aimed at students under the banner of "Réel Université": a dedicated Student Pass, writing workshops, programming committees, etc, culminating in a day of events.

## Réel Université Day

The Réel Université Day is an opportunity for film students and their instructors, whether they attend or teach at art school or a university or are associated with a practical or theoretical master's degree, to discuss documentary practice, education in this practice, and the space for exploration these provide.

Open to Student Pass holders, subject to registration.

- 9.30AM - 12.30PM: ROUND TABLE – **THIS IS HOW WE DO IT!** How does cinema resonate with a community's need for visibility, repair and projection? Using concrete examples we will look at the collaborative dimension of documentary and how a film can become the site of a reappropriation of political space for those who participate in it.
- 1PM : **LUNCH** meetings between teachers and researchers from the various universities present (registration required).
- 2:30PM- 6PM : screening of **VOICES FROM THE WAVES: SCHINCHIMACHI**, followed by a Master class with Ryusuke Hamaguchi, led by Elise Domenach (professor, critic).
- 6PM : **APÉRO ÉTUDIANTS** - networking time for students and professionals

In addition to the day, Réel Université also includes:

- **FIRST WINDOW**: showcasing young cinema practices and the documentary cinema of tomorrow, this section is made up mainly of student films and is programmed by the artistic director and Clémence Arrivé Guezengar in collaboration with a selection committee made up of students.
- **THE STUDENT JURY**: takes part in the festival accompanied by a professional and awards the Young People's Prize, with funding from Ciné + for the film's theatrical release.
- **THE REEL ITW EDITORIAL COMMITTEE**, interviews filmmakers in the competition, tutored by Christian Borghino, deputy artistic director, and the programming intern.
- **THE STUDENT PASS** : less expensive than standard accreditation, the Student Pass gives students preferential access to the entire programme, including the Festival Conversations section and certain ParisDOC activities (with the exception of the Works-in-Progress), in particular the Morning Sessions, which are designed for newcomers to the profession, and the Réel Université Day events.

## Charting a way forward. Aimed at the general public on a regional and national level

The festival's artistic project is designed with the firm intention of developing a policy of cultural action aimed at all audiences, from the most knowledgeable to the most fragile and remote, both geographically and in terms of cultural practices. At Cinéma du Réel, everyone should be able to find their place as viewers and players. There is not a very wide knowledge of creative documentaries, and taking part in Cinéma du Réel is an opportunity to get close to a special kind of filmmaking that combines powerful human experiences with formal experimentation that always defies our expectations as viewers.

It's not so much a question of us proactively and forcibly increasing numbers, as a question of offering attractive forms of mediation that generate discussion. Rather than distinguishing between different types of audience, we feel it is important to consider all groups with the same attention, and to tailor each initiative in consultation with a variety of organisations (associations, groups, universities, schools, accommodation facilities, etc.) at a regional (Cinéma Indépendants Parisiens (CIP), ACRIF, schools, associations) and a national level (Images en bibliothèques, Cinémathèque du documentaire, etc.).

### Schools and young people

Cinéma du Réel's image education work with schools is developed in partnership with local organisations and professionals. The festival welcomes schoolchildren (secondary school students, apprentices, and primary schools students) to screenings of films in the Competition and the First Window sections.

### Editing masterclass

Since 2024, the festival has offered a film screening accompanied by an editing masterclass led by editor Luc Forveille.

This year, the chosen film is *FIRST CONTACT*, the first part of the Papuan Highlands Trilogy, directed by Bob Connolly and Robin Anderson.

### Screening at the Cinémathèque Robert Lynen

For the last 4 years, a screening for secondary school students has been organised at Paris's Cinémathèque Robert Lynen. This year, Armel Hostiou will present *LE VRAI DU FAUX*, which was presented as a special screening at the festival in 2023.

Every year, around fifteen schools in the Paris region take part in Cinéma du Réel. In 2024, 19 classes from 16 schools in the region and 428 students on their own (who attended at least one screening) took part in the festival.

