

**R É** ParisDOC  
**E L** Les rendez-vous  
du documentaire  
de patrimoine

**CARNET DE PROJETS  
DE RESTAURATION 2026  
/ 2026 RESTORATION  
PROJECT BOOK**

 **Bibliothèque  
publique d'information  
Centre Pompidou**

**R É** Les Amis  
**E L** du Cinéma  
du réel

# **48<sup>e</sup> FESTIVAL INTERNATIONAL DU FILM DOCUMENTAIRE 21 → 28 MARS 2026**



L'Arlequin

Saint-André  
des Arts

Reflet  
Médicis

Théâtre  
de l'Alliance  
Française

La  
Clef



INÊS  
Delphine Seyrig

***Inês Etienne Romeu, a Brazilian activist opposed to the military dictatorship, was kidnapped in 1971, tortured, and raped in prison. In 1972, she was sentenced to life in prison. To protest her imprisonment and show support for Inês, Delphine Seyrig made this video in close collaboration with Brazilian actress Norma Bengell while Inês was still in prison. Combining a recreation of the imprisonment and violence she suffered with a call for her release, Delphine Seyrig here creates her first activist video as part of the international campaign launched by a group of feminists.***



Centre audiovisuel

Simone de Beauvoir

## FILM INFO

- **production country:** France
- **production year:** 1974
- **length:** 20'
- **production:** Delphine Seyrig
- **restoration:**  
Elías Querejeta Zine Eskola (EQZE)  
Andre Zigarrogileak plaza, 1  
20012 Donostia / San Sebastián Espagne  
Arrate Velasco  
arrate@zine-eskola.eus  
  
Centre audiovisuel Simone de Beauvoir  
28 Place Saint-Georges, 75009 Paris  
Nicole Fernández Ferrer  
archives@centre-simone-de-beauvoir.com
- **progress stage:** Restoration completed
- **availability date:** February, 12<sup>th</sup> 2026

## DIRECTOR

## Delphine Seyrig

Delphine Seyrig, born in Beirut in 1932, arrived in France in 1952, where she studied drama, and then went on to study at the Actor's Studio in the United States. She acted in theater and cinema for Marguerite Duras, Alain Resnais, Luis Buñuel, Liliane de Kermadec, Chantal Akerman, William Klein, and Ulrike Ottinger. Considered as a diva for many film lovers, Delphine Seyrig, who was involved in the feminist movement, was introduced to video by Carole Roussopoulos, who used video as a political tool. Together with Ioana Wieder, they signed their work under the name *Les Insoumuses*. Delphine directed *Sois belle et tais-toi!* and *SCUM Manifesto*. In 1982, she founded the Simone de Beauvoir Audiovisual Center with Carole and Ioana, the first and only audiovisual archive dedicated to women, their rights, their creativity, and their history.

## RESTORER

Elías Querejeta Zine Eskola (EQZE) is an international center for reflection, experimental practice, and pedagogical innovation. Created and funded by the Provincial Council of Gipuzkoa, it offers three postgraduate programs: film conservation studies, film curation studies, and filmmaking studies. The aim is to train filmmakers in the broadest sense of the term, capable of actively interacting with the cinema of the past, present, and future.

EQZE is also a research center. Its activities include the reevaluation of film heritage and small-format archives. The school has digitized and restored some 30 films as part of both the school's research initiatives and students' final projects.

# OSER LUTTER, OSER VAINCRE

## Jean-Pierre Thorn



Cinéma  
thèque  
de Toulouse

### FILM INFO

- **production country:** France
- **production year:** 1968
- **length:** 89'
- **production:** Groupe Cinéma Ligne Rouge
- **restoration:**  
Cinémathèque de Toulouse  
Centre de conservation et de recherche  
1, Avenue Saint Martin de Boville – 31130 Balma  
Francesca Bozzano  
francesca.bozzano@lacinemathequedetoulouse.com  
Nicolas Damon  
conservation@lacinemathequedetoulouse.com
- **progress stage:**  
16mm image and sound negatives scanned in 2K at the Cinémathèque de Toulouse (completed), restoration on Diamant (completed), color grading and DCP creation (ongoing)
- **availability date:** April, 13<sup>th</sup> 2026

***Renault factory in Flins, May 1968. Strike. Sit-in. Tensions between the workers and the unions. Revolutionary students are on site. The riot police outside are about to charge. A Maoist high school student, Gilles Tautin, will lose his life. Jean-Pierre Thorn films the struggle in guerrilla style for what will remain, in addition to a historical document, an example of pure activist cinema.***

### DIRECTOR

## Jean-Pierre Thorn

Jean-Pierre Thorn entered the world of cinema through activism, and he would continue to fight throughout his life for revolution, for society's downtrodden, and to make his films. He began with *Oser lutter, oser vaincre*, before going to work in a factory in the 1970s. Although helped the Cinélutte group, it was with *Le Dos au mur* (1980), one of the most moving films about workers' struggles, that he made his full return to cinema. He continued to portray struggle through hip-hop with *Faire kiffer les anges* (1997) and *On n'est pas des marques de vélo* (2003). He never stopped until his death in 2025.

