



Catalogue

46th

**International Film
Festival Rotterdam**

25 January – 5 February 2017

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Foreword

Bero Beyer



photo: Jan de Groen

There is something very special about the movie-going experience. We take our seats with a diverse group of people, switch off our phones, the light dims, and for a moment we wait in silent darkness for what is to come. If we do so without prejudice, without distraction and with an open heart, we can be entertained or confused, rattled or soothed, shaken or stirred by what is presented to us by the filmmakers. We experience their unique points of view, visions of the human universe that can move us emotionally and intellectually in many different ways. This open state of mind is embodied by **Planet IFFR**. It is a vibrant, slightly chaotic, creative place, where filmmakers and audiences, professionals and amateurs celebrate the experience of cinema.

Now in its 46th edition, IFFR again brings a wealth of cinematic art in its diverse, adventurous and challenging line-up of features and shorts, documentaries and fiction, art and music, and peripheral programming giving context to the films through masterclasses, debates and performances. The festival programme is divided into four distinctive sections, each with its own character, colour and tone.

The **Bright Future** section presents filmmakers whose innovative works break new ground in fresh, original ways. These are mostly the premieres of a filmmaker's first or second film. The main competition is the Hivos Tiger Competition, featuring eight distinctive works nominated for the €40,000 Tiger Award, which is decided upon by a five-member jury of filmmakers and professionals. Next to this, filmmakers with a feature film debut world premiering in this section are eligible for the €10,000 Impact Cinema Bright Future Award.

Future classics of independent cinema are highlighted in **Voices**, which presents new films by mostly established filmmakers with a distinctive voice. Here, too, a special selection of eight films is premiering at IFFR. These are part of the Big Screen Competition, where an audience jury of film lovers picks the winner of an award worth €30,000, including a distribution and TV deal. Also part of Voices is a continuing project called IFFR Live, in which IFFR directly streams the festival experience, including six films, interactive Q&As, performances and more, to over fifty theatres in Europe and beyond.

Deep Focus is perhaps the most cinephilic section, as it looks at cinema itself and its history, for instance through retrospectives,

FOREWORD

which this year include a grand overview of the works of the maverick Czech master filmmaker Jan Němec, and works by the artist Joost Rekveld. A selection of distinctive works by masters, veterans and continuously innovative artists make up the Signatures programme, which this year includes a selection of films called Frameworks that can thrive both in cinemas and in art galleries.

In **Perspectives**, IFFR examines polarisation in contemporary society. In this pivotal year of political momentum, we are faced with deep fault lines of inclusion and exclusion dividing us into opposing groups with different points of view. Parallax Views is IFFR's agenda-setting platform where filmmakers, artists, thinkers, journalists and the public are invited to discuss current shifts and fractures as these are represented in films featured throughout the festival programme.

Four special themed programmes function as concrete examples of these fault lines: **A Band Apart** features the controversial film *Nocturama* and other films depicting an anarchistic, punky reaction to an apparently rotten system. **Black Rebels** brings works by *Moonlight* director Barry Jenkins, Charles Burnett and many others, showing how black cinema has dealt with exclusion, racism and confident self-expression. **Picture Palestine** presents a visual journey through Palestinian cinema that depicts the tragedies, dreams, absurdity and hope that have been tied to the Palestinian plight since 1917. Finally, **Criss-Cross** comprises an action-packed selection of contemporary thrillers from France, including the world premiere of *Le serpent aux mille coupures*. All of the above are works that by their very nature attempt to bridge the cultural and political divide through entertaining and enlightening stories.

But there is much, much more. Masterclasses and presentations by filmmakers such as Andrea Arnold, who presents her film *American Honey*; Olivier Assayas, speaking about his oeuvre and his latest film, *Personal Shopper*, starring Kristen Stewart; Béla Tarr, the veteran filmmaker with an inspiring and hugely influential body of work. There are several installations, such as in the **Nuts & Bolts** exhibition in Het Atelier, located just around the corner from our new (and old) IFFR venue, KINO Rotterdam. Here, we journey into the material, tactile experience of the film apparatus itself, and its effect on the cinematic creative process. At V2_, Institute for the Unstable Media, artists Tirzo Martha and Keith Piper are exhibiting their works, while works by other IFFR makers can be found at several more places and galleries in Rotterdam.

Most of the **professional activities and events** can be found in the festival centre 'de Doelen', including the Film Office, the CineMart meetings and daily panels, case studies and presentations of, for instance, our collaboration with VR Days. Also presented here is IFFR's collaboration with the EFM (the European Film Market), CPH:DOX (the Copenhagen International Documentary Film Festival) and Cinemathon, a platform to foster experimentation and innovation of the cinematic experience in a film tech hub called Propellor.

IFFR is all about presenting diverse views and visions in a place of openness, respect and colourful creative energy, a feast of film. In full recognition of the socially and politically challenging times we find ourselves in, IFFR strives to create a time and place to reflect, to enjoy cinema, to question our own stance and views and to be inspired by films and works of art by talented filmmakers from all around our globe who we welcome in the city of Rotterdam.

We hope you have an inspiring, adventurous and enriching experience on Planet IFFR. Enjoy IFFR 2017!



Bright Future

IFFR's programme dedicated to young and emerging film talent with their own style and vision, often presenting their films for the first time to the international film scene.

TG Hivos Tiger Competition

IFFR's most prestigious competition celebrates the innovative spirit of up-and-coming filmmakers from all over the world.

TS Tiger Competition for Short Films

The power of short. Twenty-three films from the short film selection compete for one of three equal awards.

BF Bright Future

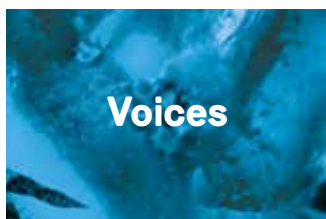
A selection of discoveries for the future. Emerging talent with original subject matter and an individual style. Includes the Bright Future Award Competition for first feature films.

ML Bright Future Mid-length

Not short, not long: just as long as it takes. IFFR puts the mid-length film in the spotlight.

SH Bright Future Short

Bright Future Short focuses on experimental short films and features the sound//vision programme in club WORM with live A/V performances.



Voices

Films driven by powerful stories, captivating subjects and important themes. Each film brings a distinct viewpoint on the world, by filmmakers with a confident voice.

VO Voices

A harvest of outstanding features, the future classics of arthouse cinema. With the eight nominees for the VPRO Big Screen Award.

LL Limelight

Avant-premieres of some of the cinematic highlights of the year: international award-winners and festival favourites that will be released in Dutch cinemas after IFFR.

LV IFFR Live

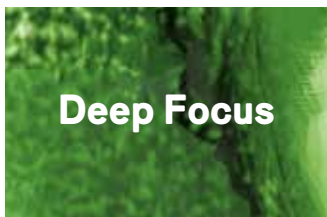
A unique live cinema event: six films with simultaneous premieres and live Q&As in cinemas throughout Europe.

SC Scopitone

Every night a different music genre is explored in a unique setting with live extras. What links these documentaries is their attention to social backgrounds.

SH Voices Short

Voices Short consists of narrative-driven short stories, presented in compilation programmes or in conjunction with feature films.



Deep Focus

Explores the world of cinema with compilations, retrospectives and various other formats. Film art is cultivated in all its variety.

SI Signatures

Familiar faces from the world of film: new work from established filmmakers, auteurs and festival veterans. Including a selection of feature-length films by visual artists.

JN Jan Němec

Extensive retrospective of the work of filmmaker Jan Němec, enfant terrible of the Czechoslovak New Wave of the 1960s and key figure in European avant-garde cinema.

JR Joost Rekveld

A retrospective of the work of Dutch artist Joost Rekveld. Featuring his latest film # 67, a performance in sound//vision, an installation as part of the Nuts & Bolts programme and Artist Talks.

RG Regained

Drawing upon cinematic memories: restored classics, films about film, experimental works, installations and retrospectives.

NB Nuts & Bolts

We knew nothing about our senses until media provided models and metaphors. Nuts & Bolts shifts the focus from the image to the machine.

SH Deep Focus Short

Deep Focus Short pays tribute to Taiwanese artist Su Hui-yu and presents two Artist Talks by belit sağ and Jesse McLean.



Perspectives

The section where IFFR's main thematic programme is presented and relevant social and political issues are investigated in cinema.

PV Parallax Views

Agenda-setting platform where, in IFFR's programme, filmmakers, artists, thinkers, journalists and the public discuss the current shifts and fractures in our polarised society.

BR Black Rebels

Films about and predominantly by black people from the African diaspora, challenging or reinventing social and cultural systems and resisting the continuing cultural divide.

BA A Band Apart

What is punk now? Through a selection of contemporary films, A Band Apart looks for new forms of anarchy and rebellion brought by the young worldwide.

CR Criss-Cross

A tribute to French crime cinema and its unbroken genius in addressing the nation's socio-political problems through stories that are popular, and full of action and suspense.

PP Picture Palestine

A visual journey into Palestinian cinema. From the militant cinema of the 1970s, through exile and living under occupation, to contemporary shorts and sci-fi dystopias.

Jury Hivos Tiger Competition

The Tiger Competition was established by IFFR in 1995. Having been a non-competitive event up until then, the idea behind the competition was to discover, highlight and support emerging film talent throughout the world. Since 2016, the Hivos Tiger Award is accompanied by a €40,000 cash prize, to be shared between the director and producer of the winning film. A Special Jury Award worth €10,000 will also be presented for an exceptional artistic achievement within the competition.



Michael Almereyda is an American filmmaker, writer and producer. His films range from fictional features to documentaries and short films. His most well-known film is *Hamlet* (2000), with Ethan Hawke in the title role. Others include *William Eggleston in the Real World* (2005), and *Skinningrove* (2013), which was awarded Best Non-Fiction Short at the Sundance Film Festival. His recent work premiered at the Venice Film Festival in 2014 (*Cymbeline*) and at Sundance in 2015 (*Experimenter*). Almereyda's writing has appeared in e.g. *Film Comment*, *Artforum* and *The New York Times*. He has two features in IFFR this year: the creative documentary *Escapes* is screened in Regained, his fiction film *Marjorie Prime* in Voices. With this last one he is eligible for the VPRO Big Screen Award.



Diana Bustamante Escobar is a Colombian film producer and programmer. She studied Film at the National University of Colombia and over the past years has led the internationalisation of Colombian cinema. She produced films such as *Ciro Guerra's Los viajes del viento*, selected in Cannes' Un Certain Regard section in 2009, *El vuelco del cangrejo* by Oscar Ruiz, winner of the FIPRECSI Award in Berlin 2010, and César Acevedo's *La tierra y la sombra*, winner Best First Feature at the Cannes Film Festival in 2015. With her company Burning Blue she co-produced films such as *Greatest Hits* (2012) by Nicolás Pereda, *Climas* by Enrica Pérez and *Refugiado* (2014) by Diego Lerman. Since 2012 she works for the International Film Festival of Cartagena Indias (FICCI), of which she has been artistic director since 2014.



Amir Muhammad is a Malaysian writer, publisher and filmmaker. His documentaries include *The Big Durian* (2003), *The Last Communist* (2006) and *Malaysian Gods* (2009), which screened at IFFR in 2010. He is a partner in Da Huang Pictures which produced the Tiger-winning features *Love Conquers All* (2006) by Tan Chui Mui and *Flower in the Pocket* (2007) by Liew Seng Tat. Since 2011 he has been running a book publishing company, Buku Fixi, that specialises in urban pulp fiction and has produced over 150 books to date. *Voyage to Terengganu*, screening in this year's Voices section of IFFR, is his first documentary in seven years.



Fien Troch is a Belgian filmmaker and screenwriter. She graduated from the film department of the LUCA School of Arts in Brussels in 2000, where she later returned as a teacher. After graduating, she made several short films and TV commercials, and in 2000 she acted in the French feature *The King's Daughters* by Patricia Mazuy. Troch directed her feature debut *Someone Else's Happiness* in 2005. It was screened in Toronto and San Sebastian, and was awarded e.g. the Golden Alexander and won prizes for Best Screenplay and Best Actress (Ina Geerts) in Thessaloniki. Her latest feature film *Home* (2016), which screens in IFFR Live 2017, was awarded Best Director in Venice. It also won the award for Best Music and two Public Choice awards at the film festival in Ghent.



Newsha Tavakolian is a self-taught photographer from Iran. At the age of sixteen, she already worked professionally as a journalist. This was the beginning of a career covering international conflicts, natural disasters and social stories in photographs. In 2009, she started to focus on women's position in an imposed religious society and developed an artistic approach that didn't go unnoticed. Her work is published in media such as *The New York Times*, *Der Spiegel* and *Le Monde*. Tavakolian also exhibited her body of work in international art exhibitions and museums such as the British Museum and the Museum of Fine Arts in Boston. She was chosen as the Principal Prince Claus Laureate in 2015 because of her achievements in the field of culture and development.

Jury Tiger Awards Competition for Short Films

This year in IFFR's Tiger Competition for Short Films, films of up to 60 minutes in length will be presented to an international jury. The winners of the three Tiger Awards for Short Films – each of whom will receive a cash prize of €3,000 – will be announced on Sunday 29 January in KINO.



Andrea Lissoni was born in 1970 in Italy. As Senior Curator, International Art (Film) at Tate Modern in London, he is responsible for exhibitions, acquisitions and displays of film and moving image, and sound works. Formerly, Lissoni was curator at HangarBicocca in Milan, co-founder of the independent artistic network Xing and co-director of the international festival Netmage in Bologna. He has lectured at Bocconi University in Milan since 2007 and at the Academy of Fine Arts of Brera, also in Milan, since 2001. In 2012 he co-founded Vdrome, an online screening programme for artists and filmmakers, which he has co-curated since then.



Patricia Pisters is professor of Media Studies (with a specialisation in film studies) at the University of Amsterdam. She is director of research of the Amsterdam School for Cultural Analysis (ASCA) and one of the founding editors of the peer reviewed *NECSUS_European Journal of Media Studies* and co-editor of the series *Thinking | Media* at Bloomsbury. Her research and teaching focuses on film-philosophy, in conjunction with neuroscience and on political implications of contemporary transnational screen culture and media ecologies. She also writes and lectures regularly about classic film authors and about Dutch film culture.



Salla Tykkä was born in 1973 in Finland. She is a visual artist who works with photography, video and film since 1996. Tykkä graduated from the Academy of Fine Arts in Helsinki in 2003 and participated in the Venice Biennale in 2001. She has had solo exhibitions since 1997 and has also participated in numerous group shows in museums and public institutions. Tykkä's short films have been shown at film festivals worldwide. Her short film *Giant* won the Canon Tiger Award for Short Films at IFFR in 2014.

European Film Academy – European Short Film Award

At IFFR, the jury of the Tiger Competition for Short Films will nominate one European film to enter the competition for the European Short Film Award. The nominee will be announced on Sunday 29 January in KINO. The members of the European Film Academy will vote for the overall winner; the award will be presented at the European Film Awards Ceremony in December 2017.



Bright Future Award Competition

Since 2016, feature debut films with a world or international premiere in IFFR's Bright Future section are eligible for the Bright Future Award. From the 2017 edition onward Impact Cinema has adopted this award. Sixteen films are competing for this award consisting of €10,000, to be spent on the development of a next film project.

Impact Cinema Bright Future Award Selection 2017

Antônio Um Dois Três (Leonardo Mouramateus); *Cactus Flower* (Hala Elkoussy); *Children Are Not Afraid of Death, Children Are Afraid of Ghosts* (Rong Guang Rong); *Corpo elétrico* (Marcelo Caetano); *Drifting Towards the Crescent* (Laura Stewart); *Haruneko* (Hokimoto Sora); *I Am Truly a Drop of Sun on Earth* (Elene Naveriani); *Inside the Distance* (Elias Grootaers); *Mes nuits feront écho* (Sophie Goyette); *Pela janela* (Caroline Leone); *The Pot and the Oak* (Kiarash Anvari); *Selbstkritik eines bürgerlichen Hundes* (Julian Radlmaier); *Super Dark Times* (Kevin Phillips); *Los territorios* (Iván Granovsky); *Ugly* (Juri Rechinsky); *William, el nuevo maestro del judo* (Ricardo Silva, Omar Guzmán).

The Bright Future Jury 2017 consists of Marta Donzelli, Marleen Slot and Jean-Pierre Rehm.

Big Screen Competition

Since 2013, IFFR has a competition in support of theatrical distribution of feature films in the Netherlands. Eight new and exciting titles from IFFR's Voices section have been selected to take part in the competition. The winning film will be released in Dutch cinemas and broadcast on Dutch public television. Part of the award is an incentive towards Dutch distributors. The winner will be chosen by five enthusiastic film lovers from the Netherlands. The winning film of the VPRO Big Screen Award will receive an award consisting of a cash prize of €15,000 for the filmmaker, another €15,000 to be spent by the Dutch distributor towards the theatrical release of the film in the Netherlands and broadcasting of the winning film by Dutch public broadcaster NPO.

VPRO Big Screen Award Selection 2017

Chez nous (Lucas Belvaux); *Donkeyote* (Chico Pereira); *Family Life* (Cristián Jiménez & Alicia Scherson); *A Hustlers Diary* (Ivica Zubac); *The Last Painting* (Chen Hung-i); *Lemon* (Janicza Bravo); *Marjorie Prime* (Michael Almereyda); *Pop Aye* (Kirsten Tan).

Other Juries and Awards

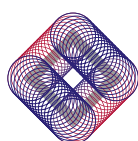
IFFR continues to support filmmakers with many other awards. The following jury members are responsible for our other awards in 2017. The KNF Award is given to the best Dutch, or Dutch co-produced, feature film that is selected for IFFR 2017. The winner is selected by a jury of the 'Circle of Dutch Film Journalists'. The KNF Jury for IFFR 2017 consists of Joost Broeren, Paul van Es, Renata Habets, Theodoor Steen and Kaj van Zoelen.

The NETPAC Award is awarded to the best Asian feature film by a jury from the Network for the Promotion of Asian Cinema. The NETPAC Jury for IFFR 2017 consists of Elena Larionova, Donsaron Kovitvanitcha and Ming-Jung Kuo.

The FIPRESCI Award is given to the filmmaker of the best film of all the world premieres in Bright Future, out of the Hivos Tiger Competition, by the jury of the Fédération Internationale de la Presse Cinématographique (FIPRESCI). The FIPRESCI Jury for IFFR 2017 consists of Paula Félix-Didier, Aswathy Gopalakrishnan, Eduardo Guillot, Sandra Heerma van Voss, Maxime Labrecque, Petra Meterc, Nick Ngoc Nhu Mai, Victoria Smirnova (Maizel) and Adham Ashraf Youssef.

