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—
26-27 March,
2025
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TEAM
ParisDOC Works-in-Progress
• Anaïs Desrieux (Head)
• Alice Desquiens (Assistant)
cinereel-parisdoc@bpi.fr

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RÉ Les Amis
E L du Cinéma
du réel

—
**47^e festival
international
du film
documentaire**
—

22
29 mars
2025

L'Arlequin

Christine
Cinéma Club

Saint-André
des Arts

Reflet
Médicis

Théâtre
de l'Alliance
Française



ANATOMY OF A PORTRAIT ***ANATOMIA DI UN RITRATTO***

Mattia Colombo and Francesco Clerici (ITALY, SWITZERLAND)



An actress and an art historian meet in a recording studio in an attempt to record the voice-over for a biographic film about the first woman to ever direct a museum in Italy. In the presence of the hundreds of letters from her personal file, they try to reconstruct the tone of the lost voice.

SYNOPSIS

Two out of three protagonists of *Anatomy of a Portrait* are on stage while the third, despite being the reason for their initial encounter, is a ghost: it is her evanescent portrait that is to be investigated.

The author of the letters is Fernanda Wittgens. She became director of Brera, one of Italy's most famous museums, in 1937. No other woman had ever held such a position before.

During the bombing raids of WWII, she was at the forefront of rescuing works of art. As a committed anti-fascist, she helped persecuted people to escape from Italy, putting her own life at risk and ending up in prison. At the end of the conflict, she was finally released and she fought for the reconstruction and reopening of the Pinacoteca. She saved *The Last Supper* by Leonardo da Vinci and was the first to implement this simple concept: art should be available to everyone.

In a man's world, the smallest achievement requires the greatest effort. But she was a fighter, and she succeeded. Yet she was forgotten after her death. Was she too controversial? Is it because she was a woman?

Until Giovanna Ginex, an art historian, a feminist with a strong commitment to her profession, became passionate about Fernanda and decided to shed light on her story. She has so much in common with Fernanda.

The other protagonist "on stage" is Sara Drago, a young actress. It is up to her to give the letters a voice.

We entrust Sara and Giovanna with the fate of a cinematic experiment that unfolds in a recording studio. Under the pretext of recording the voice of Fernanda, notably absent, the two women get to confront each other, and become allies in a game of mirrors with Fernanda's life. However, in the process of interpretation, a new portrait is created, that of a society still struggling with gender inequality, restrictions on freedom and conflicts. Art is and will be an act of resistance.

FILM INFO

• **production stage**
Post-production
In editing

• **completion date**
Summer 2025

• **screening version length**: 60'
• **final expected length**: 80-90'

• **production company**
Rossofilm SRL
Viale San Gimignano 30, 20146 Milano
Marco Fabio Malfi Chindemi
marco@rossofilm.com

Rough Cat SAGL
Nicola Bernasconi
nic@roughcat.ch

• **funds**
MIBAC
Regione Lombardia
Producer Equity
Swiss Co-Production

ANATOMY OF A PORTRAIT ANATOMIA DI UN RITRATTO

Mattia Colombo and Francesco Clerici (ITALY, SWITZERLAND)

DIRECTORS' NOTE

There are hardly any images that bear witness to Fernanda's existence: a handful of pictures and a few frames in old footage. But many are the letters she wrote that have come into our hands. Reconstructing a character of whom only words and very few images exist is a stimulating challenge. Absence allows a huge potential for off-screen narration, and it is an incredible engine: the cinematic device allows the creation of something new and unexpected, rather than a faithful reconstruction, which would be intrinsically arbitrary and falsifying.

Anatomy of a Portrait begins in the style of a traditional archive and voice-over documentary, but then deviates and takes an unexpected turn. The behind-the-scenes, preparation and voice-over recordings take over the archive reconstruction and become an integral part of the film. The relationship between Sara, the actress, and Giovanna, the art historian, becomes increasingly relevant. And as this happens, the archive expands, ceases to narrate the context to evoke an imaginary. It transitions into the present, blurring temporal boundaries. Fernanda's story offers us a unique opportunity to merge past and present, addressing issues that remain relevant over time, including gender equality.

In her letters, Fernanda often questioned the balance that a woman had to find "between the new and the traditional." Married with her work, she felt she had to give up having a family in order to advance her career. For her, there was no role model who was not male, and she felt that emotional life and working life were mutually exclusive.

Now, women have already rethought their roles and they're fighting for change. We, as male (and directors), we're asking: How can we take an active role in it? The idea of the film was born with the intention of finding a way to do this. As filmmakers, we are present in the film. We are the voice behind the camera, but we do not want to be in total control. We want Giovanna and Sara to have total freedom of action and to engage in the exploration with us. We wanted it to be an open and transparent process that allowed for constant confrontation.

Anatomy of a Portrait is indeed a way of telling Fernanda's story, playing freely with her voice and the archives in an attempt to produce a richly nuanced image of her. But

above all, it is an opportunity to take the biopic genre to a new dimension, staging an act of love for the cinematic process itself. In a way, it is a "requiem for the biopic": archival material and historical reconstruction, which at first seem essential, gradually dissolve in the present, crumbling in the confrontation with the contemporary and its demands.

As it happened, we felt like the wolf in a modern children's fairy tale: "Stone Soup" by Anais Vaugelade. In this fable, the wolf arrives on a cold night and knocks on the hen's door. At first the hen is frightened, but the wolf reassures her. He is not willing to eat her, but rather to make some stone soup. The hen lets him in and puts a pot of water on the fire to boil the stone. One by one, the other farm animals arrive. At first worried about the wolf's intentions, they each add an ingredient to the soup. Some add leeks, some cabbage, celery, and so on. As the soup simmers and the animals chat and share their stories, the flavour becomes richer and richer. It's not the stone that makes the soup so tasty, but all the ingredients that the animals add and their stories. At the end of the tale, the wolf puts the stone back in its bundle and leaves.

We would think to be regarded as the wolf in the tale, with Fernanda representing the stone. When trying to cook our story, the limited number of images and the mere presence of letters posed a significant challenge. In order to overcome this obstacle, we decided to combine our ingredients with those of other people, facilitating a collective confrontation.

In his reflections on literature, Enrique Vila-Matas writes "One can imitate a voice, or repeat what a voice has said, preserving its essence from complete extinction, but it will never be that same voice or say the exact same thing twice. Repetitions and interpretations will inevitably produce falsifications. Yet it was through these interpretations and repetitions that literature was constructed. Literature is a way of keeping the flame alive".

In this sense, this film pays tribute to the willingness to keep the flame alive and to see its reflection in our contemporary existence.

BIOGRAPHIES



Mattia Colombo
director

Mattia Colombo, director and screenwriter. His film has been screened in many International festivals.

Il Posto and *Sconosciuti Puri* were in competition for Nastri d'Argento and David di Donatello for Best Documentary.