Finally, long-term partnerships have also been formed and are developing year on year, for example with the cinema speciality class at Lycée Simone de Beauvoir in Garges-lès-Gonesse, with whom a programming workshop has been set up.

## Audience diversity

Cinéma du Réel runs initiatives that use documentary film as a tool for accessing culture and changing perceptions. These actions are carried out in priority neighbourhoods in collaboration with partner organisations that help to develop audiences via documentary cinema.

### ■ DETENTION

For the past 9 years, a partnership has enabled prisoners from the Bois d'Arcy men's prison to form a jury of around ten inmates each year, alongside two members of civil society, to award a prize to a short film from the Competition or the First Window section.

For the 2025 edition, this partnership has been extended to include a practical workshop in which prisoners will make a film under the guidance of Ulysse Sorabella (winner of the 2024 Prisoners' Prize for his film CAMARADES, presented in the First Window section).

From 2021 onwards, the festival's educational department will also be working with the association Les Yeux de l'Ouïe to give an audience of prisoners access to the festival's films via the internal video channel in the La Santé, Nanterre and Villepinte prisons, after the festival

### ■ WORKSHOP 'WHAT IS REALITY?'

Since 2021, the association Les Yeux de l'Ouïe and Cinéma du Réel have been offering participants from the festival's partner organisation the chance to try their hand at an audiovisual creation workshop based on the question 'What is reality?', which gives rise to a collection of 2-minute videos which are posted online. Prisoners can also discover the festival online.

In 2025, participants in the workshop will take part in the Audience Prize, awarded to a film in the First Window selection.

### ■ LA BULAC - UNIVERSITY LIBRARY OF LANGUAGES AND CIVILISATIONS :

Cinéma du Réel has been associated with La Bulac since 2017, to deepen our gaze on a selection of films in the Competition rooted in the geographical and linguistic areas covered by the library's collections, via debates with the directors of the films in Competition, led by researchers and students from various Masters programmes (Cinema and Audiovisual at Sorbonne Nouvelle University, Sociology at EHESS ...).

## Accessibility

The Mission Lecture et Handicap is being implemented in collaboration with the Bibliothèque publique d'Information, to make certain festival screenings accessible to people with disabilities. We will be offering the audio-described versions of films in the programme whenever they are available in the CNC catalogue.

## Circulation of festival films

In addition to the outreach activities carried out in the region, Cinéma du Réel is working to circulate films around France in partnership with Images en bibliothèques and La Cinémathèque du documentaire, through their vast network of very different organisations (cinémathèques, libraries, national theatres, charitable organisations, etc.). - Images en bibliothèques has over 900 member organisations.)

# Online festival

Without being a hybrid festival, Cinéma du Réel aims to be accessible to professionals and audiences who can't make it to the cinema.

Therefore, we offer many extensions of the festival online:

> For professionals: the online video library on **FestivalScope Pro** is accessible to those with paid accreditation, programmers, and directors of films in the Competition, allowing them to view the films in the French and international selections.



> For the public: the festival's online component is provided by the festival's partner platforms: **Ténk**, **FestivalScope**, **La Cinetek**.



> Finally, all the masterclasses, Q&As and round tables are recorded so that they can be made available after the festival, in the form of podcasts on our **YouTube channel CANALRÉEL** and on **Deezer**, directly or via our website.