Investing in the uniting force of film

United believes there is more to being a financial service provider than making a profit. That's why we also invest in society, and are proud to be a sponsor of the International Film Festival Rotterdam. Sports, music and art, including cinematic art, help to build social cohesion. Through United Foundation, we provide (financial) support to initiatives and organisations in these areas, with a special focus on the development of those less privileged than we are.



united
foundation

The background is a complex, abstract composition. On the left side, there is a bright, glowing light source that creates a strong lens flare and illuminates the surrounding area. The colors transition from a deep yellow to a bright orange and then to a dark, almost black, textured shape on the right. The overall effect is one of dynamic energy and depth, with various textures and patterns that suggest a futuristic or ethereal environment.

Bright Future

Bright Future

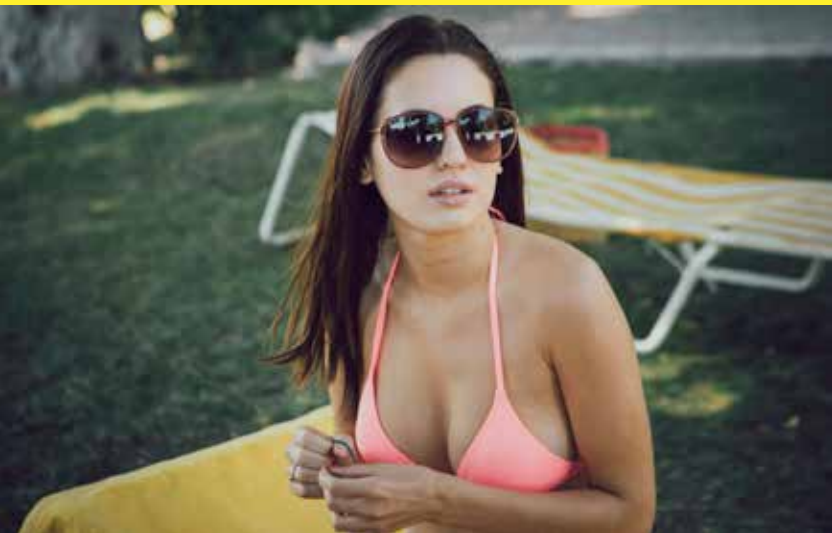
Hivos Tiger Competition

Tiger Competition for Short Films

Bright Future Main Programme

Bright Future Mid-length

Bright Future Short



Demonios tus ojos

Sister of Mine

Pedro Aguilera

“Filmmakers are invaders, who want to penetrate private spaces that they do not belong to, to show them to the world. *Sister of Mine* is a series of this kind of invasions”, according to director Pedro Aguilera, who in his third film ruthlessly probes his own métier and the morality of contemporary image consumption. He introduces filmmaker Oliver as an example: greying although still young, already tired – or even bitter? – through the recognisable pain of a career as a modern film auteur, but self-confident and energetic enough to follow his personal fascinations without too many moral scruples.

One evening, Oliver is watching a video on a sex website and recognises his half-sister Aurora. Some time later, Oliver looks her up for the first time in years. Aurora, a lively student living with her mother, is pleased by the attention from her charming, much older brother.

Aguilera reveals what happens next in a stylish and controlled way, as events unfold like in a Greek tragedy. Helped by his excellent cast (and casting), Aguilera shows how a – seemingly – fearless filmmaker can compel the viewer. Oliver becomes fascinated by his lovely sister as he tries to find out why she was in that film. He sets up a camera where he shouldn't. Aurora becomes the object of his cinematographic experiments, and he watches things he shouldn't – things he shouldn't even want to see.

WORLD PREMIERE

Spain/Colombia, 2017, colour, DCP, 94', English/Spanish

Prod: Pedro Aguilera, Cristina Gallego, Antonello Novellino, Jorge Manrique Behrens **Prod Comp:** Ciudad Lunar Producciones, Carmelita Films **Sc:** Pedro Aguilera, Juan Carlos Sampedro **Cam:** Miquel Prohens **Music:** Richard Córdoba **With:** Ivana Baquero, Lucía Guerrero, Juan Pablo Shuk, Natalia Álvarez-Bilbao, Julio Perillán, Andreas Muñoz **Print/Sales:** Stray Dogs

Sat 28-1 19:45 Pathé 4
Sun 29-1 09:15 Pathé 7
Tue 31-1 22:00 LantarenVenster 1
Wed 1-2 22:15 LantarenVenster 3

Press & Industry
Sat 28-1 11:00 Doelen JZ
Mon 30-1 21:00 Cinerama 3
Tue 31-1 09:15 Doelen WBZ



Rey

King

Niles Atallah



HUBERT BALS
FUND

Once upon a time, a man travelled to the end of the world. There, at the tip of recently independent South America, he founded his kingdom. It was 1860 and this French adventurer, Orélie-Antoine des Tounens, was perhaps a little crazy. Armed with a constitution penned by himself and a new flag, he fought his way through the rugged wilderness on horseback. After arriving he managed to unite the natives and was chosen to become their ruler. At least, that's one version of this true story. Or, he was helped by a native traitor. He was a French spy! He succeeded, but was captured. Banished. Died. But returned? Who remembers the what and where of it? In *Rey*, the problems of history and memory are emphasised by the degradation of image and sound.

Director Niles Atallah shot some segments in 2011, then buried the 35mm, 16mm and Super-8 film in his back garden. What does time do to a story? The results of these burials recur throughout the film – as deteriorating memories and the king's wild visions.

With the support of the Hubert Bals Fund, Atallah also experimented with puppets, masks and stop-motion animation. Everything culminated in this astonishing, delicate work of art: an ode to film and a fascinating fairy tale.

WORLD PREMIERE

Chile/France/Netherlands/Germany/Qatar, 2017, colour/b&w, DCP, 90', Spanish

Prod: Lucie Kalmar **Prod Comp:** Mômeade, Diluvio **Sc:** Niles Atallah **Cam:** Benjamin Echazarreta
Ed: Benjamin Mirguet **Prod des:** Natalia Geisse **Sound des:** Roberto Espinoza **Music:** Sebastián Jatz **With:** Claudio Riveros, Rodrigo Lisboa **Print/Sales:** Mômeade

www.nilesatallah.com

Tue 31-1 19:45 Pathé 4
Wed 1-2 12:15 Pathé 7
Thu 2-2 09:30 Pathé 3
Fri 3-2 17:00 KINO 4
Sat 4-2 11:45 Cinerama 5

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Press & Industry
Tue 31-1 09:30 Doelen JZ
Wed 1-2 19:45 Cinerama 3



Quality Time

Daan Bakker

As a child, you should be able to count on a safe home and caring parents, but once you are an adult, Daan Bakker argues, you have to find your place in a confusing world without any road map. The struggle of five young men – who in today’s society could easily be labelled ‘losers’ – is what he shows in the separate stories in *Quality Time*, distinct in style but strongly connected in terms of vision.

Koen attends a family reunion and pretends to be as crazy about ham and milk as he once was, until he makes himself sick. Amateur photographer Stefaan wants to record childhood memories, which leads to awkward situations. Kjell, to recover his sense of self-worth, travels back in time and sees himself as a child. Karel was kidnapped by aliens as a child and returns to his loving parents in a wondrous new form. The insecure Jef faces the challenge, on the 31,054th day of his life, of pleasing his new in-laws.

The amazement, the awkwardness and the absurdity of all this is reflected in the way each episode has its own form, ranging from the ultra-minimalist animation of the Koen episode to the realism of the last story. Remarkably, the unusual effects simultaneously create distance, make us curious and evoke a highly intimate atmosphere, delineating the vulnerability of the protagonists with razor-sharp precision.

WORLD PREMIERE

Netherlands, 2017, colour/b&w, DCP, 85', Dutch/Norwegian

Prod: Iris Otten, Sander van Meurs, Pieter Kuijpers, David Leader **Prod Comp:** Pupkin Film **Sc:** Daan Bakker **Cam:** Robbie van Brussel **Ed:** Sander Vos **Prod des:** Roland Mylanus **Sound des:** Evelien van der Molen **Music:** Bram Meindersma, Christiaan Verbeek **With:** Noël Keulen, Giulio D’Anna, Thomas Aske Berg, Steve Aernouts, Anneke Blok, Michiel Romeyn, Tomas Alf Larsen **Sales:** m-appeal **Distr NL:** September Film

Mon 30-1 19:45 Pathé 4
Tue 31-1 12:45 Pathé 7
Wed 1-2 14:15 LantarenVenster 5
Thu 2-2 20:00 Cinerama 3
Sat 4-2 19:45 Cinerama 3

.....
Press & Industry
Mon 30-1 10:00 Doelen JZ
Tue 31-1 18:45 Cinerama 3



The Burglar

Hagar Ben Asher

First the desert, which Yaeli has to cross when returning home from her job in a resort on the Dead Sea. Then the distress of a break-in in her apartment, which Yaeli shared with her mother, until her mother just disappeared, without a word. Then Yaeli's desperate voicemail messages, which remain unanswered. Altogether, a highly effective reflection of the extremely disturbed condition of this teenager.

What follows could be seen as a crash course in growing up. Lihi Kornowski plays Yaeli as a young woman who has long fenced off her emotions – perhaps out of self-defence. After what has happened, she no longer feels bound by the usual rules. She is young, independent and a tad reckless, so there's nothing to stop her from doing some house-breaking of her own in order to secretly sample other lives, to witness the things she is missing. She doesn't just take money, but other, more personal things, such as a hearing aid, a lipstick that makes her a woman – she even appropriates other people's dreams. She can become anyone. But who is she really?

In the tautly designed *The Burglar*, reality, fantasy and symbolism subtly interweave. A meeting with a kindly German geologist helps Yaeli find something to hang on to. But then there is also the leopard in the zoo, which she secretly identifies with.

WORLD PREMIERE

Israel/Germany/France, 2017, colour, DCP, 97', English/Hebrew

Prod: Jonathan Doweck, Eitan Mansuri, Benny Drechsel, Karsten Stöter, Yaël Fogiel, Nathalie Vallet, Laëtitia Gonzalez **Prod Comp:** Spiro Films, Rohfilm, Les Films du Poisson **Sc:** Hagar Ben Asher **Cam:** Amit Yasour **Ed:** Nili Feller **Music:** Francois-Eudes Chanfrault **With:** Lihi Kornowski, Sendi Bar, Vladimir Fridman **Print/Sales:** The Match Factory GmbH

Thu 2-2 19:45 Pathé 4
Fri 3-2 09:30 Pathé 4
Sat 4-2 16:30 Cinerama 5

.....
Press & Industry
Tue 31-1 11:45 Doelen JZ
Thu 2-2 09:45 Doelen WBZ



Light Thereafter

Konstantin Bojanov

Pavel ends his odyssey empty-handed and naked as the day he was born. This is where *Light Thereafter* begins. The title suggests that this in fact is where things really begin for him too, but the film goes back in time, passing the various stages on the journey Pavel has made. Through eight chapters we get to know Pavel – a lonely Bulgarian-British teenage boy with autistic tendencies, a deep love of painting and an obsession with and boundless adoration for the French painter Arnaud. This adoration gets him into his idol's studio, where in the first chapter Arnaud very clearly disabuses Pavel of his dream. We then find out how Pavel got there, who crossed his path along the way, what he took with him and what he left behind.

Filmmaker and visual artist Konstantin Bojanov draws us into the experiences of a hypersensitive teenager discovering the world and his place within it. He does this in part by bathing each stage of this voyage of discovery in a different light: flickering candles, the glow of a street-light, glistening sunlight, dazzling neon lights, the cool haze of dawn. The reverse chronology of the narration takes us into Pavel's disoriented inner world, portrayed with wonderful purity by actor Barry Keoghan (*Mammal*).

WORLD PREMIERE

Bulgaria/Belgium, 2017, colour, DCP, 102', French/Bulgarian/English

Prod: John Engel, Mila Voinikova **Prod Comp:** Miramar Film **Sc:** Konstantin Bojanov **Cam:** Nenad Boroevich **Ed:** Anja Siemens **Prod des:** Sabina Christova **Music:** Michelino Bisceglia **With:** Barry Keoghan, Kim Bodnia, Thure Lindhart, Lubna Azabal, Solène Rigot, Lucie Debay **Print/Sales:** Latido Films

www.multifilm.bg

Thu 26-1 19:45 Pathé 4
Fri 27-1 15:15 Pathé 7
Sun 29-1 22:00 Pathé 2
Fri 3-2 14:30 KINO 4
Sat 4-2 22:15 Pathé 3

.....
Press & Industry
Thu 26-1 10:00 Doelen JZ
Mon 30-1 12:00 Doelen JZ



Columbus

kogonada

Two souls meet amidst the striking architecture and park-like greenery of Columbus, Indiana. Recent graduate Casey (19) has given up her dreams in order to care for her mother, who is recovering from an addiction to meth and bad men. A library job can also keep her happy, Casey tells herself. Then she runs into Jin (37), an architect's son born in Korea who, having dropped out of a literary study, has become a translator and come here because his father is in a coma. He hasn't spoken to him in a year and doesn't care to show false sentiment – for now, all he can do is wait. kogonada, a Korean born US filmmaker, has chosen a calm, well-balanced style and tightly controlled composition, with the camera seldom moving. Images of nature, sculpture and details of buildings and interiors act as a mirror to the characters' feelings as these gradually deepen. The fact that their friendship remains platonic contributes to the clarity of this unexpected meeting.

As everyday life carries on and a fellow student and assistant to Jin's father, who is secretly in love, acts as a sounding board, Casey and Jin tentatively start to open up to one another. In playful, intelligent and ever more serious discussions they start to examine how their lives have become stuck.

INTERNATIONAL PREMIERE

USA, 2017, colour, DCP, 101', English

Prod: Danielle Renfrew Behrens, Chris Weitz, Andrew Boyd, Giulia Caruso, Giulia Caruso, Andrew Miano, Ki Jin Kim **Prod Comp:** Superlative Films, Depth of Field, Nonetheless Productions, Inc. **Sc:** kogonada **Cam:** Elisha Christian **Ed:** kogonada **Prod des:** Diana Rice **With:** John Cho, Parker Posey, Haley Lu Richardson, Michelle Forbes, Rory Culkin **Print:** Depth of Field **Sales:** Superlative Films

Sun 29-1 19:45 Pathé 4
Mon 30-1 12:45 Pathé 7
Tue 31-1 16:45 LantarenVenster 5
Fri 3-2 22:15 KINO 3
Sat 4-2 12:00 Pathé 5

.....
Press & Industry
Sun 29-1 10:00 Doelen JZ
Mon 30-1 18:30 Cinerama 3



Sexy Durga

Sanal Kumar Sasidharan

This ominous road movie about two lovers on the run is interspersed with footage of a Hindu festival in the southern Indian province of Kerala. Men dance ecstatically, walk across red-hot coals and push metal skewers through their faces. Some are hauled into the air on metal hooks stuck through the skin of their backs and thighs, dangling above the crowd like the mythical eagle Garuda. All in honour of Kali, embodiment of the rage of the mother goddess, Durga. Her likeness – four arms bearing her weapons and a severed head – is carried through the village in procession.

Durga is also the name of a young woman trying in the dead of night to take a train to a far-off destination with her lover, Kabeer. First they have to reach the station, for which they depend on the kindness of strangers. But the help offered to them quickly takes on dubious forms; the police are too involved in their own business and the isolation of the night completes the oppressive atmosphere.

Sanal Kumar Sasidharan made his previous feature film, *An Off-Day Game*, without a script; for *Sexy Durga* he even dispensed with a pre-set narrative. Here, he investigates how obsessiveness and worship can quickly degenerate in a patriarchal society into a mentality of oppression and abuse of power.

WORLD PREMIERE

India, 2017, colour, DCP, 85', Malayalam/Hindi

Prod: Shaji Mathew **Prod Comp:** NIV Art Movies **Sc:** Sanal Kumar Sasidharan **Cam:** Prathap Joseph **Ed:** Sanal Kumar Sasidharan **Prod des:** Murukan A. **Sound des:** T. Krishnanunni **Music:** Basil C. J. **With:** Rajshri Deshpande, Kannan Nayar, Vedh, Sujeesh K. S., Arunsol, Bilas Nair **Print/Sales:** NIV Art Movies

Fri 27-1 19:45 Pathé 4
Sat 28-1 12:45 Pathé 7
Mon 30-1 19:30 LantarenVenster 5
Thu 2-2 18:45 Pathé 2
Sat 4-2 19:00 Pathé 4

Press & Industry
Fri 27-1 09:45 Doelen WBZ
Wed 1-2 19:30 Cinerama 4



Arábia

Araby

Affonso Uchoa, João Dumans

Araby starts with the young Andre, growing up close to an aluminium factory in the industrial town of Ouro Preto. Following a fatal accident in the factory, he is sent to the house of the dead factory worker, Cristiano. Next to clean clothing for the deceased, he finds a diary describing the last twenty years in the life of this hard-working man. This forms the story of *Araby*: Cristiano's wanderings, adventures, love and desperation. Seldom has the life of a worker on the margins of society been depicted so calmly, movingly and with such engagement.

Told almost entirely in voice-over, the film pulls us into the stories of Cristiano and the loners and fortune-seekers who cross his path. Life throws them few opportunities, but you can always up sticks and start again somewhere new, and choose whether to raise your voice or remain silent. The lives of the poverty-stricken, oppressed, hard-working people who have contributed so much to Brazil's now-booming economy have previously been portrayed in contemporary cinema, but seldom with the freshness, inventiveness and respect shown here.

With their first venture as co-directors, Uchoa and Dumans have succeeded exceptionally well in combining an epic, neo-realist biographical style with crystal-clear formalism. In their hands, the expansive hinterland of the state of Minas Gerais is brought to life like a red-and-green version of the American West (with an industrial complex here and there), appropriately supported by a country-folk soundtrack.

WORLD PREMIERE

Brazil, 2017, colour, DCP, 96', Portuguese

Prod: Vitor Graize **Prod Comp:** Katasia Filmes **Sc:** João Dumans, Affonso Uchoa **Cam:** Leonardo Feliciano **Ed:** Rodrigo Lima, Luiz Pretti **Prod des:** Priscila Amoni **Sound des:** Pedro Durães **Music:** Francisco César **With:** Aristides de Sousa, Murilo Caliani, Renata Cabral, Gláucia Vandeveld **Print/Sales:** Katásia Filmes

Wed 1-2 19:45 Pathé 4
Thu 2-2 16:00 Pathé 5
Fri 3-2 09:00 Pathé 2
Sat 4-2 17:30 Cinerama 2

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Press & Industry
Sat 28-1 14:00 Cinerama 4
Tue 31-1 12:00 Doelen WBZ

Tiger Competition for Short Films 1

Thu 26-1 20:00 KINO 1

Fri 27-1 16:00 Pathé 2

Fri 3-2 11:45 Cinerama 2

On Generation and Corruption

Makino Takashi

Borrowing its title from a treatise by Aristotle, the latest film by Makino Takashi is an abstract work that finds its drive in the clash between light and darkness. Entirely composed of superimposed images of Tokyo's landscape and water sites, the film takes its rhythm from the cycles of repetition that are the pillars of life and civilisation. As light emerges from the chaos, Jim O'Rourke's ambient drone sets the tone for what is to come.