SELECTED FILMOGRAPHY

2014 – *Alberi che camminano*, Oh!pen, Doc, 60', Feltrinelli Real Cinema, Festival dei Popoli

2015 – *Voglio dormire con te*, Start, The Kingdom, Doc, 72', Cinéma du Réel, Corso Salani Award

2016 – *Il Passo*, Start, RAI Cinema, Doc, 55', Visions du Réel

2022 – *Il Posto*, Bocalupo Films, Altara Films, ARTE, NDR, Doc, 75', Amarena Films, Visions du Réel, MFN Award

2023 – *Sconosciuti Puri*, Jump Cut, Amka Films, Sisyfos Film, RSI, Doc, 93', Film Harbour, Visions du Réel (Prix du Jury Interreligieux), Biografilm (Audience Award), DMZ (Special Jury Prize)



Marco Malfi Chindemi
producer

Marco Malfi Chindemi is a film producer based in Milan. Since 1994 he has worked in the world of production: advertising, film and television, theatre and festival... performing various roles, from assistant director to executive producer, in many of the major advertising campaigns in Italy. He founded Rossofilm in 2010 with which he produced many short and feature length movies.

Since 2003 he has been running an annual workshop at the Università Cattolica.



Francesco Clerici
director

Francesco Clerici, graduate in Art History and Criticism, is an award-winning documentary director and university professor. *Il Gesto delle Mani*, his first documentary, won the FIPRESCI award at the Berlinale 2015. His works have been presented at festivals all over the world and screened in museums such as the National Gallery of Art in Washington, ICA in London, the Barbican, Documentary Film Center of Moscow, Musée des Arts et Métiers in Paris.

SELECTED FILMOGRAPHY

2015 – *Il gesto delle mani*, Doc, 77', Kino Lorber. Berlinale, FIPRESCI Award

2017 – *Giancarlo Vitali*, Time out, ArchiviVitali, Doc, 20', Busan ISFF

2022 – *La paz del futuro*, Point Nemo, Doc, 80', Festa del cinema di Roma

2024 – *The Ice Builders*, Point Nemo, Doc, 15', Trento FF, green award

SELECTED FILMOGRAPHY

2024 – *Things That My Best Friend Lost*, Marta Innocenti, Short, 15', best at SIC@SIC Mostra del Cinema di Venezia (world premiere)

2023 – *Foto di gruppo*, Tommaso Frangini, Short, 17', SIC@SIC Mostra del Cinema di Venezia 2023 (world premiere), Sulmona Film Festival, Medfilm Festival, Baku International Festival

2023 – *Taxibal*, Tommaso Santambrogio, Medium length, 45', Visions du Réel (world premiere), Telluride Film Festival, Festival dei Popoli, FilMadrid, Visioni Italiane, Beijing International Film Festival, Habana Film Festival.

2021 – *L'ultimo spegna la luce*, Tommaso Santambrogio, short 17', SIC@SIC Mostra del Cinema di Venezia 2021 (world premiere), David di Donatello

2016 – *Leonardo Da Vinci. Il genio a Milano*, Luca Lucini, Docu-fiction, 87', distribution NEXO DIGITAL

BAHÍA HONDA **Alejandro Alonso** (CUBA, FRANCE, NORWAY)



Pitufo, a young Cuban shipbreaker, dreams of escaping the remote bay where he spends his days amid fire and cut metal. In search of his freedom, he ventures into the graveyard of vessels, a place where his longings begin to take shape.

SYNOPSIS

In a distant bay in Cuba, the lives of several men, mostly ex-convicts, revolve around the destruction of ships. The old port has become the last destination for thousands of vessels that have ended their useful life. Raudel (28), nicknamed "Smurf" for being the smallest among the shipbreakers, spends his days in this limbo of fire and cut metal. The maps, travel books and stories he finds on the ships fuel his desire to leave the country.

After hard days of work, many shipbreakers find in the interior of the ships a haven for rest and reverie. In the darkness of the corridors, surrounded by the belongings of the former crew members, Pitufo reconnects with the visions of spirits that have tormented him since he was a child. Together with Ernesto (24), his best friend, he explores the engine rooms in search of parts to build their own ship. They dream of turning off the lighthouse that watches over the bay and fantasize about their lives if they manage to get off the island.

One night, Pa (46), a former shipbreaker, helps Smurf escape from the harbor in his wooden boat. With extreme caution, they steer the boat through the ship graveyard and, sheltered by the huge pieces of metal, manage to evade the inquisitive light of the lighthouse. Smurf navigates through a mythical territory where his visions seem to take shape. As he moves away from the Bay, he discovers a route to his freedom in the spectral world.

FILM INFO

• **production stage**
End of editing

• **completion date**
November 2025

• **screening version length** : 90'
• **final expected length** : 95'

• **production company**
Vega Alta Films
Boris Prieto / +33 650398038
contact@vegaaltafilms.com
bprieto@vegaaltafilms.com
187 rue du Faubourg Saint Antoine
75011, Paris, France

Estudio ST
Daniela Muñoz / Leila Montero / +34 641858012
estudios.habana@gmail.com
Calle E, #514 Apto 11 entre 21 y 23,
10400, Havana, Cuba

• **funds**
IDFA Bertha Fund (Development & Production)
SORFOND
FSPI for Cuban cinema
Norwegian fund for Cuban Cinema
Procirep-Angoa (Program project development)
Région Normandie (Program project development)

BAHÍA HONDA

Alejandro Alonso (CUBA, FRANCE, NORWAY)

DIRECTOR'S NOTE

Cuba is a myth, a great hybrid where fiction tries to impose itself on a reality that does not admit molds and that surpasses any act of writing. Cuba is a myth in perpetual construction, a great hybrid where fiction attempts to impose itself on a reality that profusely rejects categories and any acts of narrativizing.

In recent years I have been obsessed with finding territories in which I can explore these ideas and understand that non-place where I grew up. Half-built or half-destroyed spaces that have mutated and become something very different from what they were intended to be. I do not look for ruins to bask in their tragedy, but because their deformations and emptiness allow me the space to build something new.

Four years ago, I had the opportunity to get close to Bahía Honda for the first time. For some weeks I lived with the shipbreakers, filming their long workdays as a method for research and casting. The most significant part of this stage was meeting Pitufo. After a long casting process, this young man of short stature and marked stuttering, seduced me with his fragility and his special relationship with the sea. Through him, we discovered the unusual synergy that arises from the contact between men and ships.

An essential finding was to discover that many shipbreakers were former convicts. The port authorities did everything they could to hide this information from us. That revelation gave an ethical twist to our way of seeing and understanding the relationship of these men to their work. It was inevitable to perceive a different charge in those bodies, condemned to remain in the bay. In them, the paradox of destroying ships acquires another dimension. For this reason, filming the escape from the scrapyards goes far beyond a narrative whim: it is sustained by a gesture that is not only aesthetic but also political.