## Cinéma du réel 2024 | Les podcasts





## ■ VENUES

### L'Arlequin

76, rue de Rennes, Paris 6<sup>e</sup>

### Reflét Médicis

3, rue Champollion, Paris 5<sup>e</sup>

### Saint-André des Arts

Achat de billets public :

30, rue Saint-André des Arts, Paris 6<sup>e</sup>

Accès à la salle et retrait des billets  
accrédités et invités :

12, rue Gît-le-Coeur, Paris 6<sup>e</sup>

### Christine Cinéma Club

4, rue Christine, Paris 6<sup>e</sup>

et aussi

### La BULAC

65, rue des Grands Moulins, Paris 13<sup>e</sup>

## ■ TICKETS

Full price: **8€**

Reduced price: **6€** (depending on the  
conditions of the projection room)

Professional accreditation: 50€

Collective accreditation: 70€

Student Pass: 25€

Accreditations are open from 12 February to 12 March. Specific arrangements apply to the accredited public. To make your festival experience as smooth as possible, please read all of the practical information.

## ■ PARISDOC

Forum public, ParisDOC Works-in-Progress, Rendez-vous du documentaire de patrimoine

### Théâtre de l'Alliance Française

101, boulevard Raspail, Paris 6<sup>e</sup>

First contact

### Auditorium de l'Alliance Française

101, boulevard Raspail, Paris 6<sup>e</sup>

Festival parlé, Matinales et rencontres  
professionnelles

### Christine Cinéma Club

Journée Réel Université

### Théâtre de l'Alliance Française

## ■ ACCESSIBILITY

The Saint-André des Arts offers access for people with reduced mobility.

## ■ CONVIVIALITY

### Le 10 Bar international

10, rue de l'Odéon, Paris 6<sup>e</sup>

## ■ ACCREDITATION

Accreditations are open from 12 February to 12 March, **online**

## ■ WHERE TO PICK UP YOUR BADGE?

### L'Arlequin

76, rue de Rennes, Paris 6<sup>e</sup>

Accreditations desk

General information

Press office

# Thematics

Among the many subjects addressed by the films in this 47th edition of *Cinéma du réel*, a few themes run through the various sections.

## ■ RESTRICTIONS ON INDIVIDUAL LIBERTIES

**MY UNDESIRABLE FRIENDS, PART I - LAST AIR IN MOSCOW**, Julia Loktev  
**DOM**, Svetlana Rodina, Laurent Stoop  
**SÉCURISE TES IMAGES : DÉTRUIS LES**, Lory Glenn  
**NOS ESPRITS SONT COMME OCCUPÉS**, Joana Dos Reis  
**COLOSAL**, Nayibe Tavares Abel  
**DEVANT - CONTRECHAMP DE LA RÉTENTION**, Annick Redolfi  
**FROM AFAR**, Gilles Vandaele & Martijn De Meuleneire

## ■ WAR IN UKRAINE

**MY UNDESIRABLE FRIENDS, PART I - LAST AIR IN MOSCOW**, Julia Loktev  
**1 RUE ANGARSKAIA**, Rotislav Kirpicenko

## ■ MIGRATION PATH

**SELEGNA SOL**, Anouk Moyaux  
**LES HABITANTS**, Maureen Fazendeiro  
**FIRST LIGHT**, Phuong Thao Nguyen  
**LUMIÈRE DE MES YEUX**, Sophie Bredier  
**SUEÑOS DE VIERNES**, Collective Harrotu Ileak & Zine-Lab  
**MA VIE EST ICI**, Clara Jeany  
**TENT CITY**, Miñuca Villaverde  
**LE 5<sup>E</sup> PLAN DE LA JETÉE**, Dominique Cabrera

## ■ ECOLOGY

**IN THE MANNER OF SMOKE**, Armand Yervant Tufenkian  
**BAHAR BISS (JUST SEA)**, Franziska von Stenglin  
**MONÓLOGO COLECTIVO**, Jessica Sarah Rinland  
**MONIKONDEE**, Lonnie Van Brummelen, Siebren De Haan, Tolin Erwin Alexander  
**SIX KNOTS**, Ali Vanderkruyk  
**STREAM-STORY**, Amit Dutta  
**MILLS OF TIME**, Pauline Rigal  
**LES SANGLÈRES**, Elsa Brès  
**L'AVENIR**, Magalie Vaz