WORLD PREMIERE

Japan, 2017, colour, DCP, 26', no dialogue

Prod: Makino Takashi **Sc:** Makino Takashi **Cam:** Makino Takashi **Ed:** Makino Takashi **Prod des:** Makino Takashi **Sound des:** Jim O'Rourke **Music:** Jim O'Rourke **Print/Sales:** Makino Takashi www.makinotakashi.net

Rubber Coated Steel

Lawrence Abu Hamdan

May 2014: two unarmed Palestinian teens are killed by Israeli soldiers on the West Bank. Abu Hamdan made an audio analysis to ascertain whether rubber or live bullets were used. The film centres on the gunfire, yet no shots are heard. *Rubber Coated Steel* does not preside over the voices of the victims but seeks to amplify their silence, questioning the ways in which rights are being heard today.



WORLD PREMIERE

Lebanon/Germany, 2017, colour, video, 21', English

Prod: Fabian Schoeneich **Prod Comp:** Portikus **Sc:** Lawrence Abu Hamdan **Cam:** Lawrence Abu Hamdan **Ed:** Lawrence Abu Hamdan **Sound des:** Lawrence Abu Hamdan **Print/Sales:** Lawrence Abu Hamdan www.lawrenceabuhamdan.com

Sakhisona

Prantik Basu

Near Mogulmari in the south of West-Bengal in India lies a mountain known locally as Sakhisona. The stories about it are still sung by local musicians. A dig nearby recently uncovered the remains of a monastery as well as 6th-century objects. The film shows the objects unearthed and re-enacts the stories and folklore.



WORLD PREMIERE

India, 2017, b&w, DCP, 26', Bengali

Prod: Bhupendra Kainthola **Prod Comp:** Film and Television Institute of India **Sc:** Prantik Basu **Cam:** Mehul Bhanti **Ed:** Aguolie Kire **Prod des:** Lalit M. Chandra **Sound des:** Ajayan Adat **Music:** Dawn Vincent, Manbhumi Sramjivi Chhau Dance Group **With:** Manbhumi Sramjivi Chhau Dance Group, Abhija Shivakala, Arunima Shankar, Ashwani Sharma **Print/Sales:** Film and Television Institute of India

Tiger Competition for Short Films 2

Fri 27-1 20:00 Pathé 2

Sat 28-1 12:00 Pathé 2

Tue 31-1 17:30 LantarenVenster 3

El cuento de Antonia

The Tale of Antonia

Jorge Cadena

The wind picks up and tempers fray in the fishing village of Bocas de Ceniza on the northern tip of Columbia. Antonia – in her virginal white dress – undergoes an undefined religious ritual, seemingly carefree. She isn't easily convinced and chooses her own path. Jorge Cadena's graduation film is also a visionary tale of contemporary Colombia.



INTERNATIONAL PREMIERE

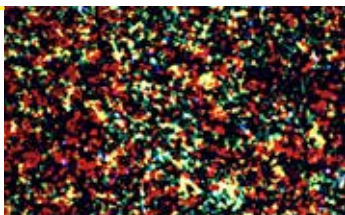
Colombia/Switzerland, 2016, colour, DCP, 30', Spanish

Prod: Jean Perret **Prod Comp:** Haute école d'art et de design **Sc:** Li Aparicio Candama, Jorge Cadena **Cam:** Juan Camilo Olmos **Ed:** Romain Waterlot **Prod des:** Felipe Cuéllar, Juan José Pérez **Sound des:** Alejandro Castillo **With:** Mitchailet Lemus Ortiz, Flor Martínez Rojas, Edwin Padilla, Eudes Rosado, Margarita Velilla, Camilo Mundólogo, Dina Luz Caceres **Print/Sales:** Haute école d'art et de design

Deletion

Esther Urlus

Suggestion allows negative space to be discerned – a hint of absent image – in an immersive cloud of coloured granules. Its substantiation lies in the viewer's imagination, coloured by the dark ambient soundtrack. *Deletion* was shot on 16mm using home-made emulsion inspired by the more than a century-old autochrome colour process.



WORLD PREMIERE

Netherlands, 2017, colour, 35mm, 12', no dialogue

Prod: Esther Urlus **Music:** Ji Youn Kang **Print/Sales:** Esther Urlus www.esterurlus.nl

Into All That Is Here

Laure Prouvost

An exploration into the notion of lust after a time of darkness, digging into the subconscious of the character, deep into his fantasies. An insect is attracted to the pollen of a flower and the flower indulges it with pleasure. A warm and sticky atmosphere is depicted along with a sensation of relief after a long search in darkness, giving viewers the impression that they have just penetrated a slimy, sweaty flower, until the images burn and disappear.



United Kingdom, 2015, colour, DCP, 10', English

Prod: Laure Prouvost **Print/Sales:** Laure Prouvost www.laureprouvost.com

Super Taboo

Chao chi jin ji

Su Hui-yu

Based on a pornographic book from the 1980s, Taiwanese artist Su Hui-yu's immersive two-channel video brings frozen tableaux of a forest orgy to life. Actor Chin Shih-Chieh (Edward Yang's *The Terrorizers*) reads out a titillating story from the pages of the book, after which he recalls his childhood memories of letting his erotic imagination run wild. Accompanied by a crackling drone soundtrack, the camera tracks naked bodies and finds the surrounding river turned vibrant pink and yellow.



WORLD PREMIERE

Taiwan, 2017, colour, DCP, 19', Mandarin

Prod: Su Hui-yu Sc: Su Hui-yu Cam: Chen Guan-yu Ed: Su Hui-yu Prod des: Su Hui-yu Sound des: Su Hui-yu Print/Sales: Su Hui-yu www.suhuiyu.com

Tiger Competition for Short Films 3

Sat 28-1 16:15 Pathé 2

Sun 29-1 14:00 Pathé 2

Wed 1-2 12:30 LantarenVenster 3

Last Days of Leningrad

Leningrads sista dagar

Maria Zennström

Maria Zennström created an ode to her family in what, in 1989, was known as Leningrad. Shot in black-and-white, cleverly edited, stiffly acted and dubbed to create distance, the family diner and dance get overshadowed by an oppressive mood. The homely scenes alternate with a young Zennström providing wry commentary. That life no longer exists, Leningrad is no more. The film is now a time capsule.



Sweden/Russia, 2016, b&w, DCP, 28', Swedish/Russian

Prod: Märten Nilsson Prod Comp: Gnufilm Sc: Maria Zennström Cam: Vladas Naudzius Sound des: Johannes Bergmark Music: Johannes Bergmark Print/Sales: Filmform

From Source to Poem

Rosa Barba

From Source to Poem depicts the genesis and future of the western world from the perspective of the Library of Congress's immense audiovisual archive which preserves not only cultural but also industrial history, thanks to the many media formats. Analogous to white noise, the film posits that, over time, all unique voices will increasingly overlap, drowning each other out.



WORLD PREMIERE

Germany, 2017, colour, 35mm, 12', no dialogue

Prod: Rosa Barba Prod Comp: Studio Rosa Barba Sc: Rosa Barba Cam: Rosa Barba Ed: Rosa Barba Sound des: Jan St. Werner, Rosa Barba Music: Jan St. Werner Print/Sales: Studio Rosa Barba www.rosabarba.com

No Shooting Stars

Basim Magdy

“From down here, sunsets look like frozen fireworks trapped in a magic lamp.” Far from everything beneath the ocean’s surface has been catalogued, leading to an endless stream of speculations and fantasies for a poetic discourse by an entity from the deep. The images, fused together and mostly from above the surface, refer to our relationship with the sea and the consequences of human actions for nature. The hypnotising soundtrack pulls us into the depths.

WORLD PREMIERE

Egypt/Switzerland, 2017, colour, DCP, 14', no dialogue

Prod: Basim Magdy Sc: Basim Magdy Cam: Basim Magdy Ed: Basim Magdy Sound des: Basim Magdy Print/Sales: Basim Magdy www.basimmagdy.com



Cloacinae

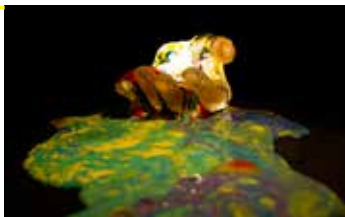
Serge Onnen, Sverre Fredriksen

Every modern society is based on two invisible, man-made systems: money and hygiene. Civilisation is in danger if one of the two fails. Cloacina is the Roman goddess of the first modern sewer, the Cloaca Maxima in Rome. This animation about finance and hygiene that features Chinese shadow puppets and a plethora of pre-cinematographic techniques follows a coin that has fallen into the sewer.

WORLD PREMIERE

Netherlands/China, 2017, colour, DCP, 25', no dialogue

Prod: Marc Thelosen Prod Comp: seriousFilm Sc: Serge Onnen Cam: Sverre Fredriksen, Serge Onnen Ed: Sverre Fredriksen, Serge Onnen Prod des: Serge Onnen, Sverre Fredriksen Sound des: Fred Kienhuis, Serge Onnen Music: Li Daiguo Sales: seriousFilm Distr NL: EYE Film Institute Netherlands www.cloacinae.wordpress.com



Tiger Competition for Short Films 4

Sat 28-1 20:00 Pathé 2

Sun 29-1 12:00 Pathé 6

Fri 3-2 13:45 Cinerama 2

The Lost Object

Sebastián Díaz Morales

A film studio; a simple room with a bed, chair, desk and sink; a crew. A mysterious object. Following Jean Baudrillard’s notion that the world has disappeared behind its own representation and it is therefore impossible to return to it, *The Lost Object* examines the complex mechanisms of how we perceive the constructed nature of reality and how this construction is achieved. In both the realms of our imagination and film. Fiction and reality merge into a single element.

WORLD PREMIERE

Netherlands, 2017, colour, video, 13', no dialogue

Prod: Sebastián Díaz Morales Sc: Sebastián Díaz Morales Sales: LIMA Distr NL: LIMA



Lunar Dial

Yue gui

Gao Yuan

Painter Gao Yuan's experimental animation is composed of a series of surreal scenes, based on her acrylic paintings made between 2010-14. Objects and people find themselves in unusual situations where rules of gravity and structure do not apply. The familiar yet unnervingly offbeat scenes are connected through unexpected sounds and rhythms. Under the dim moonlight, the characters are stuck in a dream state from which they cannot awaken.



China, 2016, colour, DCP, 15', no dialogue

Prod: Gao Yuan **Sc:** Gao Yuan **Cam:** Gao Yuan **Ed:** Gao Yuan **Prod des:** Gao Yuan **Sound des:** Pan Li **Music:** Pan Li **Print/Sales:** Gao Yuan www.cargocollective.com/GaoYuan

Meridian Plain

Laura Kraning

In the unique landscape film *Meridian Plain* hundreds of thousands of photos – from panoramas to macro shots – chart entirely unknown territory. Fabulous editing by Kraning brings the ostensibly dead, semi-desert to life in this short documentary revealing a possible scenario for the future. *Meridian Plain* is an exciting first-hand report of an expedition into a dusty terra incognita.



INTERNATIONAL PREMIERE

USA, 2016, b&w, DCP, 18', no dialogue

Prod: Laura Kraning **Ed:** Laura Kraning **Sound des:** Laura Kraning **Print/Sales:** Laura Kraning www.laurakraning.com

Holy God

Svyatjy Bozhe

Vladlena Sandu

"Self-portrait. In 1998 our family came under armed attack. We were able to escape and we fled Grozny. We have been silent about it since." Vladlena Sandu tells an incisive and dignified story about herself, her mother and grandmother, the physical and psychological trauma and the ordinary existence of a refugee, including dog food, homelessness and intensive care. On New Year's Day Putin pays tribute to the soldiers who are fighting terrorism.



INTERNATIONAL PREMIERE

Russia, 2016, colour, DCP, 25', Russian

Prod: Alexei Uchitel **Prod Comp:** Rock Films **Sc:** Vladlena Sandu **Cam:** Vladlena Sandu **Ed:** Vladlena Sandu **Sound des:** Dmitry Boyarintsev **Print/Sales:** Rock Films

Tiger Competition for Short Films 5

Sun 29-1 16:30 Pathé 3

Mon 30-1 16:30 Pathé 3

Tue 31-1 13:00 Pathé 3

Nyo vweta Nafta

Ico Costa

Shooting on 16mm film in Mozambique, director Ico Costa explores the textures of human behaviour as he follows young men who wonder what lies beyond their immediate surroundings. In the fragments of conversations captured in the Maputo market, a recording studio and on coconut trees, we find daily routines and tedium lead to chit-chat on desire, money and hope. In the interplay between performance and document, poetry emerges from fleeting everyday moments.



WORLD PREMIERE

Portugal/Mozambique, 2017, colour, DCP, 21', Portuguese

Prod: Ico Costa Prod Comp: Terratreme Filmes Sc: Ico Costa Cam: Hugo Azevedo Ed: Ico Costa, Eduardo Williams Sound des: Roland Pick Music: Puto Zaca Print/Sales: Portugal Film

Joanne

Simon Fujiwara

Joanne is a model, a teacher, a fighter, a chameleon. But when her private semi-nude photos went public, this woman of many talents came to be simply known as 'the topless teacher'. Together with her former student, artist Simon Fujiwara, she seeks to reclaim her image through social media and branding tactics. Shifting between advertisement and portraiture, this meta-narrative on identity manages to infuse playfulness in its layered commentary on who you are and how you're seen.



INTERNATIONAL PREMIERE

United Kingdom, 2016, colour, DCP, 12', English

Prod: Susanna Chisholm Prod Comp: Film and Video Umbrella Cam: Jamie Quantrill Ed: Simon Fujiwara Sound des: Rob Szeliga Music: Adam Laschinger, Patrick Singer Print/Sales: Simon Fujiwara

As Without So Within

Manuela de Laborde

As Without So Within goes beyond the standard definitions of film. This meditation on a frozen universe of sculptural objects with a minimalist yet effective soundtrack uses the saturated colours and textures of 16mm film, creating a theatrical setting that does maximum justice to the shape and materiality of these objects. This makes *As Without So Within* into the ultimate film experience in the black box; detached from reality.



USA/United Kingdom/Mexico, 2016, colour, 16mm, 25', no dialogue

Prod: Manuela de Laborde Cam: Manuela de Laborde Ed: Manuela de Laborde Sound des: Camila de Laborde Print/Sales: Manuela de Laborde www.manueladelaborde.com

Information Skies

Metahaven

Information Skies takes place in a forest somewhere in the not-too-distant future. The film, with an otherworldly soundscape, fuses three genres – live action, anime-like animation and digital abstraction – creating fragmented territories, attractive and terrifying at the same time. It questions how deep immersion in digital augmentation, combined with our persisting emotional limits as humans, is altering our capacity to decide on what constitutes ‘reality’.



WORLD PREMIERE

South Korea/Netherlands, 2017, colour, DCP, 24', Hungarian

Prod: Anna Laederach Prod Comp: Metahaven Sc: Daniel van der Velden, Vinca Kruk Cam: Remko Schnorr Ed: Daniel van der Velden, Vinca Kruk Music: M.E.S.H. With: Artur Chruszcz, Georgina Dávid Print/Sales: Metahaven

Tiger Competition for Short Films 6

Sun 29-1 19:15 KINO 1

Mon 30-1 14:00 KINO 1

Thu 2-2 14:15 Cinerama 2

Fajr

Lois Patiño

Three figures appear from the Moroccan desert's gloom. Dawn lends volume to abstract silhouettes of dunes and people as the silence is broken by *fajr*, a word that has a double meaning in Arabic: beginning and the pre-sunrise call to prayer. Akin to the latter that breaks the daily rhythm, the mythical desert becomes a contemplative place.



WORLD PREMIERE

Spain/Morocco, 2017, colour/b&w, DCP, 12', no dialogue

Prod: Lois Patiño Sc: Lois Patiño Cam: Lois Patiño Ed: Lois Patiño Prod des: Lois Patiño Sound des: Lois Patiño Print/Sales: Lois Patiño www.loispatino.com/Fajr

What the Heart Wants

Cécile B. Evans

Set deep within an imagined future, *HYPHER*, a new system that has achieved the ultimate goal of becoming human, introduces us to her dizzying world. We meet entities like a worker's collective of ears, fugitive lovers, a human cell, and a memory that has outlived its owners. The film is about the future of what it could mean to be ‘a person’, and how machines shape who – or even what – we are.



WORLD PREMIERE

Germany/United Kingdom/Belgium/Australia, 2017, colour, video, 41', English

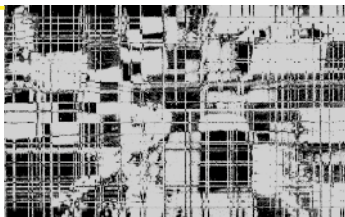
Prod: Cécile B. Evans Sc: Cécile B. Evans Cam: Evan Papageorgiou, Peter Cheng, Yoann Kostovska Ed: Cécile B. Evans Sound des: James Kelly Music: Mati Gavriel, Mati Gavriel, James Kelly With: Anna Rose Hopkins, Patrick Heusinger, Amera Lennon, JaMario Stills, Grace Bjarnson, Jean Sebastian Pougnaud Print/Sales: Cécile B. Evans www.cecilebevans.com

Fuddy Duddy

Siegfried A. Fruhauf

Fuddy Duddy uses the motif of the grid to blow it to pieces. Being occupied with structural film, I repeatedly draw 'frame plans', using grid structures to precisely record the succession of individual images.

To me, this sometimes seems like a search for structures in an apparently chaotic world. The medium of film fulfils the need for orientation. (Siegfried A. Fruhauf)



INTERNATIONAL PREMIERE

Austria, 2016, b&w, DCP, 5', no dialogue

Prod: Siegfried A. Fruhauf **Ed:** Siegfried A. Fruhauf **Sound des:** Siegfried A. Fruhauf **Music:** Siegfried A. Fruhauf **Print/Sales:** sixpackfilm www.sixpackfilm.com

August

Omer Fast

Shot in 3D, *August* is loosely based on the life and work of Cologne photographer August Sander (1876-1964). In surreal and dreamy sequences, it imagines the artist at the end of his life, nearly blind and haunted by the death of his son, and by the figures he has photographed. As in his other films, director Fast tells a story of trauma, war and relationships; with clarity of images and ambivalence of meaning.