I like to think of *Bahía Honda* as the impression of a Cuba that is mutating. The portrait of a time of transition. Like Pitufo, I trust that something else is rising beyond the ship graveyard, even if our eyes still cannot discover it. Perhaps in those "Fata Morganas," outlined on the bay's horizon, we can glimpse the images yet to come.

Artistic Approach

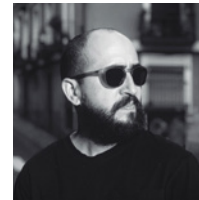
The imaginary that the shipbreakers have woven around the ships and the bay invites us to play with different genres and registers. In the first act, similar to direct cinema, we enter the universe of the port. Pitufo, will lead us through a geography where ships and men form a single body. Close-ups are an essential resource to travel through these surfaces. The use of hand-held camera shots aims at a more physical recording, making it possible to trace paths and movements that transmit the tension between men and work. Although this first act has a more apparent documentary approach, it is based on many fictionalized situations that have emerged during the research process.

The variations of light will be a way to delineate the emotional space of the characters. We will move through more industrial lighting with shipbreaking scenes, where the presence of fire and metal envelops the men in a warmer and oppressive palette, almost hellish. In the interior of the ships we will look for a more spectral lighting, exploring cooler shades between greens and blues. In the transition from day to night, the locations take on a new dimension. While during the day, the film maintains a more "realistic" tone, when the sun goes down or we enter the gloom of the ships, we are immersed in a more ghostly universe.

The Second Act of *Bahía Honda* begins with Pitufo's escape. His escape is the opportunity to establish a definitive change in the tone, both narratively and formally. The film mutates as it enters this new territory, appropriating tools that are closer to fiction. The darkness, the quietness of the sea and the metallic sonority given off by the graveyard of ships, generates a strange sensation of statism. The boat drifts in this limbo. The camera on a tripod activated through long pans, gives the shots a weightless cadence.

In our spectrum of references it is possible to recognize the mythological creatures that wander in Apichatpong's *Cemetery of Splendor*, a film where landscapes and bodies retain their magical value, moving between the extraordinary and the quotidian; the dystopian images of Herzog in *Lessons of Darkness*; or the narrative strategies of the ludic, fabulous and political cinema constructed by Miguel Gómez in *The Thousand and One Nights*.

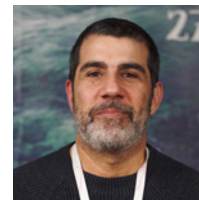
BIOGRAPHIES



Alejandro Alonso director

Alejandro Alonso is a documentary filmmaker and photographer. Graduated in Documentary Directing from the EICTV, Cuba. He is interested in registering the periphery, those displaced and barely visible worlds that function as vanishing points towards more complex imaginaries. In his work he explores situations in which the relationship with history, death, dreams and utopia puts our notions of reality in crisis.

His films have been screened and awarded at festivals and exhibitions including IDFA, IFFR, Visions du Reel, RIDM, Clermont Ferrand and Dok Leipzig, among others.



Boris Pietro producer

Boris Prieto is a Spanish-Cuban producer based in Paris, France. In 2016 he founded the production company Vega Alta Films, which focuses on international co-productions and is interested in projects that explore the boundaries between genres while taking formal risks. His main productions are the feature film *I want to make a film* (2020, Rizoma FF) and the short documentaries *Abyssal* (2021; Visions du Reel, Documenta Madrid, Dok Leipzig), *History is written at night* (2024; IFFR, Vienna Shorts, Winterthur) and *Four Holes* (2023; IDFA, RIDM, Clermont-Ferrand). He is an alumnus of Eurodoc 2023.

SELECTED FILMOGRAPHY

2024 – *History is written at night*, Estudio ST, Vega Alta Films, Doc, 20', IFFR, Best Short film at Vienna Shorts

2021 – *Abyssal*, Vega Alta Films, La concretera, Doc, 30', Visions du Réel, Golden Dove at Dok Leipzig

2020 – *Terranova*, EICTV, Doc, 50', IFFR, Ammodo Tiger Short Award at IFFR

2019 – *Home*, La concretera, Exp, 12', IDFF Ji.hlava

2017 – *The project*, La concretera, Doc, 60', Visions du Réel, FIPRESCI Award at DOK Leipzig

2016 – *Duel*, EICTV, Doc, 12', Cinéma du Réel, Best short film @ Mar del Plata FF

2014 – *The farewell*, EICTV, Doc, 25', IDFA, President Award @ Full Frame DFF

2010 – *Nulepsy*, Fiction, 8', World Premiere at New York Film Festival, Distribution Light Cone

SELECTED FILMOGRAPHY

2024 – *History is written at night*, Estudio ST, Vega Alta Films, Doc, 20', IFFR, Best Short film at Vienna Shorts

2023 – *Four Holes*, Estudio ST, Vega Alta Films, Doc, 20', IDFA, Best Short film at Las Palmas FF

2021 – *Abyssal*, Vega Alta Films, La concretera, Doc, 30', Visions du Réel, Golden Dove at Dok Leipzig

2020 – *I want to make a movie*, Hybrid, 90', Rizoma FF (Madrid)

BARBARA FOREVER

Brydie O'Connor (USA)



BARBARA FOREVER is an exclusive look at the iconic life, work, & legacy of pioneering lesbian experimental filmmaker, Barbara Hammer, tracing her prolific canon alongside never-before-seen documentations of her life and body, to reveal Hammer's unconventional attempts to live on forever.

SYNOPSIS

Barbara Forever explores the films, archive, and ongoing cultural impact of experimental filmmaker Barbara Hammer, revealing her ingenious lifelong artistic effort to create and record lesbian histories, personal and societal.

Driven by her canon of over nearly 100 films and a vast archive of unreleased archival materials - hundreds of hours of footage, personal photographs, letters and drawings - and extensive audio interviews, *Barbara Forever* tells Barbara Hammer's story through her own images and words, making her the expert of her life, vision, and intentions.

Through a "queered chronology," we explore pivotal moments in Barbara's life to portray a bold and adventurous way of living & creating against the status quo. Her life story begins in her "lesbian birth," in the late 1960s when she comes out as a lesbian. As we hear Barbara narrate her story, we see her films, outtakes, video letters, personal archival footage, writing, sketches, paintings, and photographs. She viscerally moves us through her life, work, and the cultural ecosystems in the 1970s, 1980s, and 1990s.

By the 2000s, Barbara enters a new chapter of life – one of mortality. With a terminal cancer diagnosis, Barbara activates her body, art, and archive to process her concept of existence, time, and her vision for an unknown future.

Contemporary scenes – located in both Barbara's final years of her life, and then following her death – are woven throughout the film, showing how Barbara directly envisioned her impact, and then scenes of that legacy unfolding.