He was also one of the co-founders of ACID.

### RESTORER

Founded in 1964 by historian and film critic Raymond Borde, the Toulouse Film Library is now one of France's leading centers for the preservation and distribution of heritage films. Chaired by actress, screenwriter, and director Agnès Jaoui, it continues to fulfill an essential mission: preserving the memory of cinema and sharing it with all audiences. Its Conservation and Research Center holds more than 58,000 film copies, 100,000 posters, and 500,000 photographs.

# WATER LIKE A BLACK BUFFALO / APA CA UN BIVOL NEGRU

Dan Pița, Andrei Cătălin Băleanu,  
Mircea Veroiu, Petre Bokor, Yousseuff Aidaby



***A Romanian cult film and the manifesto of a remarkable generation of filmmakers, Water Like a Black Buffalo is one of the most important Romanian documentaries. It was the debut of a group of recent film school graduates who later became major personalities of the national film industry. Shot in the aftermath of the catastrophic flooding of 1970 in Romania, Water Like a Black Buffalo provides an authentic account of the events based on the testimonies of the people affected by them. On the thin line between documentary and poetic essay, the exquisite cinematography and the stories behind the images transport the viewer into the core of the calamity, generating an unprecedented cinematic experience.***



ROMANIAN NATIONAL  
FILM ARCHIVE

## FILM INFO

- **production country:** Romania
- **production year:** 1970
- **length:** 63'
- **production:**  
Studioul Cinematografic București  
/Bucharest Film Studio
- **restoration:**  
Romanian National Film Archive  
Sabarului 2, Jilava, Romania  
+4021.450.12.67  
contact@anf.gov.ro  
Ruxandra Fulger  
accescolectii@anf.gov.ro
- **progress stage:** Planning process
- **availability date:** 2027

## DIRECTOR

### Dan Pița

*Water Like a Black Buffalo* contributed to the emergence of several exceptional Romanian directors. Dan Pița is probably the most prestigious and prolific of them all, having managed to create in over four decades an impressive filmography.

Born on October 11, 1938, he graduated in 1970, already at maturity, from the film school's directing class. Formed during the period of maximum affirmation of European cinema, the 1960s and '70s, Dan Pița has proven to be a long-term filmmaker, for whom the image is one of the most powerful modern artistic realities. Although he established himself alongside his colleagues with a documentary film, Dan Pița subsequently added almost entirely fiction features to his filmography, imposing original stylistic trademarks.

## RESTORER

The Romanian National Film Archive (ANF) is the country's main institution dedicated to preserving, researching, and promoting Romania's cinematic heritage. The Archive safeguards a vast collection of Romanian and international films, spanning fiction, documentary, animation, and newsreels, as well as film-related materials.

Through careful archival practices and ongoing digitization and restoration efforts, the Romanian National Film Archive ensures that historically and artistically significant works remain accessible to future generations.

Beyond preservation, the Archive plays an active cultural and educational role. It supports film research, collaborates with scholars and filmmakers, and organizes public screenings, retrospectives, and special programs.

# KUXA KANEMA

## Various filmmakers



***Kuxa Kanema is a Mozambican newsreel that was produced following the country's independence from Portugal in 1975. There were two series of the newsreel (1978–79 and 1980–89), comprising more than 400 episodes and totalling over 4,000 minutes. Produced by the Instituto Nacional de Cinema, which was established in 1976, its purpose was "to capture the image of the people and return it to the people". In line with the ideological agenda of Third Cinema, Kuxa Kanema was intended as a tool for political mobilisation to help build the new socialist state of independent Mozambique.***



REPÚBLICA  
PORTUGUESA

CULTURA, JUVENTUDE  
E DESPORTO



cinemateca  
portuguesa  
MUSEU DO CINEMA, IP

**INICC**  
Instituto Nacional das Indústrias  
Culturais e Criativas

### FILM INFO

→ **production country:** Mozambique

→ **production year:**

1978–1979 (1<sup>st</sup> series, 10 episodes)