WORLD PREMIERE

Germany, 2017, colour, DCP, 15', no dialogue

Prod: Irene von Alberti, Frieder Schlaich **Prod Comp:** Filmgalerie 451 **Sc:** Omer Fast **Cam:** Stefan Ciupek **Ed:** Janina Herhoffer, Omer Fast **Prod des:** Beatrice Schultz **Sound des:** Jochen Jezussek **Music:** Dirk Dresselhaus **With:** Jens Weisser, Bernhard Schütz, Bastian Trost, Niklas Kohrt, Vito Schlichter **Print/Sales:** Filmgalerie 451



Elon Doesn't Believe in Death



Elon não acredita na morte

Ricardo Alves Jr.

Madalena has vanished. Elon saw his wife yesterday before she left for work but when he went to pick her up, she was nowhere to be found. Her colleagues don't know where she is, she isn't in one of the hospitals and the police think it's too soon to file a missing person's report. And so Elon wanders Belo Horizonte at night, past endless concrete and favelas. Life in the metropolis seems dimmed, as if it too awaits Madalena's return.

The camera sticks close to Elon, pulling us further into his world. It's a claustrophobic one, and increasingly so. Whilst others shrug their shoulders, dismissing his worries, Elon's restlessness increases. He tacks back and forth between doubt and paranoia, which doesn't help his grip on reality. The minimalist, haunting soundtrack by Daniel Saavedra and Pablo Lamar (of *La última tierra* fame) punctuates this impressive report on a disintegrating life.

EUROPEAN PREMIERE

Brazil, 2016, colour, DCP, 75', Portuguese

Prod: Ricardo Alves Jr., Thiago Macêdo Correia, Sílvia Cruz, Julia Alves, Michael Wahrmann **Prod Comp:** Entrefilmes, Punta Colorada de Cinema, Sancho Filmes **Sc:** Diego Hoefel, João Salaviza, Ricardo Alves Jr. **Cam:** Matheus Rocha **Ed:** Frederico Benevides, Michael Wahrmann **Prod des:** Diogo Hayashi **Music:** Daniel Saavedra **With:** Lourenço Mutarelli, Silvana Stein, Germano Melo, Rômulo Braga, Clara Choveaux **Print/Sales:** Entrefilmes

www.entrefilmes.com.br/Elon-nao-Acredita-na-Morte

Mon 30-1 16:45 Pathé 2

Tue 31-1 14:00 Cinerama 6

Thu 2-2 12:30 KINO 3

Sat 4-2 22:30 Cinerama 3

Press & Industry

Mon 30-1 09:00 Pathé 5

Fri 3-2 11:30 Cinerama 3



Solo, Solitude

Istirahatlah kata-kata

Yosep Anggi Noen

When rioting breaks out in Jakarta in July 1996 and Wiji Thukul's critical poems are chanted in the squares, the Suharto regime accuses the poet of being one of the ringleaders. Thukul is forced to flee his home in Solo, leaving his wife Sipon and their two children behind. He spends a total of eight months in the small village of Pontianak, living with strangers under assumed names, but always continuing to write.

Thukul's poetry, which is still immensely popular in Indonesia, plays a leading role in the film, the Indonesian title of which translates literally as 'a pause in the words'. Various poems are heard in the film, illustrating how simple words about everyday life can nevertheless express robust criticism of a dominant regime. In the meantime, director Yosep Anggi Noen (*Peculiar Vacation and Other Illnesses*, IFFR 2013) focuses with his lyrical images principally on the loneliness of Thukul's life in Borneo.

Indonesia, 2016, colour, DCP, 97', Indonesian

Prod: Evina Bhara **Prod Comp:** Limaenam Films **Sc:** Yosep Anggi Noen **Cam:** Bayu Prihantoro Filemon **Ed:** Andhy Pulung **Prod des:** Deki Yudhanto **Sound des:** L. H Aim Adinegara **Music:** Yennu Ariendra **With:** Gunawan Maryanto, Marissa Anita, Melanie Subono, Eduwart Boang Manalu, Dhafi Yunan, Edwin Setiadi Raharja, Arif Setiawan **Print/Sales:** Asian Shadows

www.chineseshadows.com/solo-solitude

Tue 31-1 19:45 Cinerama 7

Wed 1-2 09:15 LantarenVenster 5

Thu 2-2 18:30 Pathé 6

Sat 4-2 14:30 Cinerama 3



USA, 2016, colour, DCP, 82', English

Prod: Riel Roch-Decter **Prod Comp:** MEMORY **Sc:** Theo Anthony **Cam:** Theo Anthony **Ed:** Theo Anthony **Prod des:** Marnie Ellen Hertzler, Becca Brooks Morrin **Sound des:** Marc Gallant **Music:** Dan Deacon **Print:** MEMORY **Sales:** Visit Films

www.memory.is/rat-film

Sat 28-1 09:30 Cinerama 5
Sun 29-1 19:45 LantarenVenster 2
Mon 30-1 22:15 KINO 2
Sat 4-2 14:00 Cinerama 6

Rat Film

Theo Anthony

"It never was a rat problem; it's always been a people problem", according to the Baltimore rat-catcher. Those people are not the residents of the city's poorest neighbourhoods, but rather the bankers and company directors who decided during the previous century not to give these residents any more opportunities. In spite of its at times light, almost frivolous tone, and without saying so out loud, this documentary shows how the policymakers' simplistic worldview still determines the look of the city. Not by showing a series of talking heads spouting opinions, but through attentive watching and listening. The rat catcher makes predictions, the locals hunt for rats at night on the streets or lie in wait with a gun in the garden. These observations lend an air of unreality to the city.

Rat Film is a story about Baltimore that isn't just about Baltimore. It's about all cities. How does the historical city hide within the city you walk through today? What ghosts haunt it?



WORLD PREMIERE

Iran/Canada, 2017, colour, DCP, 72', Farsi

Prod: Kiarash Anvari, Majid Barzegar **Prod Comp:** Sweet Delight Pictures **Sc:** Kiarash Anvari, Sadaf Foroughi **Cam:** Sina Keramizadeh **Ed:** Emad Khodabakhsh **Sound des:** Arash Ghasemi **With:** Mehran Nael, Sadaf Foroughi, Banipal Shoosoon, Mahvash Afsharpanah, Bahareh Riahi, Mahan Khorshidi **Print:** Sweet Delight Pictures **Sales:** RAMONDA Paris

Tue 31-1 21:00 Pathé 3
Wed 1-2 17:30 KINO 3
Thu 2-2 11:30 Cinerama 6
Sat 4-2 14:15 Cinerama 5

Press & Industry

Tue 31-1 09:15 Pathé 6
Fri 3-2 09:30 Cinerama 3

The Pot and the Oak

Goldan va derakht-e baloot

Kiarash Anvari



BRIGHT FUTURE
AWARD COMPETITION

Iranian filmmaker Kiarash Anvari's own doubts and fears formed the inspiration for this taut, ironically stylised tragic-comedy with a philosophical bent about a playwright in crisis. He is not only wrestling with the ending of a play based on his own slowly dying marriage to an theatre actress, but also with the results of a test he has undergone without his wife's knowledge: he is infertile! His injured pride and unreasonable outbursts are not helping any. With a fine sense of the absurd, the play and its author's life become increasingly intertwined in *The Pot and the Oak*. Things come to a head when, as if all this wasn't enough, an old flame of his wife's turns up – a director who offers her a role. Driven by jealousy, the tormented writer resolves to ensure that the denouement goes according to his wishes.



Canada/Colombia/Mexico, 2016, colour, DCP, 108', Spanish/French/English/Tagalog

Prod: Yanick Létourneau, Jorge Andrés Botero, Edher Campos **Prod Comp:** Peripheria, Septima Films, Machete Producciones **Sc:** Juan Andrés Arango **Cam:** Nicolas Canniccioni **Ed:** Felipe Guerrero **Sound des:** René Portillo, Isabel Torres, Daniel García **With:** Jembie Almazán, Jonathan Díaz Angulo, Bernardo Garnica Cruz **Print/Sales:** Visit Films

www.visitfilms.com/film.asp?movieID=1573

Sat 28-1 16:45 Pathé 4
Sun 29-1 22:15 Cinerama 5
Tue 31-1 19:30 KINO 1
Sat 4-2 21:30 Pathé 6

X500

X Quinientos

Juan Andrés Arango

Three lively, realistic portraits of teenagers finding their way in a new life. Three intertwined stories about migration and transformation which, in the words of director Juan Andrés Arango, create a dialogue between different parts of the continent of America.

Following the death of her mother, Maria from Manila moves to Montreal. Her grandmother, a successful Filipino migrant, has Maria's future all planned out, but she quickly tires of her straight-laced school. Colombian Alex, deported from the United States, is back in the port of Buenaventura, telling tall stories of his gangsta lifestyle in Los Angeles. Local criminals show interest and in no time he has to live up to his reputation. In Mexico City, David moves in with his cousin in a run-down neighbourhood. He finds work and makes new friends in the local punk scene, but his aggressive cousin won't be happy until David has joined the local gang. Skilfully edited, poignant second film from the director of *La Playa D.C.* (IFFR 2013).



WORLD PREMIERE

Italy, 2017, colour, DCP, 100', Italian

Prod: Daniele di Gennaro **Prod Comp:** Minimum Fax Media **Sc:** Davide Barletti, Lorenzo Conte, Carlo D'Amicis, Giulio Calvani, Barbara Alberti **Cam:** Duccio Cimatti **Ed:** Jacopo Quadri **Sound des:** Marcos Molina **Music:** David Aaron Logan **With:** Claudio Santamaria, Ernesto Mahieux, Donato Paterno, Piero Dioniso, Pasquale Patrino, Kevin Magri **Print/Sales:** Minimum Fax Media

www.minimumfaxmedia.com

Sat 28-1 13:30 Pathé 3
Sun 29-1 17:00 Cinerama 7
Tue 31-1 17:30 KINO 3
Thu 2-2 09:15 Cinerama 5

Press & Industry

Sat 28-1 09:30 Cinerama 4
Wed 1-2 09:00 Cinerama 4

La guerra dei cafoni

The War of Bumpkins

Davide Barletti, Lorenzo Conte

The struggle between the highest and lowest classes of the population has been raging for centuries, suggests the prologue, set in ancient times, to *The War of Bumpkins*. A father and son work the land for their master, but are punished for 'stealing' water from a well. In the year 1975, the noblemen and peasants have made way for two groups of boys who are still in conflict because of their backgrounds. Why they are constantly fighting no one knows, but the status quo of their inequality remains intact.

While the young bumpkins try to unleash a revolution, the leader of the rich folks develops feelings for the only pretty girl among the poor. In this tragicomic microcosm in the vein of *Moonrise Kingdom*, the struggle between the two camps could symbolise every social struggle in history. Requited love, the directors suggest, is the only way to stop endless conflict.



WORLD PREMIERE

Croatia, 2017, colour, DCP, 75',
Croatian

Prod: Igor Bezinović **Prod Comp:** Studio Pangolin **Sc:** Igor Bezinović, Ante Zlatko Stolica **Cam:** Danko Vučinović **Ed:** Hrvošlava Brkušić, Miro Manojlović **Sound des:** Martin Semenčić, Matija Santro **Music:** Hrvoje Nikšić **With:** Ante Zlatko Stolica, Mladen Vujčić, Željko Beljan, Iva Ivšić, Marko Aksentijević, Martina Burulic, Josip Visković **Print/Sales:** Studio Pangolin

Sun 29-1 16:00 Pathé 2
Mon 30-1 11:30 Cinerama 6
Thu 2-2 10:00 KINO 3
Fri 3-2 22:30 Cinerama 7

Press & Industry

Sat 28-1 17:30 Cinerama 4
Wed 1-2 22:00 Cinerama 3

A Brief Excursion

Kratki izlet

Igor Bezinović

At camp, it's one long, sultry summer of watching videos, drinking too much, sex in the woods and talking about anything and nothing. Stola's girlfriend Laura has dumped him for the third (and now really last) time. With the friends he has made here, he hangs around in this antechamber of adolescence. Until Roko suggests going to look at some remarkable frescos in a monastery somewhere down the road. Seven of them set off. When their bus breaks down, they continue on foot – an endless slog through the Croatian summer heat.

The ten-little-Indians story that follows is loosely based on Antun Soljan's novella *A Brief Excursion* (1965), which mixes existentialist questions with a coming-of-age theme. The Communist backdrop of the book is missing in the film, but this generation growing up after the war in Yugoslavia in the early 1990s also has to find a way to relate to its freedom and obligations, as Bezinović delicately shows.



France/Germany/Belgium/Italy,
2016, colour, DCP, 93', English

Prod: Gregoire Gensollen **Prod Comp:** The Ink Connection **Sc:** Pierre Bismuth **Cam:** David Raedeker **Ed:** Elise Pascal, Matyas Veress, Thomas Doneux **Prod des:** Krista Thomas-Scott **Sound des:** Brice Picard **Music:** Hugo Lippens **Print/Sales:** Mongrel International

Sun 29-1 16:15 Pathé 6
Mon 30-1 14:00 Pathé 3
Tue 31-1 16:45 Cinerama 5
Wed 1-2 17:00 KINO 4

Where Is Rocky II?



CINEMART

Pierre Bismuth

In 1979, American artist Ed Ruscha placed a rock-like sculpture among the real rocks in the Californian desert. This fake rock became completely absorbed by its environment, indistinguishable from the real ones. Ruscha has never included this mysterious artwork, which he named Rocky II, in his official catalogue, as if he didn't want this piece of sculpture to be found.

But Pierre Bismuth (winner of a joint Oscar for the screenplay for *Eternal Sunshine of the Spotless Mind*) can't let it go, and calls in a private detective to find Rocky II. He also asks Hollywood screenwriters D.V. DeVincentis (*High Fidelity*) and Anthony Peckham (*Sherlock Holmes*) to brainstorm about the screenplay for an action film based about this hidden work of art. Bismuth's docu-fiction raises questions about the nature of an artwork no one can see – an artwork, in fact, that virtually no one even knows about. Finally, it is the creation of myth and the general Hollywoodisation of life that Bismuth uncovers.

**WORLD PREMIERE**

Brazil, 2017, colour, DCP, 95', Portuguese

Prod: Beto Tibiriça, Marcelo Caetano, Ivan de Melo **Prod Comp:** Plateau Produções, Desbun Filmes, África Filmes **Sc:** Marcelo Caetano, Hilton Lacerda, Gabriel Domingues, Marcelo Caetano **Cam:** Andrea Capella **Ed:** Frederico Benevides **Prod des:** Maira Mesquita **Sound des:** Danilo Carvalho, Lucas Coelho de Carvalho **Music:** Marcelo Caetano, Ricardo Vincenzo **With:** Kelnor Macêdo, Lucas Andrade, Welket Bungué, Ronaldo Serruya **Print/Sales:** m-appeal

Sat 28-1 21:30 Pathé 3

Sun 29-1 21:45 KINO 3

Tue 31-1 11:15 LantarenVenster 1

Thu 2-2 17:00 KINO 1

Press & Industry

Fri 27-1 09:15 Pathé 6

Fri 3-2 21:30 Cinerama 4



Italy, 2016, colour, DCP, 102', Italian

Prod: Paolo Benzi, Thomas Ordonneau **Prod Comp:** Okta Film, Shellac Sud **Sc:** Alessandro Comodin, Milena Magnani **Cam:** Tristan Bordmann **Ed:** João Nicolau, Alessandro Comodin **Prod des:** Valentina Ferroni, Mario Scarzella **Sound des:** Félix Blume **With:** Sabrina Seveycou, Erikas Sizonovas, Luca Bernardi **Print/Sales:** The Match Factory GmbH

www.the-match-factory.com/films/items/happy-times-will-come-soon.html

Thu 26-1 12:30 Pathé 4

Fri 27-1 19:45 LantarenVenster 2

Tue 31-1 14:30 KINO 4

Sat 4-2 19:30 Cinerama 2

Corpo elétrico

Body Electric

Marcelo Caetano



BRIGHT FUTURE
AWARD COMPETITION

Elias works in São Paulo as a designer in a clothing factory. He has virtually no contact with his family. He finds amusement in fleeting sex and friendships with his equally hard-working colleagues. When a handsome African immigrant joins their team, Elias becomes interested in this Fernando. He invites his colleagues on nocturnal excursions in order to get to know the newcomer better. This motley collection of textile workers seek social solace in drink, music and one another. Like a modern Scheherazade, Elias generously shares his thousand-and-one adventures with his contacts. The cordial protagonist supplely moves between different classes, subcultures and male and female identities in this natural, social drama.

As in his previous short films, in his feature debut Marcelo Caetano discusses racial and sexual diversity, with young Brazilians trying to explore their natures and identities freely in a society that is making life increasingly difficult for LGBT people.

I tempi felici verranno presto

Happy Times Will Come Soon

Alessandro Comodin



CINEMART

“Homo homini lupus” – man is a wolf unto man – could be the motto of this film. In this triptych of associatively connected parts, man and nature become intertwined, with legends, rural beauty and romance as the main ingredients in the mix.

In the first part, which probably takes place shortly after World War II in the Aosta Valley in Northern Italy, Tomasso and Arturo roam the woods. They hunt, collect mushrooms and steal food and clothing from abandoned huts. Until fate intervenes in the form of an encounter with armed villagers. Tomasso reappears in the second and third parts. More than half a century later, the woods where he hid are teeming with wolves. Visitors to the taverns tell one another stories about a legendary wolf that stalked beautiful girls. This doesn't stop local beauty Ariane from going into the woods to investigate.



Wùlu

Daouda Coulibaly

France/Senegal, 2016, colour, DCP, 95', French/Bambara

Prod: Éric Névé **Prod Comp:** La Chauve-Souris **Sc:** Daouda Coulibaly **Cam:** Pierre Milon **Ed:** Julien Leloup **Prod des:** Papa Mahamoudou Kouyaté **Sound des:** Nathalie Vidal **Music:** Éric Neveux **With:** Ibrahim Koma, Inna Modja, Ismaël N'Diaye, Jean-Marie Traoré, Habib Dembele, Mariame N'Diaye, Quim Gutierrez **Print/Sales:** Indie Sales

www.indiesales.eu/wulu

Thu 26-1 15:45 Pathé 4
Fri 27-1 22:00 Doelen WBZ
Sun 29-1 17:00 LantarenVenster 2
Fri 3-2 13:30 Cinerama 1

Young Ladji has been a bus driver in Bamako, the capital of Mali, for years but misses out on a promotion because of nepotism. So he decides to find another way of making money – also to help his sister, who is being forced into prostitution by poverty. He contacts a drug dealer and, together with two mates, starts running drugs. He transports cannabis into Mali and Senegal, bringing back cocaine, and later makes trips to Guinea and the city of Timbuctoo, all in a van with stickers of Bob Marley and Ché Guevara on the back windows. The trips become ever more hazardous, particularly when they pass through the desert of northern Mali, which is controlled by Al Qaida and rebel Tuaregs. While his sister (played by singer Inna Modja) immerses herself in a life of luxury, Ladji has to tackle corrupt soldiers and fanatical members of Al Qaida. Daouda Coulibaly's overwhelming debut takes place against the backdrop of the 2012 coup in Mali, when drug smuggling brought the country to its knees and led to political destabilisation.