Through the course of the film, Barbara shows us that the personal is not only political, the personal is historical. Looking to Barbara as one of the first filmmakers to put a lesbian life on screen that wasn't there before, her work becomes a blueprint for a new generation of queer and radical artists to write our own histories into existence.

FILM INFO

- **production stage**
Post-production
Editing

- **completion date**
December 2025

- **screening version length** : 90'
- **final expected length** : 95'

- **production company**

PRODUCER
Elijah Stevens, Space Time Films,
332 Gates Ave #3, Brooklyn NY 11216
elijah@spacetimefilms.co
+1-413-834-1645

CO-PRODUCER
Katharina Bergfeld, Ma.ja.de,
Pfaffendorfer Str. 26, 04105, Leipzig, Germany
katharina@majade.de +493084306167

CO-PRODUCER
Kartemquin Films,
1757 N Kimball Ave #103A, Chicago, IL 60647

EXECUTIVE PRODUCER
Killer Films,
18 E. 16th St., New York, NY 10003

- **funds**
NYSCA Individual Artists Fund
Brooklyn Arts Council
Stonewall Foundation
Hulu Kartemquin Accelerator Fund
California Documentary Project
Individual Donations
Producers Cash

BARBARA FOREVER

Brydie O'Connor (USA)

DIRECTOR'S NOTE

Barbara Forever rebels against traditional biographical documentary structures in its visual experimentation, queered chronology, and thematic exploration of a living legacy unfolding in the present. Visually, the film will be a cinematic collage that playfully overlaps, clashes, and weaves layers of found footage, audio, and stills - a cacophony of imagery and sounds. At its core, *Barbara Forever* takes on Hammer's quest to look at her own life and body in order to explore larger questions about the world. We adopt her ethos of experimentation to challenge the ways we retell history, while locating the story in the present with a modern visual language.

This documentary echoes Hammer's efforts to utilize filmmaking, artmaking, and artistic experimentation as a way to authentically document queer and feminist experiences dating back to the mid-1960s. Barbara underlines her motivating interest by recollecting: "The idea I was interested in was history. Who makes history and who gets left out." The film centers on Barbara's films, photographs, sketches, paintings, love letters, performances, and lectures as legitimate historical markers. Rather than relying on talking head interviews with other experts, we utilize her voice, through an assemblage of archival recordings, as the primary authority on her life, work and legacy,

Inspired by thinkers such as José Muñoz, Jack Halberstam, and Elizabeth Freeman, we are approaching the structure of the film through a "queered" chronological lens. We intend to push back against normative linear structures, and lifestyles, that Hammer actively rejected throughout her lifetime as she aimed to create an alternate reality for those who existed on the margins of the status quo. The film often jumps between time and space, showing the ways in which Barbara transcended linearity, was reborn time and time again through her sexual, political, and artistic reawakenings, and intentionally crafted a legacy that would live on after her.

I entered the Hammer world as an undergraduate writing my thesis on Barbara's early filmography in the 70s. I was incredibly inspired by the idea of a lesbian artist putting a life onscreen that she didn't see there before. I have always viewed Barbara Hammer as a historian, someone whose life felt in lineage with my own.

I worked remotely with Barbara through this experience, and then met her when I moved to New York to become a filmmaker myself. After her passing in 2019, I had the opportunity to share how much she meant to me with her partner, Florrie Burke. We became close and have collaborated in bringing to life a short film, and now this feature.

As a lesbian in my late twenties, I am of a different generation than Barbara Hammer herself. She lived through historical moments that I have studied, but did not experience firsthand. I have gained invaluable knowledge from interviewing folks of her generation - namely her friends, lovers, and fellow artists - to better understand the worlds in which Barbara orbited, through a specifically anecdotal research method.

My position as a queer person and artist in the current cultural landscape informs my lens and motivation behind making this film at large. I intend to frame Barbara Hammer as a trailblazer who was ahead of her time throughout the entirety of her career. I aim to contextualize her visibility and life at large as a path to the present, where lesbian lives are more broadly represented in art and film. I am motivated by living in, and being a part of, Barbara Hammer's ongoing vision for the future.

My documentary work is characterized by exploring dynamics of queerness, belonging, memory, discovery, and specifically LGBTQ+ existences in the margins of the mainstream queer community. I am interested in engaging with the realities of what it means to be Other, and how certain folks navigate the world with unconventional identities and perspectives.

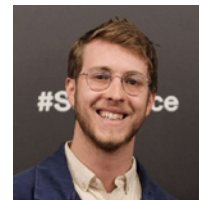
In making this film I am attempting to create something that feels both true to Barbara Hammer's ethos of radical art-making, playfulness, and experimentation, and my own vision and voice as a filmmaker. My approach to LGBTQ+ storytelling folds the details of my own queerness and perspective into accessible work that can be understood as individual threads in a shared collective experience. Maybe that way, I am contributing to a broader record of all the queer lives lived - real and imagined. And as a lesbian, I find those can be the same thing.

BIOGRAPHIES



Brydie O'Connor
director

Brydie O'Connor is a Kansas-born, New York based filmmaker. Her work activates archives through queering storytelling structures. Brydie's work has been supported by Hot Docs, Dok.Leipzig, Ji.hlava, NYSCA, DocsBarcelona, ArtsKC, and the Stonewall Foundation, and has been presented at MoMA, BFI, & DOC NYC, and worldwide. She is a recipient of the Hulu/Kartemquin Accelerator and the UFO Short Film Lab and residencies through Arts Letters & Numbers, Provincetown Film Society, On:View. She is also an archival producer for films that have premiered at Sundance, Tribeca, SXSW, and elsewhere.



Elijah Stevens
producer

Elijah Stevens is a documentary producer based in New York City, where he runs Space Time Films. He associate produced *Hollywoodgate* (2023), *King Coal* (2023), *Fire of Love* (2023) and co-produced *The Invisible Extinction* (2022). He also associate produced *The Seer & The Unseen* (2019), *Sky and Ground* (2018), *Towards the North* (2017), and *Las Comandos* (2017), which was shortlisted for an Academy Award. Elijah's work has been supported by Sundance, NYSCA, IDFA, DOK Leipzig, The Gotham, DocsBarcelona, DOC NYC, DOK.Forum, and Ji.hlava, amongst others. He was a 2019-2020 UnionDocs CoLab Fellow, and is a graduate of Wesleyan University.