## ■ FACING GAZA

**ADNAN BEING AND TIME**, Marie Valentine Regan  
**MANAL ISSA, 2024**, Elisabeth Subrin  
**PARTITION**, Dianna Allan  
**ISRAËL PALESTINE ON SWEDISH TV (1958-1989)**, Göran Hugo Olsson,  
**LES MILLE ET UNE VIE DU HAJJ EDMOND**, Simone Bitton  
**GREEN LINE - L'ENFANT-CHAT** de Sylvie Ballyot

## ■ FEMINISM

**RECHERCHE MÉDÉE**, Mathilde Girard  
**ABOUT THE PINK COCOON**, Binyu Wang  
**LES SANGLÈRES**, Elsa Brès  
**THE OTHER QUEEN OF MEMPHIS**, Luna Mahoux  
**ADNAN BEING AND TIME**, Marie Valentine Regan  
**LOIN DE MOI LA COLÈRE**, Joël Akafou  
**MERCEDES COMME PAPILLON**, Marthe Perret  
**JE NE SUIS QU'UN CORPS**, Éva Morin  
**RAZEH-DEL / MAST-DEL / I HAVE SINNED A RAPTUROUS SIN**, Maryam Tafakory

## ■ LGBTQIA+

**TRIBUTE TO LIONEL SOUKAZ**  
**ADNAN BEING AND TIME**, Marie Valentine Regan  
**JE SUIS DÉJÀ MORT TROIS FOIS**, Maxence Vassilyevitch  
**PÉDALE RURALE**, Antoine Vasquez  
**CHANSONS D'EXIL HOJE LONGE, MUITAS LÉGUAS**, Dado Amaral  
**UNE LETTRE SI LONGUE**, Zhang Kaini  
**MA VIE EST ICI**, Clara Jeany  
**TENT CITY**, Miñuca Villaverde  
**GEN\_**, Gianluca Matarrese

## ■ «CINÉPHILIE»

**JE SUIS DÉJÀ MORT TROIS FOIS**, Maxence Vassilyevitch  
**BEING JOHN SMITH**, John Smith  
**POSTSCRIPT**, Parastoo Anoushahpour, Faraz Anoushahpour & Ryan Ferk  
**LE 5<sup>E</sup> PLAN DE LA JETÉE**, Dominique Cabrera  
**NAZARBAZI**, Maryam Tafakory

# Partners

## **CINÉMA DU RÉEL IS ORGANIZED BY**

la Bibliothèque publique d'information  
Les Amis du Cinéma du réel

### **PARTNER VENUES**

L'Arlequin et Reflet Médecis / Dulac Cinémas  
Le Saint-André des Arts  
Christine Cinéma Club  
Alliance française

### **ASSOCIATED VENUE**

BULAC

### **WITH THE SUPPORT OF**

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Procirep, La Scam, La culture avec la copie privée, Sacem,  
Fondation Clarens pour l'humanisme, Institut Français,  
Unifrance, PSL-SACRe, France Télévisions

### **IN PARTNERSHIP WITH**

Capi Films, Ciné+ festival, Cnap, France culture, Mediapart,  
Préludes, Studio Orlando, tènk, Images en bibliothèques,  
La Cinémathèque du documentaire

### **WITH THE COLLABORATION OF**

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CNC / Cité internationale des arts / L'Usage du monde,  
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Ina Sup, Cinémathèque Robert-Lynen, Crous Paris,  
La Fondation Meyer pour le développement culturel et artistique,  
Les Cinémas indépendants parisiens, Les Yeux de L'ouïe, Spip 78,  
Université Caen Normandie

### **MEDIA PARTNERS**

France Culture, ARTE, Business Doc Europe,  
Film-documentaire.fr, L'Humanité, Mouvement,  
Raconter le Réel, Télérama, TV5 Monde

### **CINÉMA DU RÉEL CONTINUES ON**

Festival Scope, La Cinetek, Mediapart, tènk, canal Réel