Antes que cante el gallo

Before the Rooster Crows

Arí Maniel Cruz

Puerto Rico, 2016, colour, DCP, 98', Spanish

Prod: Esteban Lima, Tristana Robles **Prod Comp:** Deluz, Filmes Zapatero **Sc:** Kisha Burgos **Cam:** Santiago Benet **Ed:** Andrei Nemcik **Prod des:** Mayna Magruder **Sound des:** Maite Rivera Carbonell **Music:** Eduardo Cabra **With:** Miranda Purcell, Cordelia Gonzalez, Jose Eugenio Hernandez, Kisha Burgos **Print/Sales:** Deluz

www.facebook.com/Antes-que-cante-el-gallo-729104810545953

Tue 31-1 19:30 Cinerama 5
Wed 1-2 19:00 LantarenVenster 3
Thu 2-2 09:30 Pathé 4
Fri 3-2 12:30 Cinerama 6

Puerto Rican teenager Carmín dreams of living with her mom in America, but when her hopes are suddenly dashed, she ends up emotionally torn. Immediately afterwards she is confronted for the first time with her biological father. He's spent years in jail and then moves in with Carmín and her strict grandmother. Initially, Carmín doesn't like the charming newcomer, but father and daughter slowly become close. In the meantime, the hormonal maelstrom of puberty does its work: Carmín becomes a woman and that causes great confusion, mostly for herself. In this empathetic coming-of-age drama, a sensitive girl (wonderfully played by Miranda Purcell) grapples with many different, complex growing pains. When savage disappointment, separation anxiety and developing sexuality come together, it leads to a dangerous mix: an ambiguous, deeply hurt teen, looking for love. *Yellow Robin Award winner, Curaçao IFFR 2016.*



United Kingdom, 2016, colour,
DCP, 83', English

Prod: Rachel Robey **Prod Comp:**
Wellington Films Limited **Sc:** Hope
Dickson Leach **Cam:** Nanu Segal
Ed: Tom Hemmings **Prod des:**
Sarah Finlay **Sound des:** Ben Baird
Music: Hutch Demouilpied **With:**
Ellie Kendrick, David Troughton, Jack
Holden, Joe Blakemore **Print/Sales:**
Mongrel International

Thu 26-1 15:30 Doelen JZ
Sat 28-1 21:30 Pathé 6
Sun 29-1 13:45 KINO 1
Mon 30-1 09:30 KINO 4

The Levelling

Hope Dickson Leach

Suicide? No, his son's death was just an accident. This is what rugged farmer Aubrey maintains to his daughter, Clover, who has returned to her parents' farm for the funeral. She is having none of it ("You don't stick the barrel of a gun in your mouth by accident") – but neither can she comprehend what made her brother so unhappy.

A decaying farm somewhere in the grey English countryside: in Hope Dickson Leach's hands, a desolate place where there is always a bottle of whisky in the cupboard and talking is a dirty word. A good backdrop to the psychological warfare carried on by father and daughter, without a lot of dialogue. Every nervous shiver in Ellie Kendrick (*Game of Thrones*), the harsh set of David Troughton's mouth – Leach records it all, faultlessly. Each scene brings us closer to both parties, and to understanding the suicide. In the meantime, the milking carries on.



WORLD PREMIERE

Egypt/United Arab Emirates/
Norway/Qatar, 2017, colour, DCP,
104', Arabic

Prod: Hossam Elouan, Hala Elkoussy,
Abdelsalam Moussa **Prod Comp:**
Transit Films, Nu'ta Films **Sc:** Hala
Elkoussy **Cam:** Abdelsalam Moussa
Sound des: Moustafa Abdel Hamid
With: Salma Samy, Menha El Batrawy,
Marwan Alazab, Zaki Fateen, Arfa
Abdel Rassoul, Sedky Sakhr **Print/
Sales:** Transit Films

Sat 28-1 15:15 Pathé 6
Sun 29-1 16:30 Cinerama 6
Tue 31-1 11:45 LantarenVenster 5
Sat 4-2 13:45 Cinerama 7

Press & Industry

Fri 27-1 16:30 Cinerama 4
Fri 3-2 21:00 Cinerama 3

Cactus Flower

Zahret al sabar

Hala Elkoussy



BRIGHT FUTURE
AWARD COMPETITION



CINEMART



HUBERT BALS
FUND

Owing to unfortunate circumstances, two Egyptian women are suddenly evicted from their home. For a while, stunning young actress Aida Hussein and her older neighbour Samiha, an ageing diva, form a makeshift family with angelic problem-solver Yassin. They crisscross a bustling, threatening Cairo in taxis, looking for a safe place to spend the night. Their tribulations lead them to estranged family members and former friends and lovers.

As life goes on, urgent current issues pass by lightly. Their meetings awaken memories which, like Aida's inner voice, are presented in colourful, dreamy intermez-zos with music and dance. The costumes are carefully chosen and poetry plays a major role: "The cactus flower blossomed while the light was still young", as singer Bassem's song, laden with meaning, goes. Director Elkoussy, whose video art has been exhibited in Amsterdam's Stedelijk Museum, combines her talents in this melancholy yet hopeful debut, supported by the Hubert Bals Fund.



Park

Sofia Exarchou

Greece, 2016, colour, DCP, 100', Greek

Prod: Amanda Livanou, Christos V. Konstantakopoulos **Prod Comp:** Neda Film, Faliro House **Sc:** Sofia Exarchou **Cam:** Monika Lenczewska **Ed:** Sofia Exarchou, Yorgos Mavroparisidis **Prod des:** Penelope Valti **Sound des:** Persefoni Miliou, Valia Tserou **Music:** Alexander Voulgaris **With:** Dimitris Kitsos, Dimitra Vlagopoulou, Enuki Gvenatadze, Lena Kitsopoulou, Yorgos Pandleleakis, Thomas Bo Larsen **Print/Sales:** Stray Dogs

Fri 27-1 20:15 LantarenVenster 3

Sat 28-1 12:30 Cinerama 1

Mon 30-1 14:00 Cinerama 6

Fri 3-2 12:00 KINO 2

More than ten years on from the summer Olympic Games, the Olympic village in Athens has been colonised by weeds and a group of displaced teenagers. They hang around in the disused training facilities (overgrown swimming pools and sports fields) and the deserted changing rooms and showers. This no man's land symbolises the decay of Greece; a malady that has also taken hold of the youth.

The main character is Dimitri, a young man who realises that there is no future for him in the former Olympic village, but doesn't know how to get away from it. He gets into a relationship with the former athlete Anna, who had to give up sports after a serious injury and now has few illusions about life. With a cast of mainly non-professional actors filmed with a handheld camera in her feature debut, Exarchou captures the raw, unguided energy of seemingly hopeless Greek youth. At the same time, this is a sensitive coming-of-age film about one such youth.



Wailings in the Forest

Baboy halas

Bagane Fiola

INTERNATIONAL PREMIERE

Philippines, 2016, colour, DCP, 105', Filipino

Prod: Bagane Fiola **Prod Comp:** Origane Films **Sc:** Bem Di Lera, Bagane Fiola, Janna Moya **Cam:** Mark Limbaga, Raphael Meting **Ed:** Willie Apa Jr. **Prod des:** Jeol Geolamen **Sound des:** Willie Apa Jr. **Print/Sales:** Origane Films

www.origanefilms.com

Sun 29-1 16:45 Cinerama 5

Tue 31-1 12:00 Cinerama 2

Wed 1-2 16:45 LantarenVenster 5

Fri 3-2 15:30 Cinerama 7

Press & Industry

Sat 28-1 12:00 Doelen WBZ

In the jungles of the southern Philippines, tribes of the original inhabitants, the Matigsalog still live. *Wailings in the Forest* is about one such family living in the forest as hunter-gatherers. They are among the last of their people still living this way. Other tribes have adapted to a more agrarian lifestyle on the flatlands around the forest.

Mampog tries to feed his family – two wives and a daughter – by hunting. But it is getting more and more difficult to capture wild boar. When not even making sacrifices to the spirits seems to help, and with the outside world getting ever closer, Mampog becomes obsessed. This story, written by director Bagane Fiola, is acted out by members of the native population themselves. Fiola tells the story in long, peaceful shots that reveal the daily lives of the tribespeople: making fire, offering sacrifices or preparing a wild boar. The cinematography – doubtless no easy task in this region – is impressive.



INTERNATIONAL PREMIERE

Canada, 2016, colour, DCP, 98', French

Prod: Sophie Goyette **Prod Comp:** Production Zocha **Sc:** Sophie Goyette
Cam: Léna Mill-Reuillard **Ed:** Sophie Goyette **Sound des:** Simon Gervais
Music: Éliane Préfontaine **With:** Éliane Préfontaine, Gerardo Trejoluna, Felipe Casanova **Print/Sales:** La Distributrice de Films

www.ladistributrice.ca

Fri 27-1 22:15 Pathé 3
Sat 28-1 13:45 Cinerama 6
Mon 30-1 09:00 LantarenVenster 1
Sat 4-2 09:15 Pathé 6

Press & Industry

Fri 27-1 09:30 Cinerama 3

Mes nuits feront écho

Still Night, Still Light

Sophie Goyette

“Life is short, we have to keep dreaming”, a woman says at the start of this sensitive debut film. The three chapters of *Still Night, Still Light* are named for the searching main characters, each of whom could use such wisdom: Eliane, a young Canadian woman who gives piano lessons in Mexico; Romes, her gentle employer; and Pablo, Romes’ father, who whiles away his days in a nursing home. They all seem to be waiting for something: a sign from a deceased loved one, a last good conversation.

All three of them hope to find happiness elsewhere. Eliane has swapped cold Canada for dangerous Mexico, and Romes and Pablo are setting off together on a last trip to China. “We try to do our best in a world we don’t control”, Romes says of his attempts to do the right thing. He sees life as like driving a car in fog: even though you can’t see what’s ahead, you just have to have faith.



BRIGHT FUTURE
AWARD COMPETITION



WORLD PREMIERE

Argentina/Brazil/Palestine, 2017, colour, DCP, 101', Spanish/English/Arabic/Basque

Prod: Ezequiel Pierri, Michael Wahrmann, Julia Alves, Silvia Cruz, Jerónimo Quevedo, Victoria Marotta, Iván Granovsky, Ana Godoy, Marion Klotz, Alessio Rigo de Righi **Prod Comp:** Autocroma, Punta Colorada de Cinema, Un puma, Hermanos Godoy **Sc:** Iván Granovsky, Ezequiel Pierri, Ana Godoy, Felipe Galvez **Cam:** Tebbe Schöningh **Ed:** Ana Godoy **Prod des:** Marina Raggio **With:** Iván Granovsky, Alberto Ajaka, Rafael Spregelburd, Valeria Lois, Joana de Verona, Juncal Alzugarai, Barbara Gauvain **Print/Sales:** Autocroma

Sun 29-1 19:30 Cinerama 5
Mon 30-1 12:00 Pathé 2
Wed 1-2 16:30 Cinerama 6
Fri 3-2 16:30 Cinerama 2

Press & Industry

Sun 29-1 09:30 Cinerama 4
Thu 2-2 18:15 Cinerama 4

Los territorios

The Territories

Iván Granovsky

It’s a miracle that this film even exists, it seems. The three previous times that director and protagonist Iván Granovsky attempted to make a film, he relates with a sense of self-mockery, turned into fiascos. So he decided to follow in the footsteps of his father, a famous journalist with a love of geopolitical relations. However, making a documentary about the scenes of world conflict is no easy task, it turns out. From Greece to Brazil, from the Basque Country to Jerusalem, Granovsky is always too late, too early or in the wrong place. He asks clumsy questions, gets vague answers, and in the meantime receives e-mails from his mother telling him to repay his credit card debts to her. *The Territories* is a film you can read like a newspaper, according to Granovsky. On the quiet, it is also a portrait of a thirty-something trying to find his way in a world full of opportunities, but with no idea of where to start.



BRIGHT FUTURE
AWARD COMPETITION



Inside the Distance



BRIGHT FUTURE
AWARD COMPETITION

Elias Grootaers

WORLD PREMIERE

Belgium, 2017, colour, DCP, 97',
Georgian/Dutch

Prod: Emmy Oost **Prod Comp:**
Cassette for Timescapes **Sc:** Elias
Grootaers **Cam:** Elias Grootaers
Ed: Dieter Diependaele **Sound des:**
Philippe Ciompi **Print/Sales:** Cassette
for Timescapes

www.timescapes.be

Tue 31-1 18:00 Pathé 3
Wed 1-2 14:30 KINO 4
Fri 3-2 16:30 Cinerama 6
Sat 4-2 17:30 Cinerama 4

Press & Industry

Mon 30-1 20:30 Cinerama 4
Thu 2-2 15:45 Cinerama 4

Giorgi Shakhshvarian makes a fist: our heart is no bigger than that, he says. Yet his heart can fill the distance between Georgia and Belgium. Shakhshvarian is an Armenian immigrant who grew up in Georgia. He has been living in Belgium for thirteen years, coaching boxers. A man with an intellectual background, he teaches his pupils not only about boxing, but also about life. The film's title refers not only to the distance between countries. In boxing, distance refers to the length of a bout – a fight during which you have to survive, just like outside the ring. With the opening quote from filmmaker Otar Iosseliani, who says that making a film about real people is a crime, Elias Grootaers seems to be challenging the viewer. Do we get to know Shakhshvarian, disproving Iosseliani's statement? In a sense, this is just a man. But a man who is equally at home talking about offensive strategies in the ring as he is making fascinating observations outside of it.



Haruneko



BRIGHT FUTURE
AWARD COMPETITION

Hokimoto Sora

INTERNATIONAL PREMIERE

Japan, 2016, colour, DCP, 85',
Japanese

Prod: Aoyama Shinji, Sento Takenori
Prod Comp: Pictures Dept. Co. Ltd.
Sc: Hokimoto Sora **Cam:** Suzuki Yoi
Ed: Hokimoto Sora **Music:** Hokimoto
Sora **With:** Yamamoto Keisuke,
Kawase Yota, Akatsuka Minako, Lily,
Tanaka Min, Iwata Ryuto, Takahashi Yo
Print/Sales: Pictures Dept. Co. Ltd.

www.haruneko-movie.com

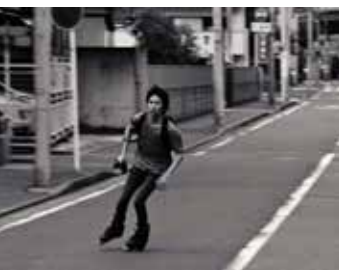
Tue 31-1 18:30 Pathé 6
Wed 1-2 19:30 LantarenVenster 5
Thu 2-2 14:30 KINO 1
Sat 4-2 17:30 KINO 3

Press & Industry

Tue 31-1 09:00 Pathé 5

With this abstract, elusive and above all highly musical fever dream, debuting director Hokimoto Sora makes a valiant play for the accolade 'weirdest film of the year'. The action takes place in a café run by The Manager, helped by an elderly woman and a boy called Haru. The café is a refuge for everyone who wants to die: young and old, good and bad. The Manager drives these people to a misty place deep in the woods, where they gradually disappear and are transformed into sound waves.

Who exactly these people are is left largely to our imagination, although brief bursts from their pasts are shown during a strange magic lantern show, which is always concluded by a musical act – including a children's choir and pop band wearing white cat masks. Because, as the film decrees: "All that is left for us is to sing and dance."



Japan/Taiwan, 2016, colour/b&w,
DCP, 142', Chinese/Japanese/
English

Prod: Ito Takehiro **Prod Comp:** Eyes
Films **Sc:** Ito Takehiro, Ma Chun Chih
Cam: Sasaki Yasuyuki **Ed:** Ito Takehiro
Prod des: limori Norihiro **Sound des:**
Fujiguchi Ryota **Music:** Alexandra
Barkovskaya **With:** Ma Chun Chih,
Kobayashi Haruo, Kitaura Ayu, Hattori
Ryuzaburo, Seto Natsumi **Print/Sales:**
Eyes Films

Thu 26-1 19:45 KINO 2
Fri 27-1 10:45 LantarenVenster 6
Sun 29-1 19:45 Cinerama 7
Fri 3-2 19:15 KINO 3

Out There

Ito Takehiro

Five years on from his first film, Ito Takehiro tacks between Tokyo and Taiwan; between documentary and feature film and between fiction and reality with his independent debut, *Out There*. What Ito wanted to do was make a documentary about Taiwanese director Edward Yang. When this project didn't get off the ground, he decided to work up the trials of filmmaking into a feature film. So, *Out There* is about director Haruo – Ito's alter ego – who is looking for a new lead actor for his previously unsuccessful project. He finds Ma (played by himself), a Taiwanese who roller-skates with gusto through the streets of Tokyo. From interviews, it transpires that both director and actor miss a sense of being at home, in the right place, and this is symbolised visually by the continuous switching from 16mm to Handycam to widescreen digital.



WORLD PREMIERE

South Korea, 2017, colour/b&w,
DCP, 120', Korean

Prod: Jo Sona **Prod Comp:** OPOT
Pictures **Sc:** Jung Yoonsuk **Cam:**
Jung Yoonsuk, Heo Chul, Jun Sangjin
Ed: Jung Yoonsuk **Sound des:** Pyo
Jongsu **Music:** Pyo Jongsu **With:**
Kwon Yongman, Jang Sunggun,
Park Junggeun **Print/Sales:** M-Line
Distribution

Mon 30-1 19:30 Pathé 3
Tue 31-1 11:00 Cinerama 6
Fri 3-2 10:00 KINO 3
Sat 4-2 19:45 Cinerama 4

Press & Industry

Mon 30-1 09:00 Cinerama 5
Thu 2-2 12:00 Pathé 6

Bamseom Pirates Seoul Inferno

Bam Seom hae jeok dan
Seoul bul ba da

Jung Yoonsuk

"Whereas other bands smash up expensive guitars, we use rubbish", says one of the members of controversial duo Bamseom Pirates while picking up an old printer lying amongst the junk in an abandoned university building. They prefer to play here rather than in Seoul's hip concert venues. With heavy irony, they announce their 'relaxing' music: a blast of noise called grindcore. They play bass and drums, but use also anything they can get their hands on to make music. Their angry punk attitude is aimed against the established order in South Korea. Many of their numbers have led to controversy and rows, which they warmly welcome. In his debut *Non-fiction Diary*, filmmaker Jung expanded an infamous real-life murder from the 1990s into an analysis of stumbling faith in progress in Korea. His second film starts as a noisy musical portrait, growing into a statement on youthful resistance against the capitalist powers that be.