SELECTED FILMOGRAPHY

2024 - *The Fault Line*,
Doc, 14'

2023 - *Sasporumpet*,
Fiction, 16',
Maryland Film Festival, Teri Rogers Filmmakers Award

2022 - *Love, Barbara*,
Doc, 15',
Women Make Movies, World Premiere,
Santa Barbara International Film Festival,
Best Short Documentary, Outfest

2021 - *Friends of Dorothy*,
Doc, 10',
Tallgrass Film Festival, Best Short Documentary,
Kansas City Film Fest International

SELECTED FILMOGRAPHY

2024 - *Hollywoodgate*,
Rolling Narratives, Doc, 92',
Fourth Act Film, Cinephil, Venice, Full Frame Grand Jury
Award / Fipresci Prize - El Gouna / Golden Eye - Zurich

2023 - *King Coal*,
Fishbowl Films, Doc, 80',
PBS POV, The Party Film Sales, Sundance,
Nigel Moore Award - DOXA / Special Jury Prize - Seattle
International / Special Jury Prize - Crested Butte

2022 - *Fire of Love*,
Cottage M, Doc, 94',
National Geographic, Submarine, Sundance,
Academy Award Nominee for Best Feature Documentary /
DGA Award / Peabody Award / Golden Gate Award - San
Francisco

FILIPINAS

Leonor Noivo (PORTUGAL, FRANCE)



One third of the Filipino population currently lives and works abroad. Most of the Filipino women who set out in search of a better life work as housemaids, taking care of other people's children and leaving their own children behind in their homeland.

SYNOPSIS

Filipinas is a documentary about the diaspora of Filipino women (the "Filipinas") who emigrate alone, staying abroad, sometimes for decades, to provide better living conditions for their families and children, who await them in the homeland. In this film, we'll connect to the stories of Norma, Josephine and Joan, three Filipinas who work as internal housemaids in Lisbon. As labor duty comes first, their intimate life is cast aside for years, and loneliness comes to the surface, becoming part of their condition. These women are on a pursuit where there is no room for privacy, on a non-stop duty, and waiting for a distant future where they can finally possibly rest. We'll get closer to one of the characters, Norma, a 60-yo woman who worked abroad all her life, and who's about to travel back to the Philippines to reunite with her family. On Norma's trip back home, she'll meet Melissa, a young woman from her village who's about to emigrate. The film will follow Melissa in her most intimate dilemmas before taking a difficult decision. These will be her last days on the distant island, from where she will travel to the shrill city of Manila to be taught in a training programme for domestic workers and caregivers. These are State courses so that young people can specialize and thus serve abroad perfectly. Here, Melissa will be trained to become an ideal housemaid, to work in the shadows and to serve the Western world. We follow her on this path, until the day she leaves the Philippines for her new life overseas.

Connecting personal stories with collective history, going from the particular to the universal, *Filipinas* tackles fundamental issues of contemporary times – deep social inequality in the global economy of a post-colonial world – , while at the same time touching on the most intimate thing for a human being – the value of our work, our bodies and our lives – .

FILM INFO

- **production stage**
Final cut, no sound editing or mixing, no color correction
- **completion date**
June2025
- **screening version length** : 90'
• **final expected length** : 90'
- **production companies**
TERRATREME FILMES
Av. Almirante Reis, 45, 2ºesq, 1150-010, Lisboa, Portugal
João Matos
info@terratreme.pt
- **production companies**
BARBEROUSSE FILMS
8 rue du faubourg Poissonnière, 75010, Paris
Mathilde Delaunay
mathilde@barberousse-films.com
- **funds**
ICA (Portuguese Institute of Cinema)
CNC
CREATIVE EUROPE - MEDIA, RTP (Portuguese Public Broadcaster)
EURIMAGES

FILIPINAS

Leonor Noivo (PORTUGAL, FRANCE)

DIRECTOR'S NOTE

Filipinas is a film that resonates with my childhood, back in Macao in Asia, where I grew up in the 80s and 90s. At that time as a child, I observed the phenomenon of Filipino young women that emigrated alone to Macao and Hong Kong, to work as live-in maids for the numerous high-class families. Many acquired Filipino women (the "Filipinas") for their homes in precarious conditions, at low cost and without contracts. From a child's perspective, I soon questioned the imbalance in these relationships, wondering how these incredibly young women had the strength to leave their homes, to go alone into unfamiliar territory, enduring harsh conditions, living inside strange houses of different cultures, serving others and postponing indefinitely their own personal lives.

Today we observe the phenomenon in all parts of the world, in Europe, Asia, the Middle East and Brazil. The Philippines nowadays is a country whose main source of income has become the work of overseas worldwide emigrants who send money home. Unlike the emigration of previous generations, individual and without contracts, the current emigration is now somehow regulated: the Government itself promotes the diaspora and created thousands of schools in the country for caregivers and domestic workers. Recruitment agencies emerged to connect workers and employers worldwide and the phenomenon has become institutionalized. Although the employees are nowadays better protected by law, this occurrence doesn't cease to be a perpetuation of precarious work and a deep manifestation of class separation, characteristic of a capitalist and globalized world.

The Philippines, a tropical archipelago with a strong Catholic tradition, has a history marked by colonialism, having been subject to Spanish rule for more than 300 years and North American rule for decades. Despite this long history of oppression, the country is attempting to go down the road of post-colonial affirmation, and the voices of Filipino women are now beginning to be heard. These women, many of whom have Spanish or English names, continue to face social inequalities but must adapt to a capitalist system that imposes subservience. Their situation highlights the contradictions of globalization and colonial legacies, where the power relations that shape their lives remain deeply entrenched.

Deepening labour matters, *Filipinas* will be a film that focuses on the main inner conflict for these women: the immense solitude of living in a small room in another country, far away from their own family or their own children. We'll focus on the lack of a private life and the austere relation these women create with their intimate space in the stranger's house; on their surrender to the "substitution act" of taking care of the employer's children as if they were their own.

At the same time, we know the European high-class employers may experience another inner conflict, that of not having enough time for basic housework tasks, for a family life or for their own children. Stuck in the hustle and bustle of their career-oriented lives, and tired of the demands and speed required by the current system, these employers may tend to dream of faraway places where they would like to go offline and rest deep. And money will pay for that choice.

Thus, the film aims to contrast the experiences of women of the globalized world, shedding light on the inequalities and contradictions in modern work systems. It will be a reflection on the ways in which globalization has shaped not only the physical spaces we inhabit, but also the intimate lives of the individuals caught in its web.

Conceptually, we'll focus on the Filipina characters, staying close to them. First, we'll accompany their daily lives, but soon we'll detach them from the real world in which they live, placing them in scenic settings, cross-referencing testimonies, and creating situations based on reality to emphasise and dissect their condition. The film will thus leave the naturalist register to enter a space of suspension. We'll bring to light these contrasts and the contradictions of a globalized world, reflecting on the place of the feminine.

BIOGRAPHIES



Leonor Noivo
director

Leonor Noivo grew up in Macao and went to Lisbon in the late 90s, where she studied Architecture before joining Film School. She later studied in Ateliers Varan, cinéma vérité school, which had a decisive artistic influence on her work. Her films were screened and awarded at festivals all around the world, like Locarno, Rotterdam, Zinebi and FID Marseille, amongst others. She is a co-founder of Terratreme Filmes, a filmmakers collective created in 2008 and one of the most active production companies nowadays in Portugal, where she develops her work as filmmaker, alongside with producing other director's projects at different creation stages.