1981–1989 (2<sup>nd</sup> series, 395 episodes)

→ **length:** 10' (average running time)

→ **production:** Groupe Cinéma Ligne Rouge

→ **restoration:**

Cinemateca Portuguesa–Museu do Cinema  
Rua Barata Salgueiro, 39, 1269-059 Lisboa, Portugal  
acesso@cinemateca.pt

Tiago Baptista  
tiago.baptista@cinemateca.ptx

Instituto Nacional das Indústrias Culturais e Criativas  
Av. Agostinho Neto 960, Maputo, Moçambique  
s.geral@inicc.gov.mz

José Zitha  
jose.zitha@inicc.gov.mz

→ **progress stage:** Ongoing project

→ **availability date:** 32 episodes available now;  
179 additional episodes available in 4T 2027

### DIRECTORS

Following the establishment of the Instituto Nacional de Cinema in 1976, several renowned international filmmakers, including Jean-Luc Godard, Jean Rouch, Santiago Álvarez, Ruy Guerra and Licínio de Azevedo, worked in Mozambique. These filmmakers were directly or indirectly involved in training a generation of Mozambican filmmakers, who developed their skills over almost ten years of producing *Kuxa Kanema*.

These filmmakers include Camilo de Sousa, Luis Patraquim, Moira Forjaz, José Baptista, among others.

### RESTORERS

This project aims to scan the entire *Kuxa Kanema* newsreel at Cinemateca Portuguesa–Museu do Cinema (CPMC) in Lisbon. This is being done with the participation of the archivists at the Instituto Nacional das Indústrias Culturais e Criativas (INICC), the Mozambican state institution that succeeded the Instituto Nacional do Cinema.

The project is part of a broader cooperation agreement between the CPMC and the INICC, keeping with the spirit of solidarity between FIAF members.

Since 2008, this included cataloguing, conservation of the INICC film collections, and training and outreach activities to promote Mozambican film heritage. Currently, CPMC is the only funder of the digitisation of the *Kuxa Kanema* newsreel series, but other funding opportunities are being actively researched.

# VUES DE MAI

## Federico Lancialonga



***Vues de mai is a film directed by Federico Lancialonga based on rediscovered footage at the Archivio Audiovisivo del Movimento Operaio e Democratico (AAMOD) in Rome and subsequently deposited at the French Cinémathèque. Shot in May-June 1968 by the collectives États Généraux du cinéma, ARC and SLON, these films were sent to Italy to escape police control and laboratory strikes, and remained unseen for nearly fifty years. Now digitized and restored, they form the basis of a preliminary edit, which will be supplemented by audio recordings of testimonies from the filmmakers who were the operators.***

### FILM INFO

→ **production country:** France, Italy

→ **production year:** 2018 - Ongoing

→ **length:** 96'

→ **production:** Cinémathèque française, AAMOD (Archivio Audiovisivo del movimento operaio e democratico), ENS Louis-Lumière

→ **restoration:**

Cinémathèque française  
51 Rue de Bercy, 75012 Paris, 01 71 19 33 33

Hervé Pichard  
h.pichard@cinematheque.fr  
+33 1 71 19 33 88

→ **progress stage:**

Restoration, digitization, color grading, and editing of images carried out in 2018. The film's soundtrack will be produced in the period 2026/2027.

→ **availability date:**

The film is immediately available for screening in its silent version.

### DIRECTOR

## Federico Lancialonga

Federico Lancialonga holds a PhD in film studies and teaches at Paris 1 Panthéon-Sorbonne University and Paris Sciences & Lettres (PSL). In November 2023, he defended a thesis on Italian collective cinema from the 1950s to the 1970s. His work focuses on establishing a dialogue between academic research and the conservation, restoration, and programming practices of archives and film libraries.

As a visiting researcher at the Cinémathèque française in 2018, he directed *Vues de mai*, a film based on his research into the relationship between French and Italian activist cinema in the 1960s and 1970s. He is also a documentalist and promotion officer at Ciné-Archives.

### RESTORER

Non-profit organization, the French Cinémathèque was founded in 1936 by Henri Langlois, Georges Franju, Jean Mitry, and Paul-Auguste Harlé. Its mission is to collect, preserve, and screen films of all origins and formats in order to contribute to the development of film culture. It also collects objects and documents related to the history of cinema, including scripts, posters, photographs, equipment, and costumes. Now one of the most famous archives in the world, it has been housed since 2005 in a building designed by Frank Gehry at 51 rue de Bercy in Paris.