All the Cities of the North



Svi severni gradovi

Dane Komljen

Two men live in a blue tent in an empty white room in an abandoned holiday complex. Boban and Boris pick berries and light fires. Occasionally, some donkeys wander through the overgrown grounds. A little idyll amidst severe modern structures. The arrival of a third man (played by the director) disturbs their harmony. The outside world intrudes, with stories of other times and places, of cities to the north and in the south; we hear stories about how Yugoslavian contractors built a city in Ghana, or about the remnants of Brasilia. The men's story is interspersed with images of landscapes and spaces.

It is impossible to place this first feature by Dane Komljen in an existing film category. It is a fictional architectural diary employing alienation effects, a study of fragile, unspecified relationships and a salute to Godard: all of these apply. A cinematic quest for the answer to the question: How can we live alongside one another?

Serbia/Bosnia and Herzegovina/Montenegro, 2016, colour, DCP, 100', Serbo-Croatian

Prod: Nataša Damjanović **Prod Comp:** Dart Film **Sc:** Dane Komljen, **Cam:** Ivan Markovic **Ed:** Dane Komljen, Nataša Damjanović **Prod des:** Magdalena Vljajic **Sound des:** Igor Čamo **Music:** Boris Isakovic **With:** Dane Komljen, Boban Kaludjer, Boris Isakovic **Print/Sales:** everything works LLC

Sat 28-1 14:30 LantarenVenster 2

Mon 30-1 14:15 Cinerama 5

Tue 31-1 12:30 KINO 3

Thu 2-2 14:00 Cinerama 6



Mimosas

Oliver Laxe

The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers (2016, Ben Rivers), shown at IFFR last year, gave a preview of the setting of *Mimosas*, Oliver Laxe's second film. With cast and crew he braved the privations of the rugged Atlas mountains in Morocco to shoot a spiritual Western telling the story of a caravan en route to the ancient city of Sijilmasa, where a dying sheikh wishes to be buried. But death waits for no man, and his retinue, terrified by the impenetrable mountain passes, abandons him. Only the two villains Ahmed and Said feel obliged to grant the sheikh his dying wish.

Like a prophetic saviour from a parallel, more contemporary world, Shakib (played with irresistible inscrutability by Shakib ben Omar) is chosen to help them on the hazardous undertaking. A stunningly beautiful travelogue and landscape study, but above all an exciting, mysterious parable about the elusive power of faith, knowledge and fate.

Spain/France/Qatar/Morocco, 2016, colour, DCP, 96', Arabic

Prod: Felipe Lage, Lamia Chraibi, Michel Merkt, Nadia Turincev, Julie Gayet **Prod Comp:** Zeitun Films, LA PROD, Rouge International **Sc:** Oliver Laxe, Santiago Fillol **Cam:** Mauro Herce Mira **Ed:** Cristóbal Fernández **Prod des:** Delphine De Casanove **Sound des:** Amanda Villavieja **With:** Ahmed Hammoud, Shakib Ben Omar, Said Aagli, Ikram Anzouli, Ahmed El Othemani, Hamid Fardjad, Margarita Albores **Sales:** Luxbox **Distr NL:** Contact Film

Thu 26-1 14:45 Pathé 2

Fri 27-1 21:45 Cinerama 5

Sat 28-1 21:30 Pathé 7



Vietnam, 2016, colour, DCP, 69', Vietnamese

Prod: Lê Binh Giang **Prod Comp:** VBLOCK Media **Sc:** Lê Binh Giang
Cam: Nguyen Phuc Vinh **Ed:** Lê Binh Giang, Truong Quy Minh **Prod des:** Truong Hai Cong **Sound des:** Tiikerie Pham **With:** Nguyen Tony, Ta Quang Chien, Tram Primrose, Hoang Ba Son
Print/Sales: VBLOCK Media

Fri 27-1 21:45 Cinerama 1
Sat 28-1 22:30 KINO 2
Wed 1-2 22:15 Cinerama 2
Sat 4-2 22:15 KINO 3

Kfc

Lê Binh Giang

Pure evil exists. It lives in Hanoi, in a small house that has been partly converted into an operating-theatre-cum-torture-chamber. Here, patients are cut up into bite-size pieces and posthumously raped by a cannibalistic doctor and his taciturn sidekick. His fat son, now also addicted to the taste of human flesh, befriends the children of a prostitute who fell victim to the deadly doctor. This amoral violence is inevitably passed on to the next generation. A cycle of cruelty is set in motion.

Debut filmmaker Lê Binh Giang takes the body-horror genre to new heights. 'Bizarre' would be an understatement for this out-of-control orgy of revenge, featuring cryptic dialogue and plastic, almost detached depictions of deliberate torment. The finishing touch is the sound: the squashy sucking, splattering and dull thudding of abused flesh. Certainly not for the faint-hearted.



WORLD PREMIERE

Brazil/Argentina, 2017, colour, DCP, 87', Spanish/Portuguese

Prod: Sara Silveira, Maria Ionescu, Hernán Musaluppi, Natacha Cervi
Prod Comp: Dezenove Som e Imagens, Rizoma Films **Sc:** Caroline Leone **Cam:** Claudio Leone **Ed:** Anita Ramón, Caroline Leone **Prod des:** Juan Giribaldi **Sound des:** Martin Grignaschi **With:** Cacá Amaral, Magali Biff **Print/Sales:** Dezenove Som e Imagens

www.facebook.com/pelajanelafilme

Tue 31-1 21:15 Cinerama 1
Wed 1-2 15:00 LantarenVenster 3
Fri 3-2 10:00 Pathé 3
Sat 4-2 09:30 Cinerama 5

Press & Industry

Mon 30-1 13:00 Cinerama 3
Thu 2-2 16:00 Cinerama 3

Pela janela

A Window to Rosália

Caroline Leone



BRIGHT FUTURE
AWARD COMPETITION

Rosália (63) spends her days in silence as a production manager in an electronics factory. Following a merger, her services are no longer required and her world collapses. In desperation she turns to her brother José. But this does not come at a good time for him: he was about to drive a luxury car from São Paulo to Buenos Aires for his boss's daughter. He can see only one solution: Rosália will have to accompany him on the 2200 kilometre journey. Reluctant and peevish, she is not ideal company, but as she takes in the stunning landscapes, Rosália gradually manages – also thanks to the devoted José – to relax and smile.

A Window to Rosália shows that taking a little distance from your everyday reality and feeling safe in pleasant company is sometimes all you need to feel good again. Director Caroline Leone wanted to focus on the complexity of human characters and humanity. Her positive, loving first feature film succeeds in this marvellously.



WORLD PREMIERE

Mexico, 2017, b&w, DCP, 93',
Spanish

Prod: Matias Meyer, Michel Lipkes
Prod Comp: Axolote Cine **Sc:** Michel Lipkes, Gabriel Reyes, Rubén Imaz
Cam: Gerardo Barroso Alcalá **Ed:** León Felipe González, Michel Lipkes
Prod des: Claudio Ramirez Castelli
Sound des: Jose Miguel Enriquez, Jaime Juarez **Music:** Galo Durán **With:** Alfredo Blanco, Kristyan Ferrer, Luis Enrique Parra, Itzel Sarmientos **Print/Sales:** Axolote Cine

Sat 28-1 18:45 Pathé 3
Sun 29-1 22:15 LantarenVenster 3
Mon 30-1 13:15 Pathé 4
Sat 4-2 12:30 Cinerama 1

Press & Industry

Sat 28-1 11:30 Cinerama 4
Thu 2-2 11:15 Cinerama 4

Extraño pero verdadero

Strange But True

Michel Lipkes



Jonathan and Yesi are in love, but fearfully keep this from Mister Clean, their dodgy boss on the bin waggons. In Mexico City, there is no end to the refuse. Cardboard and plastic are separated on the spot, and half-empty bottles of drink finished off in one go; for tips, they will collect the refuse from your kitchen. Everything changes when a body turns up among the containers, its pockets stuffed with cash. Mister Clean comes up with a plan that will benefit them all. In today's Mexico, it's simply impossible not to get tangled up in the wretchedness of the violent underworld.

This second feature by Michel Lipkes shows an inescapable downward spiral – though not without a glimmer of hope – in luscious black-and-white. Film buff Lipkes nods to masters through clever references and symbolism, making *Strange But True* both a homage and movie-spotter's delight on several levels. Hope, love and belief in the power of cinema.



WORLD PREMIERE

Argentina, 2017, colour, DCP, 77',
Spanish

Prod: Federico Eibuszyc, Julia Rotondi, Mariano Luque **Sc:** Mariano Luque
Cam: Eduardo Crespo **Ed:** Mariano Luque **Prod des:** Julia Rotondi **Sound des:** Guido Deniro **Music:** Juan Ceballos **With:** Mara Santucho, Eva Bianco, Julieta Nitzschmann, Ana Tenaglia, Cecilia Antonozzi, Celina Ludueña **Print/Sales:** Julia Rotondi

Fri 27-1 15:30 Pathé 3
Sat 28-1 11:30 Cinerama 6
Tue 31-1 19:45 LantarenVenster 4
Fri 3-2 15:15 Pathé 6

Press & Industry

Thu 26-1 13:30 Pathé 3
Thu 2-2 13:30 Cinerama 4

Otra madre

Another Mother

Mariano Luque



A film full of mothers: recently divorced Mabel (40) cares for her young daughter, and is living temporarily with her mother. This grandma already had her hands full with caring for her other daughter and her own mother. Mabel also cares for the needy Pini and leads aqua-jogging classes for ladies. *Another Mother* is a basically optimistic, tender portrait of different variations on motherhood, in which the various women and children help one another with their busy daily lives, but at times simply can't stand one another. This second film by Argentine Luque is related in terms of its cinematography and sensitivity to work by his compatriots Santiago Loza and Ivan Fund. Luque demonstrates that he can also be successful without a shocking dramatic intervention in the story, such as in his lauded debut, *Salsipuedes*. With exactly the right distance and focus on small gestures that seem to result directly from personal memories, he is able to hit the right note every time: a film as a sonatina.



Poland, 2016, colour, DCP, 123', Polish

Prod: Leszek Bodzak, Aneta Hickenbotham **Prod Comp:** Aurum Film **Sc:** Robert Bolesto **Cam:** Kacper Fertacz **Ed:** Przemysław Chruścielowski **Prod des:** Jagna Janicka **Sound des:** Kacper Habisiak, Marcin Kasiński, Jarosław Bajdowski **With:** Andrzej Seweryn, Dawid Ogrodnik, Aleksandra Konieczna, Andrzej Chyra **Print/Sales:** New Europe Film Sales

www.neweuropemovies.com/movies/102

Sun 29-1 12:00 LantarenVenster 2

Tue 31-1 09:15 Cinerama 2

Thu 2-2 17:30 KINO 3

Sat 4-2 09:00 Cinerama 4

The Last Family

Ostatnia rodzina

Jan P. Matuszyński

In this unconventional portrait of Polish painter Zdzisław Beksiński (1929-2005), we hardly ever see him so much as pick up a brush. Some of his dystopian, surrealist works are on display in his apartment, but this feature debut by director Jan P. Matuszynski concentrates more on his Polish cult hero's family life than on his art. The focus is particularly on his neurotic son, Tomasz, whose violent outbursts and recurring suicidal tendencies constantly occupy Beksiński and his wife Zofia in this decade-spanning family saga. Beksiński recorded virtually his entire life, starting in 1957 on audio tape, later also using photographs and video recordings. Matuszynski makes grateful use of these rich sources. The result is an at times documentary-like but nonetheless highly stylised film. Lead actor Andrzej Seweryn rightly won best actor award at the Locarno film festival for his dry, sardonic interpretation of Beksiński.



WORLD PREMIERE

Portugal/Brazil, 2017, colour, DCP, 95', Portuguese

Prod: Miguel Ribeiro, Gustavo Beck, Clara Bastos, Leonardo Mouramateus **Prod Comp:** Filmes do Asfalto, If You Hold A Stone, Praia à Noite **Sc:** Leonardo Mouramateus **Cam:** Aline Belfort **Ed:** Raul Domingues, Leonardo Mouramateus **Sound des:** Tomás Von der Osten, Diego Martínez **Music:** AEREP **With:** Mauro Soares, Deborah Viegas, Daniel Pizamiglio, Mariana Dias, Sandra Hung, João Fiadeiro, Carolina Thadeu **Print/Sales:** Praia à Noite

Fri 27-1 19:15 Pathé 3

Sat 28-1 14:15 LantarenVenster 5

Mon 30-1 16:45 Pathé 4

Sat 4-2 12:00 Pathé 2

Press & Industry

Thu 26-1 11:30 Pathé 6

Wed 1-2 14:30 Cinerama 3

António Um Dois Três

António One Two Three

Leonardo Mouramateus

António is thrown out of the house by his father after he receives an anonymous tip-off that his son hasn't been seen at school for a whole year. António seeks shelter with his former girlfriend, and meets a Brazilian woman renting a room there. He admits to her that he sent his father the tip-off note himself; the consequences gave him an excuse to return to the apartment where he had such happy memories. In the film's fresh and funny three-act structure, everyday reality and fantasy seamlessly intermingle and influence one another.

We see António by turns as a drop-out student of electrical engineering, as a theatre technician, and as the director of a theatrical production. Throughout this narrative, Dostoyevsky's novella *White Nights* provides the blueprint for the trials and tribulations that a group of twenty-somethings in Lisbon have to learn to deal with: the loneliness of a big city, lack of money and lost loves.



BRIGHT FUTURE
AWARD COMPETITION



I Am Truly a Drop of Sun on Earth



Me mzis skivi var dedamicaze

Elene Naveriani

The sun has not quite risen in Tbilisi, Georgia, when April is released after having spent another night in jail for prostitution. Although, for April and her fellow sex workers, the sun will probably never come up. They live in a masculine world in which women are a disposable commodity – something to vent your anger on. In the shadow of a luxury hotel, April meets Dije, a young Nigerian immigrant – an outsider even among outsiders. He once thought he was on his way to Georgia, USA, but ended up here instead. Another dream dashed. In this place, at the edge of the world where the only option is day-to-day survival, these two souls recognise one another's lonely journey. In this powerful debut filmed in black-and-white – how else – and with a layer of ink-black, biting humour, Elene Naveriani sketches lives in suspended animation – a living death, until death comes.

INTERNATIONAL PREMIERE

Switzerland, 2017, b&w, DCP, 61', Georgian/English

Prod: Britta Rindelaub, Elene Naveriani
 Prod Comp: Alva Film, Mishkin Sc: Elene Naveriani
 Cam: Agnes Pakozdi
 Ed: Gabriel Gonzalez
 Prod des: Tako Elizarashvili, Melano Sokhadze
 Sound des: Philippe Ciompi, Thomas Reichlin
 With: Daniel Anthony, Khatia Nozadze, Bianka Shigurova, Nino Giorgobiani, Mariam Chachia
 Print/Sales: Alva Film

Sun 29-1 19:00 Pathé 3
 Mon 30-1 12:30 Cinerama 7
 Tue 31-1 22:00 LantarenVenster 4
 Fri 3-2 19:30 Cinerama 2

Press & Industry

Sat 28-1 11:45 Pathé 6
 Thu 2-2 14:30 Cinerama 3



Suffering of Ninko

Ninko no junan

Niwatsukino Norihiro

The young monk Ninko leads an ascetic existence in the Enmeiji temple, but his dedication to a life of simplicity and sexual abstinence is made impossible by the curse that seems to afflict him: he is irresistible to every woman (and some of the men) he meets. Pursued by a posse of half-naked, crazed women and a mysterious, faceless nymph, he flees high into the mountains, where he can finally discover his true nature.

With *Suffering of Ninko*, debut director Niwatsukino Norihiro adds a modern, headstrong chapter to the rich tradition of Japanese ghost stories. His background as a designer is revealed in the wonderful animated variations on classic Japanese woodcuts, Buddhist mandalas and erotic prints, which together with sensual dance scenes, witty intermezzos and macabre appearances by spirits form an exciting, highly individual indictment of sexual repression.

EUROPEAN PREMIERE

Japan, 2016, colour, DCP, 70', Japanese

Prod: Niwatsukino Norihiro
 Cam: Yamamoto Shunichiro, Okazaki Takayuki
 Ed: Niwatsukino Norihiro
 With: Tsujioka Masato, Iwaishi Hideta, Wakabayashi Miho, Yukara Reina, Hagiwara Masamichi, Harazaki Tomoko, Kudo Qyoko
 Print/Sales: Asian Shadows

www.chineseshadows.com/suffering-of-ninko

Sun 29-1 21:45 Pathé 3
 Mon 30-1 16:45 LantarenVenster 1
 Thu 2-2 20:30 KINO 3
 Sat 4-2 19:45 Cinerama 7

Press & Industry

Sun 29-1 09:15 Cinerama 3



Filthy

Špína

Tereza Nvotová

WORLD PREMIERE

Czech Republic/Slovakia, 2017, colour, DCP, 88', Slovak

Prod: Milos Lochman, Peter Badac
Prod Comp: moloko film, B Film
Sc: Barbora Námerová **Cam:** Marek Dvořák **Ed:** Jiří Brožek, Michal Lánský, Janka Vlčková **Prod des:** Andrijana Trpković **Sound des:** Ludvík Bohadlo
Music: Jonatan Pastířčák, Adam Matej **With:** Dominika Morávková, Anna Rakovská, Róbert Jakab, Patrik Holubář, Anna Šišková **Print/Sales:** moloko film

Fri 27-1 18:30 Pathé 6
Sat 28-1 19:45 LantarenVenster 3
Mon 30-1 22:00 KINO 4
Sat 4-2 19:30 Cinerama 5

Press & Industry

Thu 26-1 13:30 Pathé 6
Fri 3-2 09:30 Pathé 6

Teenage Lena's relatively carefree, dreamy existence is roughly shattered by a rape. The perpetrator? Her charming teacher, who is able to wind everyone round his finger. Lena can't or daren't tell anyone what has happened – not even her best friend. Instead, she undertakes a desperate suicide attempt. Subsequently admitted to the youth ward of a psychiatric hospital, the major questions she faces are: who will believe you, and can you prove what happened? However, Lena discovers that she is not alone.