João Matos
producer

João Matos is one of the founding members of the Portuguese company Terratreme Filmes. Working with different partners, Terratreme has developed many co-productions and worked with filmmakers such as João Pedro Rodrigues, Adirley Queiróz or Cláudia Varejão. Their films have been distributed theatrically worldwide and screened at A-list festivals.

SELECTED FILMOGRAPHY

2013 – *Lacrau*, João Vladimiro, Fiction, 92'
2016 – *AMA-SAN*, Cláudia Varejão, Doc, 112', 172', Vision du Réel
2017 – *The Nothing Factory*, Pedro Pinho, fict°, 172', Quinzaine
2017 – *High Cities of Bone*, João Salaviza, Fict°, 19', Berlinale
2022 – *Fogo-Fátua*, João Pedro Rodrigues, Fict°, 67', Quinzaine
2022 – *Tommy Guns*, Carlos Conceição, fiction, 119', Locarno
2024 – *When The Land Runs Away*, Frederico Lobo, Doc, 29', Quinzaine

SELECTED FILMOGRAPHY

2021 – *Dawn*, Fiction, 28', ROTTERDAM'22, Best Short Film at VILA DO CONDE'21, EUROPEAN FILM AWARDS Candidat
2019 – *Raposa*, Doc, 40', FIDMARSEILLE, Special Mention Prix International Georges de Beauregard and Special Mention Prix Marseille Espérance
2017 – *All I Imagine*, Fiction, 30', INDIELISBOA, Best Original Script, Caminhos do Cinema Português
2016 – *Setembro*, Fiction, 34', LOCARNO, Juri Special Mention ZINEBI
2012 – *A cidade e o sol*, Fiction, 33', Special Mention at CURTAS VILA DO CONDE
2012 – *Outras cartas ou o Amor Inventado*, Fiction, 51', INDIELISBOA'17
2007 – *Excursão*, Doc, 24', INDIELISBOA, Best Portuguese Short Film Award and Special Mention Onda Curta at INDIELISBOA
2005 – *Salitre*, Fiction, 13', VILA DO CONDE, Market Screening Marché du Film Court, CLERMONT-FERRAND'06, Best Galician-Portuguese Short Film Award at OURENCE'06



Mathilde Delaunay
producer

Mathilde Delaunay is a producer at Barberousse Films since 2020, a French production company that produces short and feature films, as well as web series and VR films. Their films have been selected at A-list festivals. They collaborate with filmmakers such as Pierre Menahem, Vimala Pons and Pascal Cervo.

SELECTED FILMOGRAPHY

2022 – *Le feu au Lac*, Pierre Menahem, Fiction, 15', Cannes sélection officielle
2022 – *Castells*, Blanca Camell Gali, Fiction, 20', Locarno
2024 – *Robespierre*, Pierre Menahem, Fiction, 24', Côté court Pantin
2024 – *Ostatenham*, Anais Ibert, Fiction, 27', Entrevues Belfort
2024 – *8° étage*, Louis Seguin, Fiction, 17', Côté court Pantin
2025 – *Barking in the dark*, Doc, 40', Rotterdam IFFR

IMAGO

Déni Oumar Pitsaev (FRANCE, BELGIUM)



I have been offered land in Pankisi, Georgia, a valley set against the Caucasus on the other side of Chechnya, the country where I was born. An exile, I contemplate building a house in this region, dwelled by descendants of my Chechen clan. How could I inhabit such a place?

SYNOPSIS

I inherited some land in the Pankisi Valley, in Georgia, a valley backed by the Caucasus Mountains on the other side of Chechnya, the country where I was born. Although I am in exile, I plan to build a house in this isolated region, inhabited by a distant branch of my clan but also known as the "valley of the jihadists."

When I arrive in the Pankisi Valley in Georgia, I hardly know anyone from my clan. Nevertheless, I am welcomed with open arms. Everyone hopes that I will settle there, that I will build a house, and start a family - my mother being the first among them: she was the one who offered me a plot of land so close to my native country, Chechnya. I was only ten years old when we left in 1996. Chechnya was then disfigured by the first war against Russia. It was at the same time that my father abandoned me, leaving these ravaged lands.

As I rediscover there the scents, flavors, and landscapes reminiscent of my childhood, I find myself dreaming. Building a house... forging genuine connections with my people... completing the mourning of a golden age, the one before the war.

Is it possible to reconnect with the past, traditions and family after having spent so long fantasizing about them as much as dreading them? Could I build a house in Pankisi that resembles me without losing whom I have become, far from the patriarchal canon extolled by Chechen society?

FILM INFO

- **production stage**
Post-production
End of editing

- **completion date**
May 2025

- **screening version length** : 120'
- **final expected length** : 115'

- **production companies**

Triptyque Films
23 Rue Antigna, Orléans, 45000, France
contact@triptyquefilms.fr
Alexandra Mélot – executive producer
+33 625491931

- **Need Productions**

89 rue du Fort, Saint-Gilles
1060, Belgique,
Géraldine Sprimont – executive producer
+32 494275107
geraldine@needproductions.com

- **funds**

Arte Cinema,
RTBF
CNC
Cnap
Procirep Dev
CBA - Impulse grant
Ciclic écriture 1er long métrage and Codeveloppement international
Île-de-France Production
Sundance Institute Development
Unifrance AIP
Fédération Wallonie Bruxelles Production
Media creative europe codevelopment
Eurimages
Tax Rebate

IMAGO

Déni Oumar Pitsaev (FRANCE, BELGIUM)

DIRECTOR'S NOTE

"Come spend a summer in Pankisi!" I accepted David's proposal. I accepted it, although I knew that it would oblige me to brutally confront pressure from the Chechen community, the dogmas imposed by religion. What I had fled by becoming an adult in France, by distancing myself from my mother, who does not understand the life path that I have chosen. In Paris, then in Brussels, I strove to blend in with the crowd. I eventually constructed two hermetically separated identities: the first, which I embody with my mother, with David, with my aunt, etc.; the second, everywhere else, where I can breathe more freely as "Déni."

I'd like to forget the war, forget where I come from, or be less affected by it. But this forgetting is impossible, whether within the Chechen community or in European society. "Where do you come from?" I was tirelessly asked in France, Belgium, where my Chechen accent made people smile. It is an almost daily reminder to me: I do not come from here, but from Chechnya. Burden and legacy. Sentence and honour.

In exile in Kazakhstan, in Saint Petersburg, then in France, I was and remain divorced from my roots. Living in Western Europe has certainly enabled me to experience my sexuality and art freely; but the fact remains that this severance is a source of suffering. I have the feeling of going from shelter to shelter, whereas I'd like to have a home.