This powerful, intimate portrait of a girl on the cusp of adulthood tells the story from Lena's perspective, including teenage dreams, silliness and family hassles. A visually powerful feature debut – this is Nvotová's graduation film from FAMU – in which the filmmaker, screenwriter and lead actor effectively and convincingly reach the painful heart of the matter: the shame and disbelief rape victims so often have to deal with.



Super Dark Times



BRIGHT FUTURE
AWARD COMPETITION

Kevin Phillips

WORLD PREMIERE

USA, 2017, colour, DCP, 100', English

Prod: Richard Peete, Jett Steiger, Edward Parks **Prod Comp:** Ways & Means, Neighborhood Watch, Om Films, Lila 9th Productions **Sc:** Ben Collins, Luke Piotrowski **Cam:** Eli Born **Ed:** Ed Yonaitis **Sound des:** Colin Alexander **Music:** Ben Frost **With:** Owen Campbell, Charlie Tahan, Elizabeth Cappuccino, Max Talisman, Sawyer Barth, Amy Hargreaves, Adea Lennox **Print/Sales:** The Match Factory GmbH

Sun 29-1 21:45 Pathé 7
Mon 30-1 14:30 LantarenVenster 4
Thu 2-2 13:00 Pathé 1

Press & Industry

Sun 29-1 13:45 Cinerama 4
Wed 1-2 09:30 Cinerama 3

In the social minefield that is secondary school, Zach and Josh at least have one another. The teenagers are growing up in a leafy American suburb in the 1990s, with stuff like Clinton, button-up dresses and Nirvana going on in the background. Life revolves around vying for popularity, hanging out, falling in love and looking for kicks. One day, a traumatic accident takes place within the group of friends, driving a wedge between the previously inseparable Zach and Josh. During the day, Zach gets by as best he can, but at night he is caught between wet dreams and nightmares. His life becomes increasingly complicated and, as this thriller reveals, ever more dangerous.

Following his short film *Too Cool For School* (2015), Kevin Phillips atmospherically dives into the confusion of teenage life. Themes such as lust, love, courage, fear and maturity all play a role, as does learning to tell the difference between good and evil.



Als Paul über das Meer kam

When Paul Came over the Sea

Jakob Preuss

Paul, former law student from Cameroon, has just completed a hellish trip across the Sahara when he meets German filmmaker Jakob in a makeshift tent camp in Morocco. This marks the beginning of an exceptional friendship and the start of a poignant story about the even more arduous trip ahead of Paul: crossing over to Europe. For over years already, he has been waiting for a chance, partly due to a lack of money. And even though he is aware of all the stories about refugees dying at sea, turning back is no longer an option.

At first, Jakob follows Paul at a respectful distance. But the closer his subject comes to his dream objective of reaching Fortress Europe, the harder it is for Jakob to maintain his role as observer. The result is a gripping film about physical and imaginary boundaries, hope and fear, and the current state of Europe.

INTERNATIONAL PREMIERE

Germany, 2017, colour, DCP, 93', French/German

Prod: Jonas Weydemann, Jakob D. Weydemann **Prod Comp:** Weydemann Bros. GmbH **Sc:** Jakob Preuss **Cam:** Juan Sarmiento G. **Ed:** Franziska von Berlepsch, Karoline Vielemeyer **Sound des:** Niklas Kammertöns **Print/Sales:** Weydemann Bros. GmbH

Mon 30-1 20:00 Pathé 7

Tue 31-1 12:00 Cinerama 7

Wed 1-2 17:00 LantarenVenster 2

Sat 4-2 11:45 Cinerama 2

Press & Industry

Sun 29-1 15:45 Cinerama 4



Burning Birds

Davena vihagun

Sanjeewa Pushpakumara



HUBERT BALS
FUND

EUROPEAN PREMIERE

Sri Lanka/France/Qatar, 2016, colour, DCP, 84', Sinhalese (Sinhala)

Prod: Sanjeewa Pushpakumara, Antonin Dedet **Prod Comp:** Sapushpa Expressions Ltd, Neon Productions **Cam:** Kalinga Deshapriya Vithanage **Ed:** Ajith Ramanayake, Katharina Wartena **Music:** R. Abaji, Philip David Sheppard **With:** Mahendra Perera, Shyam Fernando, Anoma Janadari, Samanalee Fonseka, Chandani Senaviratne **Sales:** Film Republic **Distr NL:** Hubert Bals Fund www.neoncinema.com/production-film/burning-birds/en/

Sat 28-1 16:30 Cinerama 6

Sun 29-1 22:15 LantarenVenster 1

Tue 31-1 09:15 Cinerama 5

Sat 4-2 09:15 Cinerama 2

Press & Industry

Fri 27-1 16:45 Cinerama 3

Eastern Sri Lanka, 1989. Kusum's husband has been murdered by militants. She works her fingers to the bone in a quarry to support her eight children and mother-in-law. So when one evening Kusum is checking her oldest daughter for nits and her mother-in-law warns her it brings bad luck, she shrugs and asks, "How could things be worse?" But this is exactly what *Burning Birds* goes on to show. Kusum sinks even further into desperation, 'helped' by a patriarchal society that has precious little sympathy. Kusum sacrifices her dignity until there is nothing left.

Director Pushpakumara grew up in an impoverished family; after his father unexpectedly died, his uncle was murdered by soldiers. His second feature, following *Flying Fish* (IFFR 2001), is an indictment that is mercilessly explicit in its depiction of the harshness of reality. However, he also captures Sri Lanka lovingly, in beautiful earthen tints. Each of his vistas, his attention to landscape and sky, emphasise Kusum's lack of room to manoeuvre.



Selbstkritik eines bürgerlichen Hundes



Self-criticism of a Bourgeois Dog

Julian Radlmaier

Proletarian revolutions might not generally be triggered by romantic desires, but in Julian Radlmaier's comically absurd *Self-criticism of a Bourgeois Dog*, it doesn't seem a far-fetched proposition. The film starts with the story of the dog from the title, who in a frame narrative explains how he came to be transformed from an unemployed communist filmmaker into a canine with a philosophical bent.

Unable to finance his new project, young Berlin-based director Julian tells foreign exchange student Camille that his job in the countryside is research for an upcoming film. When Camille offers to help, he is forced to uphold the lie. The plantation isn't the proletarian idyll he had hoped for, but fortunately the reincarnation of Francis of Assisi provides spiritual insight and a new aim in life.

Radlmaier's theatrical style is clearly inspired by the films of Werner Schroeter (whose assistant he once was), but he adds a big nod to Rossellini and Neorealism.

WORLD PREMIERE

Germany, 2017, colour, DCP, 99', German/English

Prod: Kirill Krasovskiy **Prod Comp:** Faktura Film **Sc:** Julian Radlmaier
Cam: Markus Koob **Ed:** Julian Radlmaier **Prod des:** Merle Vorwald
Sound des: Christian Obermaier, Tobias Bilz **With:** Deragh Campbell, Julian Radlmaier, Benjamin Forti, Kyung-Taek Lie **Print:** Deutsche Film- und Fernsehakademie Berlin **Sales:** Faktura Film

www.fakturafilm.de

Sat 28-1 18:30 Pathé 6

Sun 29-1 09:30 LantarenVenster 4

Wed 1-2 11:45 Cinerama 2

Fri 3-2 16:45 Cinerama 5

Press & Industry

Fri 27-1 12:00 Pathé 5

Thu 2-2 09:00 Cinerama 4



Ugly



Juri Rechinsky

Juri Rechinsky is eager to seek out the dark edges of human existence. Just look at the titles of his previous films: the short *Why so Happy* and the documentary *Sickfuckpeople*, which portrays the life of a group of young Ukrainian drug addicts on the verge of adulthood.

Rechinsky's first feature is called *Ugly* and, in the words of the director, it focuses on human suffering and the apparent impossibility of happiness. It revolves around a young couple, Austrian Hanna and Ukrainian Jura, and both their families. Without exception, they have a hard time: they suffer, wrestle, lose and despair. In the way in which his characters try to work their way up, Rechinsky also shows between the lines the great differences in mentality between his homeland Ukraine and Austria, the country where he now works. A split that cuts through the whole of Europe.

WORLD PREMIERE

Austria/Ukraine, 2017, colour, DCP, 90', Ukrainian/English/German

Prod: Alexander Glehr **Prod Comp:** Novotny & Novotny Filmproduktion GmbH **Sc:** Klaus Pridnig **Cam:** Wolfgang Thaler **Ed:** Roland Stöttinger
Prod des: Conrad Reinhardt **Sound des:** Andrey Rogachov **Music:** Anton Baibakov **With:** Angela Gregovic, Maria Hofstätter, Dmitriy Bogdan, Raimund Wallisch, Larisa Rusnak, Vlad Troitsky, Valery Bassel **Print/Sales:** Novotny & Novotny Filmproduktion GmbH

Mon 30-1 18:30 Pathé 6

Tue 31-1 19:45 LantarenVenster 1

Fri 3-2 22:15 Cinerama 5

Sat 4-2 12:00 Cinerama 3

Press & Industry

Sun 29-1 11:00 Pathé 5

Wed 1-2 11:30 Cinerama 4



Katie Says Goodbye

Wayne Roberts

USA, 2016, colour, DCP, 88', English

Prod: Eric Schultz **Prod Comp:** Relic Pictures **Sc:** Wayne Roberts **Cam:** Paula Huidobro **Ed:** Sabine Emiliani **Prod des:** Tania Bijlani **With:** Olivia Cooke, Christopher Abbott, Mireille Enos, Mary Steenburgen, Jim Belushi, Chris Lowell, Nate Corddry **Print/Sales:** Cercamon

www.cercamon.biz

Fri 27-1 19:00 Pathé 1
Sat 28-1 09:30 Pathé 4
Mon 30-1 21:45 LantarenVenster 1
Sat 4-2 15:15 Pathé 6

“Stay sweet”, truck driver Bear says to Katie each time she has shared his bed – for money, because the young waitress is also a part-time prostitute. She lives with her unemployed mother in a trailer park in a hamlet in Arizona and is saving up to go to San Francisco, where she wants to start a new life as a beautician. Katie has a sound character and stays optimistic, in spite of the setbacks she faces. When she falls for mechanic Bruno, a chain of events is set in motion that tests her faith in the good in people to the limit. This feature debut by Wayne Roberts is filmed in an elegant, realistic style, guiding the viewer’s attention to the story and the characters. In the superb cast – including Mary Steenburgen and Jim Belushi – British actress Olivia Cooke steals the show as the engaging Katie, who does her level best to stay ‘sweet’.



Pays

Boundaries

Chloé Robichaud

Canada, 2016, colour, DCP, 98', English/French

Prod: Fanny-Laure Malo **Prod Comp:** La Boîte à Fanny **Sc:** Chloé Robichaud **Cam:** Jessica Lee Gagné **Ed:** Michel Arcand **Prod des:** Carolyne de Bellefeuille **Sound des:** François Grenon, Jean-François Sauvé, Luc Boudrias **Music:** Simon Bertrand **With:** Macha Grenon, Emily VanCamp, Nathalie Doummar, Serge Houde, Alexandre Landry, Sophie Faucher, Yves Jacques **Print/Sales:** Indie Sales

Thu 26-1 19:30 LantarenVenster 5
Sat 28-1 09:15 Cinerama 6
Wed 1-2 12:30 KINO 3
Fri 3-2 19:30 Cinerama 5

Three women weigh up their political ideals and personal lives while involved in hard negotiations about mining on Besco, an island off the coast of Canada. This independent but desperate fictional mini-state has pinned its hopes on the extraction of newly discovered iron ore. But who will profit? The population of Besco or the brutal Canadian mining company? The reference to real political-economic relations on the world stage should be apparent. While standpoints harden in this drama with a hint of satire, Félix – the youngest member of the Canadian government delegation – becomes increasingly disillusioned after being ordered to keep her mouth shut. Meanwhile, Danielle, the island’s self-assured president, is wondering whether it is still possible for her to be there for her children. And Emily, the American mediator far from home, wrestles with a marital crisis while watching the parties she is supposed to bring together drift further and further apart.



WORLD PREMIERE

Poland, 2017, colour, DCP, 78', Polish

Prod: Kuba Kosma **Prod Comp:** Serce
Sc: Robert Bolesto **Cam:** Łukasz Gutt
Ed: Przemysław Chruścielewski, Alan Zejer, Nikodem Chabior
Prod des: Joanna Kaczyńska **Sound des:** Mateusz Adamczyk, Sebastian Witkowski
Music: Wojciech Bakowski
With: Justyna Wasilewska, Jacek Poniedziałek
Print/Sales: Serce

Mon 30-1 15:15 Pathé 6
Tue 31-1 12:00 KINO 4
Thu 2-2 16:45 Cinerama 5
Sat 4-2 14:45 KINO 3

Press & Industry

Wed 1-2 09:00 Pathé 5
Fri 3-2 19:00 Cinerama 3

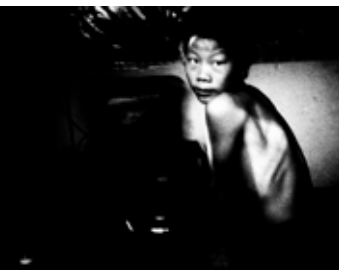
A Heart of Love

Serce miłości

Lukasz Ronduda

A follow-up to his debut *The Performer* (IFFR 2015), filmmaker and curator Lukasz Ronduda fictionalises the life of Wojtek Bąkowski and Zuzanna Bartoszek, two emblematic figures of the contemporary Warsaw art scene. Wojtek is the elder and has built up a reputation as a poet and musician. Zuzanna has an autoimmune disease, but bubbles with life and is about to break through as an artist. They dress the same, like a Polish Gilbert and George. Their life is one big performance, played out in public, but also at home. Slowly but surely, however, these lovers are becoming competitors.

This bittersweet love story set against an urban backdrop asks: What is more important, art or love? It probes the inherent egoism of the artistic creator. Presented in a hyper-stylised form and set to electronic music driving the story relentlessly forward, the relationship between the protagonists is dissected as an existential power struggle.



WORLD PREMIERE

China, 2017, colour/b&w, DCP, 85', Mandarin

Prod: Ambra Corinti, Hua Chen **Prod Comp:** Zajia Lab
Sc: Rong Guang Rong, Tu Qing-yun
Cam: Rong Guang Rong
Ed: Rong Guang Rong
Music: Qing Li
Print/Sales: Zajia Lab, Rong Guang Rong

Sat 28-1 17:00 Cinerama 5
Sun 29-1 09:30 LantarenVenster 2
Tue 31-1 20:30 KINO 3
Sat 4-2 15:15 Cinerama 4

Press & Industry

Fri 27-1 19:45 Cinerama 3
Thu 2-2 09:30 Cinerama 3

Children Are Not Afraid of Death, Children Are Afraid of Ghosts

Haizi bu jupa siwang, danshi jupa mogui



BRIGHT FUTURE AWARD COMPETITION

Rong Guang Rong

Four brothers and sisters, aged five to fourteen, collectively commit suicide by drinking pesticide: what could drive children to such an act of desperation? In 2015, shortly after this horrific event, documentary maker and artist Rong Guang Rong travelled to the village where the drama took place in the hope of finding an answer to this question. He was not made to feel welcome, however: he was arrested, intimidated and sent away, and his footage seized.

He was nevertheless able to finish his film, and the result is an experimental, poetic documentary in which the filmmaker reflects, principally on the basis of his own children and his fears and dreams, on the demons in the lives of the four brothers and sisters: hunger, poverty, insecurity, parents who let them down, and the indifference of those around them.



EUROPEAN PREMIERE

Germany, 2016, colour, DCP, 94', English

Prod: Julian Rosefeldt **Prod Comp:** Schiwago Film GmbH **Sc:** Julian Rosefeldt **Cam:** Christoph Krauss **Ed:** Bobby Good **Prod des:** Erwin Prib **Sound des:** Markus Stemler, Fabian Schmidt, Hanse Warns, Alexander Buck, Song Kuenil **Music:** Nils Frahm, Ben Lukas Boysen **With:** Cate Blanchett **Print/Sales:** The Match Factory GmbH

Wed 1-2 19:15 Pathé 7

Thu 2-2 11:30 KINO 1

Fri 3-2 21:45 Cinerama 1

Press & Industry

Tue 31-1 11:00 Pathé 5

Manifesto

Julian Rosefeldt

A respectable mother is saying grace at the table before lunch, while her sons and husband wait impatiently. "I am for an art that does something other than sit on its ass in a museum", she says. "I am for art which develops holes like socks, which is eaten like a piece of pie."

The words are from a manifesto by pop artist Claes Oldenburg from 1961. They are intoned by Cate Blanchett, in one of thirteen (!) roles the actress plays in *Manifesto*, Julian Rosefeldt's experimental film, for which he draws on the statements of more than fifty artists and thinkers from the twentieth century. This film, derived from Rosefeldt's multi-screen film installation of the same name, is a tour de force in which leading ideas about art and society are handily presented in twelve parts. The remarkably versatile Blanchett (her roles include a homeless person, a puppeteer, a director and a choreographer) invests the text with freshness and vitality. The witty, entertaining *Manifesto* is proof that visionary ideas really can be timeless.



EUROPEAN PREMIERE

Bangladesh, 2016, b&w, DCP, 91', Bengali

Prod: Shamsur Rahman Alvy, Ahmed Adnan Habib, Ehsanul Haque Babu **Prod Comp:** Khelna Chobi **Sc:** Abdullah Mohammad Saad **Cam:** Tuhin Tamijul **Ed:** Abdullah Mohammad Saad **Sound des:** Sayba Talukder **With:** Mostafa Monowar, Tasnova Tamanna, Tanvir Ahmed Chowdhury, Mosharraf Hossen, Shimul Joy, Uzzal Afjal, Rony Shajjad **Print/Sales:** Khelna Chobi

www.livefromdhaka.com

Sat 28-1 20:00 Cinerama 3

Sun 29-1 12:00 LantarenVenster 4

Tue 31-1 14:15 LantarenVenster 5

Sat 4-2 09:30 Cinerama 7

Press & Industry

Mon 30-1 21:00 Doelen WBZ

Live from Dhaka

Abdullah Mohammad Saad

Dhaka is the city that Sazzad came to as a young ambitious man seeking his fortune. But the stock market crashed and he ended up in debt. His disability prevents him from finding other work, while the loan sharks circle him. His relationship with his girlfriend Rehana suffers, and there's absolutely no talking to his drug-addict brother Michael. Sazzad wants to get away, go abroad. The pressure of the city is like a raw nerve that is – literally – making him ill.

Live from Dhaka is made up of short scenes shot in grainy black-and-white, covering the city in a constant grey shroud. This reinforces an underlying sense of threat and increasing desperation that can turn to rage at any moment. This is the world that leads people to decide to emigrate – the unsalutary push-factor behind those who go in search of 'happiness'.