What if my mother, by gifting me land in Pankisi, was giving me the possibility of returning to my roots, my clan, the past – this golden age of a more serene life, the one before the war? And what if David's invitation allowed me to discover a place where I could finally feel at home, in my own house, near my country of origin, on the other side of the mountain? The house I'm dreaming of is a standalone house, raised on piles, with a wooden frame and large bay windows to admire the mountain, watching the sun rise and set from the same room...

I want to attempt the experience. I want to confront my own prejudices and fears. Fear of shocking, even at the risk of being rejected: the house I'm dreaming of is radically different from the ones built in the valley – brick houses, surrounded by high walls, inward-looking abodes. Fear of once again being disappointed by my father.

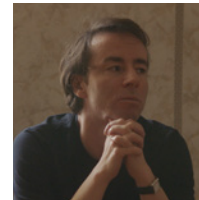
I told him about my project during one of our rare phone conversations, since he timidly renewed contact with me in 2009. He offered to help me design and build this house; I accepted, even if I already have a house in mind and his presence will automatically deprive me of that of my mother's: she doesn't want to see him. My nuclear family exploded before my first birthday, I have no memories of it. How, then, can I serenely desire the "traditional" family that I haven't had, the one that my mother and David are urging me to establish?

The film will be a documentary tale: I will move through this almost unknown world, seeking to understand its special codes, often fearing what I'll find behind a door while yearning to push it open... and doing so. I will play on the ambiguity of my situation: both external and internal to the village, both Chechen and yet foreign, all at once Oumar, Samashki's child; Andrei, the teenager in Saint Petersburg; and Déni, the artist of French nationality.

The viewer will gradually understand what makes this valley so special, why its inhabitants are so attached to Chechnya, why they are so happy that I'm coming there to build a house, and why the house that I will initially describe to them will not correspond to their expectations. A house that we could discuss together, that we could even design together, as architect Patrick Bouchain suggested to me, when I met him during the film's development. We will build together a shared myth, a multi-faceted collective dream.

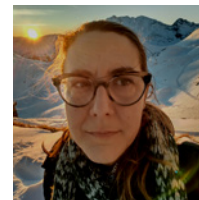
After this encounter with this valley and its unusual and troubling atmosphere, after this journey that convokes the past, and the difference but also the simplicity of our childhood dreams, I'd like the viewer to feel themselves maturing as I think I did after this journey. Grown up, but without losing a bit of their childlike soul. At the same time, through my way of peacefully transgressing the local rules, I hope that my joy will contaminate the valley and revive the juvenile spark of its inhabitants.

BIOGRAPHIES



Déni Oumar Pitsaev director

Déni Oumar Pitsaev was born in 1986 in Chechnya. He grew up in Kazakhstan, Chechnya and then Russia. He arrived in Paris as a refugee at the age of 17, studied at Sciences-Po Paris, then obtained a Bachelor's degree at INSAS, as well as a Master's degree at the Luca School of Arts in Brussels. Déni stages painful, personal and serious stories. Both out of modesty and taste, he is always attentive to form, seeking to construct the narrative through the setting and the atmosphere. He experiments with ideas and techniques, searching for an aesthetic language to best express his intentions.



Alexandra Mélot producer

Alexandra Mélot obtained a degree in cinema at Paris 8 after studying at the Beaux Arts in Tours, then entered Le Fresnoy in 2003. As an editor, she has worked on some thirty award-winning films, including *North Coast* by A. Schtakleff & J. Le Fourn and *Kamen - The Stones* by F. Lazar. Since 2016, she has been a member of the management committee of the Périphérie association in Montreuil. After having edited *In the Open* by Guillaume Massart, she joined Triptyque Films as producer in 2017. She is participating in EURODOC in 2020 and is producing the projects of Y. Perlman, V. Barriga, E. Florenty & M. Türkowsky, in international co-production.

SELECTED FILMOGRAPHY

2017 – *Looking for Déni*, Luca School of Arts, Doc, 19', Visions du Réel, Doc Fortnight, MoMa, International Festival of Nonfiction, Pula IFF, Herceg Novi IFF Monténégro, European Film Festival, DokumentART, Riga IFF, ArtDocFest Moscou, Clique.Doc:Central Asia Documentary, Doc en courts, Lyon, FSF IFF Belgrade, International Mediterranean Film Festival

2016 – *The Girl Who Plays a Game*, Docu-Fiction, 25', Brussels Short Film Festival, Moscow International Film Festival, Rhode Island Film Festival

2015 – *Ma foi*, Audio Doc, 17', RTBF La Première, Oui-Dire

2015 – *Devenir noir*, INSAS, Fiction, 11', Super 16 mm

2014 – *Chambre noire*, INSAS, Doc, 18'30

SELECTED FILMOGRAPHY

2020 – *Un souvenir d'archives*, by Christophe Bisson, Triptyque films, Doc, 45', selected at Cinéma du Réel 2021

CROSSING THE MOUNTAINS *working title
PAR DELÀ LES MONTAGNES *titre de travail
Manon Ott and Grégory Cohen (FRANCE, ITALY)



On the French-Italian border near Ventimiglia, Juliette, Ali and Téo organize themselves to support exiles seeking to cross the border. Through their daily lives, a territory, between the sea and the mountains, made up of repression and resistance, gradually takes shape; an occupied zone as much as a land of solidarity and freedom.

SYNOPSIS

As fascism rises across Europe, activists try to maintain solidarity with migrants in Ventimiglia.

Juliette is a Parisian artist and activist newly arrived in Ventimiglia, Teo an Italian anarchist activist who has lived and worked there since the border closed in 2015, and Ali, a Sudanese exile, who passed through Ventimiglia in 2015 on his way to England, but who decided to stay and fight with the people who were fighting against the borders and for his freedom.

Their daily routine is divided between actions at the border, moments of living and discussions about what they experience at the border, their dreams as well as their difficulties or powerlessness.

Their actions focus mainly on holding an open-air “border-café” on the side of the road used by the exiles, maintaining and signposting the mountain paths used by them, and observing police practices and violence in Ventimiglia, on the trains or in the mountains.

Neither humanitarian professionals nor experts on migration issues, Ali, Juliette and Téo are first and foremost people concerned and revolted by the state of the world. They organize themselves with bits and pieces, in a joyful bricolage that often works, but also sometimes runs up against its limits. We soon realize that solidarity is not a given. At the border, we come face to face with our ideals, but we also become aware of our limits and contradictions. Solidarity workers and exiles cross paths more than they meet. The moments they share may be fleeting, the exchanges difficult. But these encounters can also be powerful, and for one night by the fire, a whole world is reinvented through the stories they tell each other. And this way of being and of dreaming together is already a way of breaking down borders.

FILM INFO

• **production stage**
In editing

• **completion date**
May 2025

• **screening version length** :105'
• **final expected length** : 90'

• **production company**
TS Productions
Céline Loiseau
3, cité d'Hauteville
75010 Paris
cloiseau@tsproductions.net
06 03 49 39 38

Ginko Film
Chiara Andrich (Italy)

• **funds**
CNC Avance sur recettes
aide au codéveloppement et à la coproduction franco-italienne
Région PACA
Région Piémont
aide à la coproduction minoritaire (Italy)

CROSSING THE MOUNTAINS **working title* **PAR DELÀ LES MONTAGNES** **titre de travail* **Manon Ott and Grégory Cohen** (FRANCE, ITALY)

DIRECTORS' NOTE

Both of us filmmakers, also trained in social science research, have lived and worked together on numerous projects for some twenty years. We are used to working in immersion, making each of our films a life experience.

Before making this film, we were involved in solidarity actions on the French-Italian border. Five years ago, we made regular round trips between Paris and Ventimiglia to join militant groups. It was this experience that inspired us to make a film there. Some time later, we decided to come and live in this region to write and then shoot our film as close as possible to the realities of the border, by moving into a small mountain village in the Roya valley.

Our involvement and daily presence at the border have given us a privileged place to tell the story of this territory and the daily lives of a group of solidarity workers with whom we have forged strong bonds of complicity over the years.

On the one hand, *Crossing the mountains* offers a kind of inventory of a hostile time and territory that, on both the French and Italian sides of the border, are being won over by extreme right-wing parties and ideas. On the other, it offers a glimpse into the daily lives of those who resist in spite of everything, and who reaffirm their solidarity with the exiles who cross this border every day.

There's a stark contrast between the different ways of living and moving around this territory: while for tourists and in the collective imagination, this internal border within the Schengen area no longer exists, for the exiles who confront it every day, as well as for those in solidarity, it's very real. Behind the postcard image of the Riviera, it's actually a very violent reality. We want to show the other side of the coin, and film the border as a political site - almost a conflict zone - where drones and police patrols circulate, but also where resistance is organized.

We want to show the mountains in their ambivalence, as magical and powerful, but also as places of danger and surveillance. On the other side, below, the Mediterranean Sea, which carries with it the memory of the many exiles drowned in its waves, appears more like a "sea-grave". As for the lights of the Côte d'Azur cities shining in the distance, on the "other side" of the border, they echo the mirage that Europe can represent for those who travel. In

our images, we seek to work the evocative power of the different landscapes through which our characters pass.

While the film tells the story of this border from the point of view of Juliette, Ali and Téo, and it is through them that we come face to face with the exiles, we also want the film to be an opportunity to hear the voices of the exiles themselves. We'd like to hear their views on the border, or on the solidarity actions of our characters, even if it means questioning and criticizing them. By organizing a certain circulation of speech in the film, our intention is to move away from victimizing images of migrants, and heroizing images of those who show solidarity. Ali, as a character, bridges the gap between worlds, being both exile and solidarity worker, and is particularly interesting in this respect.

Crossing the Mountains is a film born out of concern and necessity, a film about the situation and a film about struggle. With this film, we'd like to tell a story about our times, about the spread of fascism embodied by, among other things, the border regime. Above all, we want to tell the story of this era alongside those who resist. However, we'll be taking a complex look at this resistance, showing its fragility and powerlessness, as well as the strength and hope it brings.

One of the film's challenges is to contrast the seriousness of the situation at the border with the inventiveness and zest for life. Although they embody a serious, committed generation that sometimes seems to "carry the weight of the world on their shoulders," they also know how to keep on living. Dance and music act as outlets. It's also a way of distancing themselves from the tragedy of the border. We'd like the film to reflect this tragedy as much as their energy, to denounce the dead, but also to focus on the living, who get together and dance, as a way of opposing the violence of the border with our characters' powerful desire for freedom. For imagination, like joy, are certainly two necessary ingredients in our fights, so that they continue to offer a desirable horizon, even when the wind of history seems to be blowing in the wrong direction.

BIOGRAPHIES



Manon Ott
director



Grégory Cohen
director

Manon Ott and Grégory Cohen are both filmmakers who have collaborated on several films, as well as two books of text and photography published by Autrement and Anamosa. Their films are both political and poetic, focusing on social struggles, migration and working-class neighborhoods. After studying social sciences and filmmaking, they each defended a thesis in research-creation and now teach documentary film at university. Members of several film collectives and magazines (*Flammes*, *Documentaires*), they have also programmed a film festival (*itinErrance*) in Paris for several years.



Céline Loiseau
producer

Since 2002, Céline Loiseau has been a member of the TS Productions team, a company founded by Miléna Poylo and Gilles Sacuto. She has produced some forty documentaries, including two films presented at the 73rd Berlinale, Steffi Niederzoll's *Seven Winters in Tehran*, and Nicolas Philibert's *On the Adamant*, which won the Golden Bear. In 2024, Hélène Milano's *Château Rouge* is selected at ACID Cannes, and Sylvie Ballyot's *Green Line* wins the Mubi First Film Award at the Locarno Film Festival. In 2025, Tamara Stepanyan's *My Armenian Phantoms* was presented at the Berlinale Forum. She is a member of the Eurodoc network and teaches at INA Campus.

SELECTED FILMOGRAPHY

2008 – *Petits aménagements avec l'Occident*, Grégory Cohen, Image et Société, Doc, 20', Télésonne, ItinErrance, Cinescales

2008 – *Yu*, Manon Ott, Image et Société, Doc, 20', France Ô, Cinéma du réel

2012 – *Narmada*, Manon Ott et Grégory Cohen, TS Productions, Doc expérimental, 43, Vosges TV, Rome International Film Festival (Cinéma XXI), Moulin d'Andé Prize at the Festival Les Écrans Documentaires 2013

2017 – *La cour des murmures*, Manon Ott et Grégory Cohen, TS Productions, Docu-fiction, 50', Rencontres du moyen métrage de Brive

2018 – *De cendres et de braises*, Manon Ott et Grégory Cohen, TS Productions, Doc, 75', DOCKS 66, Festival Entrevues, Visions du Réel

SELECTED FILMOGRAPHY

2025 – *Mes fantômes arméniens*, Tamara Stepanyan, TS Productions, French Kiss Productions, 75', Cinephil, Berlinale Forum

2024 – *Green Line*, Sylvie Ballyot, TS Productions, Films de Force Majeure, Xbo Films, L'impossible est en cours, 150', Tamasa Distribution, Locarno Festival

2023 – *Sur l'Adamant*, Nicolas Philibert, TS Productions, Longride, 109', Les films du Losange, Ours d'Or Berlin Festival 2023

2019 – *Aux pieds de la gloire*, Fabrice Macaux, TS Productions, Arte France, 53', Andana Films

2017 – *En équilibre*, Antarès Bassis et Pascal Auffray, TS Productions, France Télévisions 52', FIPA d'Or national competition 2018, étoile de la SCAM 2019

2014 – *Home Sweet Home*, Nadine Naous, TS Productions, Paris-Brest Productions, UMAM Productions et Vosges Télévisions, 60', Visions du réel, étoile de la SCAM 2016