INTERNATIONAL PREMIERE

Mexico, 2016, colour, DCP, 96',
Spanish/English/Swedish

Prod: Paulina Valencia, Geminiano Pineda Moreno **Prod Comp:** Specola, Cine Canibal **Sc:** Julia Pastrana, Ricardo Silva, Omar Guzmán **Cam:** Adrian Durazo **Ed:** Omar Guzmán **Prod des:** Daniela Maung **Sound des:** Omar Guzmán **Music:** William Clauson, Tony Roland **With:** William Clauson, Edward Coward, Arak Bernal, Hoze Meléndez, Pako Houston **Print/Sales:** Specola

Thu 26-1 19:30 Pathé 3
Fri 27-1 14:15 Cinerama 5
Mon 30-1 17:00 LantarenVenster 2
Wed 1-2 20:30 KINO 3

Press & Industry

Thu 26-1 09:15 Pathé 6

William, el nuevo maestro del judo



BRIGHT FUTURE
AWARD COMPETITION

William, the New Judo Master

Ricardo Silva, Omar Guzmán

Back in the 1950s, Swedish-American singer William Clauson had a worldwide hit with *La Bamba*. Now he lives in a ramshackle garage in Tijuana, Mexico. In *William, the New Judo Master*, directors Ricardo Silva and Omar Guzmán show how a Mexican nurse washes his naked old body. "How did we get here?", a voice-over muses. "What road led us here? When did we take it?" This fascinating film essay is about the struggle against time, old age and transitoriness.

Silva's debut film *Navajazo* (2014) was already a hybrid form of documentary and fiction, but here (with Guzmán) he goes further, producing a surrealist collage. For example, going on a trip to the oldest tree in the world. Or having a middle-aged actor play Clauson, while he is visited by three male prostitutes. Meanwhile, the devil looks on, eyes glowing red.



Tunisia/Qatar/Lebanon/United Arab Emirates, 2016, colour, DCP, 95', Arabic

Prod: Ala Eddine Slim, Mohamed Ismail Louati **Prod Comp:** Exit Production **Sc:** Ala Eddine Slim **Cam:** Amine Messadi **Ed:** Ala Eddine Slim **Prod des:** Malek Gnaoui **Sound des:** Moncef Taleb **Music:** Tarek Louati **With:** Jawher Soudani, Fathi Akkari, Jihed Fourti **Sales:** Still Moving **Distr NL:** Hubert Bals Fund

Sun 29-1 13:30 Pathé 3
Mon 30-1 17:00 Cinerama 7
Thu 2-2 22:00 KINO 4
Sat 4-2 09:30 Pathé 3

The Last of Us



HUBERT BALS
FUND

Akher wahed fina

Ala Eddine Slim

Two men walk out of the desert. No, it's not the start of a joke. Having fallen victim to criminals, N. finds himself alone in Tunisia, deserted by the gods. How to reach Europe? He steals a boat and heads out to sea, but the boat sinks. From then on, Ala Eddine Slim's dialogue-free debut turns into a fable-like, surreal journey through an unknown, empty land. It is never made explicit how natural or supernatural the events are. N. hikes over hills and through woods, finally meeting a man who could be an older version of himself.

The Last of Us could show the Platonic ideal of a journey; the timeless odyssey of the refugee; a last vision as N. dies after the sinking of the boat or a mythical search for all those refugees who didn't survive the journey. Like Rithy Panh's search for the missing picture of an immense tragedy in *The Missing Picture* (2013), Ala Eddine Slim is searching for the missing body.



Argentina, 2016, colour, DCP, 72', Spanish

Prod: Iván Eibuszyc, Gastón Solnicki
Prod Comp: Frutacine, Filmy Wiktora
Cam: Diego Poleri, Fernando Lockett
Ed: Alan Segal, Francisco D'Eufemia
Sound des: Jason Candler **With:** Laila Maltz, Katia Szechtman, Lara Tarlowski, Natali Maltz, Maria Soldi, Pedro Trocca, Denise Groesman **Print/Sales:** Frutacine

Thu 26-1 12:30 KINO 4
Fri 27-1 21:30 Pathé 6
Sun 29-1 11:45 Cinerama 5
Mon 30-1 19:45 KINO 4

Kékszakállú

Gastón Solnicki



HUBERT BALS
FUND

Gastón Solnicki's third long production and his first fiction film is elliptic, tragicomic and loving. It was somewhat teasingly entitled 'Kékszakállú'. Hard to spell, yet recognisable. And it immediately elicits the question: What does it mean? It refers to the Hungarian title of Béla Bartók's opera *Bluebeard's Castle*, which provided emotional inspiration. The film elegantly portrays the spiritual lethargy of privileged Argentinian teens. They spend their spare time in the upmarket seaside town of Punta del Este in Uruguay. The film gradually focuses on a teenager (played fabulously by Laila Maltz) who seems to have truly lost her way to an independent, adult life. The drama simmering beneath reveals that what have become firm memories and solid identities were once options and choices – or at least seemed so.



WORLD PREMIERE

USA, 2017, colour, DCP, 85', English

Prod: Laura Stewart, Zoe Sua Cho
Prod Comp: Laura Stewart Films
Cam: Zoe Sua Cho, Carrie Graham
Ed: Zoe Sua Cho **Sound des:** Quinn Lueder **Print/Sales:** Laura Stewart

www.laurastewartfilms.com

Fri 27-1 19:30 Cinerama 5
Sat 28-1 12:00 LantarenVenster 2
Mon 30-1 14:30 Cinerama 7
Fri 3-2 09:15 Cinerama 2

Press & Industry

Fri 27-1 09:15 Cinerama 2
Thu 2-2 09:30 Doelen JZ

Drifting Towards the Crescent

Laura Stewart



BRIGHT FUTURE
AWARD COMPETITION

"Yes, we are a river town." On the banks of the Mississippi between Keokuk and Hannibal, Mark Twain's birthplace, residents are proud that life here – characterised by a love of hunting, fishing, drinking and riding motorcycles – is a little rough, but in a good-humoured way. The owner of a nightclub that is certainly not a strip club knows how to keep men reasonable. This is an area where people still care about one another.

This documentary weaves personal stories and references to the history and character of the region – hit by huge flooding in 1993 – through the river landscape with its woods and bridges, trains, cargo ships and factories. A shy pole dancer and her boyfriend are expecting their first child; a biker wears armbands as a reminder of a tragic accident; others relate anecdotes or talk about problems of vacant buildings and not enough work. An unusual portrait of an almost mythical America.



**Thailand/France/Qatar/
Netherlands, 2016, colour, DCP,
105', Thai**

Prod: Soros Sukhum **Prod Comp:** Electric Eel Films **Sc:** Anocha Suwichakornpong **Cam:** Ming Kai Leung **Ed:** Lee Chatametikool, Machima Ungsriwong **Prod des:** Parinda Moongmaiphol, Vikrom Janpanus **Sound des:** Akritchalerom Kalayanamitr **Music:** Wuttipong Leetrakul **With:** Arak Amornsupasiri, Atchara Suwan, Visra Vichit Vadakan, Inthira Charoenpura, Rassami Paoluengtong, Penpak Sirikul **Sales:** Luxbox **Distr NL:** Hubert Bals Fund

Fri 27-1 13:45 LantarenVenster 1
Sat 28-1 09:15 Pathé 7
Mon 30-1 09:15 LantarenVenster 5
Thu 2-2 09:00 Cinerama 6

By the Time It Gets Dark

Dao khanong

Anocha Suwichakornpong



A filmmaker makes a film about a woman who was involved in the student protests at Bangkok's Thammasat University in 1976. The protest was brutally suppressed – dozens of demonstrators were killed. The two women get to know one another in a beautiful house in the Thai countryside. What starts out as a film-within-a-film, intercutting images from Thailand's past and present, quickly expands into something more complex: a film-about-film in which the associative, poetic power of the medium is investigated and used to the full. This will come as no surprise to those familiar with Anocha Suwichakornpong's feature debut, *Mundane History*, which won a Tiger Award in Rotterdam in 2010. The director likes detours and thinks nothing of wandering off on a tangent, possibly never to return. Her dreamy second feature connects the earthly (fungi, commercials) with the spiritual (telekinetic forces, for example) and follows various characters who have changing identities.



**Germany, 2016, colour, DCP, 110',
German**

Prod: Paul Zichler, Susanne Mann **Prod Comp:** zischlermann filmproduktion GmbH **Sc:** Ronny Trocker **Cam:** Klemens Hufnagl **Ed:** Julia Drack **Prod des:** Stefan Oppenländer **Sound des:** Niklas Kammertöns **With:** Ingrid Burkhard, Andreas Lust, Orsi Tóth, Hannes Perkmann, Peter Mitterutzner, Georg Kaser, Franz Fulterer **Print/Sales:** Cercamon

www.cercamon.biz

Sun 29-1 19:45 LantarenVenster 4
Mon 30-1 22:15 Cinerama 5
Thu 2-2 09:30 KINO 2
Sat 4-2 21:45 Cinerama 2

Die Einsiedler

The Eremites

Ronny Trocker

Life on the isolated farms of the South Tyrol is hard and lonely. It's an archaic world that is slowly disappearing. Albert grew up on such a farm, but his mother will do anything to prevent him from taking over the business. She arranges for him to work in a local quarry. Albert, who thinks he should continue the family tradition, is caught between an oppressive past and an uncertain future.

Work on the run-down farm is tough and dirty, but working in the quarry is not much better. Albert's colleagues from the big city don't have much time for the yokel from the Alps. The only ray of hope in his life is a blossoming love affair. In a poignant interplay of light and dark, Ronny Trocker – who himself is from this region – reveals how these taciturn characters wrestle with their dreams, fears and desires. The impressive, daunting natural surroundings add another character alongside the superb cast.



Argentina/South Korea/Austria, 2016, colour, DCP, 100', Spanish

Prod: Lukas Valenta Rinner, Nicolas Payueta **Prod Comp:** Nabis Filmgroup S.R.L **Sc:** Lukas Valenta Rinner, Ana Godoy, Martin Shanly, Ariel Gurevich **Cam:** Roman Kasseroller **Ed:** Ana Godoy **Sound des:** Nahuel Palenque **Music:** Jimi Kim, Jongho You **With:** Iride Mockert, Andrea Strenitz, Mariano Sayavedra, Martin Shanly **Print/Sales:** FiGa Films

Thu 26-1 17:00 KINO 2
Thu 2-2 12:00 Doelen JZ
Fri 3-2 19:15 Cinerama 6
Sat 4-2 09:30 KINO 2

Los decentes

A Decent Woman

Lukas Valenta Rinner

Belén gets a job as a servant for a rich family in a gated community on the outskirts of Buenos Aires. It's an eye-opening experience, particularly when she peeks through the branches while pruning the hedge and discovers something unheard-of: people with no clothes on! The walled enclave borders a nudist resort. Once she has overcome her diffidence, Belén quickly falls into a double life in which cupcake workshops are followed by esoteric Tantra sessions. The sober persistence with which Belén carries on her investigation is reflected by the dry tone in which Valenta Rinner (*Parabellum*, IFFR 2015) juxtaposes two contradictory worlds in this social satire. On the surface, in both of these worlds everything is spotless and perfect in its own way, and the inhabitants are convinced of their own excellence. But disconcerting cracks soon appear in the façade. A dead bird in the swimming pool of the house where Belén works should have been taken as a warning.



EUROPEAN PREMIERE

France/China/USA, 2016, colour/b&w, DCP, 92', French

Prod: Anaïs Volpé **Prod Comp:** Territoire(s) Film, Le Double des Clefs **Sc:** Anaïs Volpé **Cam:** Alexandre Desane, Anaïs Volpé **Ed:** Anaïs Volpé **Sound des:** Steven Ghouti, Elie Mittelmann **Music:** Luis Fabrega **With:** Akela Sari, Matthieu Longatte, Anaïs Volpé, Emilia Derou-Bernal, Alexandre Desane, Laura François, Malec Demiaro **Print/Sales:** Territoire(s) Film

www.heis.fr

Fri 27-1 20:00 KINO 3
Sat 28-1 09:30 LantarenVenster 2
Mon 30-1 15:45 Doelen WBZ

Press & Industry

Fri 27-1 21:45 Cinerama 3

HEIS (chroniques)

Anaïs Volpé

Struggling to succeed as an artist, 25-year-old Pia, played by director Anaïs Volpé, returns to her mother's home. She aims for a fresh start but her twin brother doesn't support her vision. Volpé voices the concerns of the millennial generation: finding independence. Here, the sincerity and form stand out, as Volpé mashes up footage from formats such as home videos and mobile phones, to deliver a DIY hybrid that is part fiction, part diary, part slam (Volpé's voice-over is rhythmic and musical). *HEIS (chroniques)* pushes the boundaries by also being a cross-media project, including a series and an art installation: *HEIS (on the wall)*. The series of five eleven-minute episodes expands the film's dilemma (staying/leaving) to others (loving/breaking up), while the installation channels the millennials' inner landscape through props used in the film, photos and videos shown on cathode TVs. The series can be watched on tablets in the installation.

HEIS (on the wall): Thu 26 Jan to Sat 4 Feb, 11:00-20:30 KINO Rotterdam, free admission



Argentina, 2016, colour, DCP, 65', Spanish/Chinese

Prod: Cecilia Salim **Prod Comp:** Murillo Cine **Sc:** Nele Wohlatz **Cam:** Roman Kasseroller, Agustina San Martín **Ed:** Ana Godoy **Sound des:** Nahuel Palenque **With:** Zhang Xiaobin, Saroj Kumar Malik **Print/Sales:** Murillo Cine

www.facebook.com/elfuturoperfecto

Fri 27-1 16:30 Cinerama 6
Sat 28-1 09:15 LantarenVenster 5
Mon 30-1 11:00 Pathé 3
Wed 1-2 14:30 Cinerama 7

El futuro perfecto

The Future Perfect

Nele Wohlatz

Xiaobin is seventeen and doesn't speak a word of Spanish when she arrives in Argentina. Her parents keep Argentine society at arm's length, but Xiaobin immediately enrolls in a language school. At her job in a supermarket, putting into practice what she has learned after the lesson on 'making an appointment', she sets up a date with Vijay. This leads to a secret relationship. As we follow Xiaobin's personal development (she now calls herself Beatriz), it becomes clear that life no longer just happens to her; the future tense helps her overcome her fears. In this fresh, hybrid film, director Nele Wohlatz, who herself emigrated from Germany to Argentina, translates language lessons into surprising cinema. Wohlatz met actress Xiaobin at her language school and was fascinated by her concentration. Says Wohlatz, "We wrote the script together, in a process in which she could test and re-invent herself. Consequently, the film also shows Xiaobin's possible future, constantly introducing new variations."



China, 2016, colour/b&w, DCP, 108', Mandarin

Prod: Zhang Jian **Prod Comp:** Beijing Mailis Pictures, Beijing YoShow Film & TV Production Co. Ltd, Beijing Transcend Picture Co. Ltd **Sc:** Zhang Dalei **Cam:** Lv Songye **Ed:** Zhang Dalei **Prod des:** Zhang Dalei, Lv Songye **With:** Kong Weiyi, Zhang Chen, Guo Yanyun, Zhang Kun **Print:** Beijing Transcend Picture Co. Ltd **Sales:** Deep Focus

Tue 31-1 20:30 Cinerama 6
Wed 1-2 18:30 Pathé 6
Thu 2-2 13:30 Schouwburg GZ
Sat 4-2 09:30 Cinerama 3

The Summer Is Gone

Ba yue

Zhang Dalei

It's the early 1990s and Xiaolei has just finished primary school. He is looking forward to the long, hot summer in the provincial town in northern China where he lives. As he daydreams, spies on the girl next door and visits the cinema, Chinese political reforms play out in the background: a lot of state companies are being privatised. This means that Xiaolei's father, who works at a film studio, could lose his job. In the meantime, his mother wants her son to attend a prestigious secondary school. In Zhang Dalei's remarkably mature feature debut, these family dynamics are shot from an appropriate distance, largely in black-and-white. This results in a sense of nostalgia that does not romanticise China's turbulent past but rather presents it in a highly effective visual way, as for instance towards the end of the film, when it starts to rain. Summer is over, the epiphylum is in flower and the watermelons are ripe. China is embarking upon a new chapter.



USA, 2016, colour, DCP, 55', English

Prod: Riel Roch-Decter, Sebastian Pardo **Prod Comp:** MEMORY **Sc:** Dean Fleischer-Camp **Ed:** Jonathan Rippon **Print/Sales:** MEMORY

www.fraud.film

Fri 27-1 17:00 KINO 2

Wed 1-2 17:00 LantarenVenster 4

Fraud

Dean Fleischer-Camp

Dean Fleischer-Camp used over 100 hours of home video material, found on YouTube, shot by father Gary, who loves to share every family moment with the world. Intelligent, super-fast editing – no shot longer than forty seconds – enabled the creation of a narrative that makes viewers increasingly aware of the seductive nature of consumer culture, the dangers of being addicted to new purchases and the possible disastrous consequences of fraudulent actions.

This controversial documentary elicits questions regarding what is permissible with material found on YouTube, and to what extent you can edit this into a thriller. Can a director use manipulation to tell their story? And why would you want to record everything and share it online if that entails no more private, unknown moments?



WORLD PREMIERE

Germany/Japan/France, 2017, colour, DCP, 45', Japanese

Prod: Yves Roy, Elise Florenty, Marcel Türkowsky **Prod Comp:** Parkadia **Sc:** Elise Florenty, Marcel Türkowsky **Cam:** Elise Florenty, Marcel Türkowsky **Ed:** Elise Florenty, Sebastian Bodirsky, Marcel Türkowsky **Music:** Marcel Türkowsky, Alvin Curran **With:** Ayumi Yoshida **Print/Sales:** Parkadia

Sun 29-1 18:45 Cinerama 2

Wed 1-2 12:00 Cinerama 7

Sat 4-2 12:00 Cinerama 7

Press & Industry

Fri 27-1 09:00 Cinerama 4

Conversation with a Cactus

Saboten to no kaiwa

Elise Florenty, Marcel Türkowsky

In the 1970s, the Hashimoto husband-and-wife team tried to teach a cactus the Japanese alphabet, using a lie detector to turn the plant's reactions into sound and thereby give it a voice. The goal was to use plants as potential witnesses in murder investigations. Elise Florenty and Marcel Türkowsky were granted access to the archive and were the first to translate the experiments into English. Mr Hashimoto, a former Fuji director, contributed to the development of the Giant LED and Neon Panel technology.

Technology and cultural traditions combine throughout the film, such as in the fictional story set in Tokyo's suburbs, an environment known for its animist traditions, ultra-technology and the 'politics of silence'. The film is an airy, dreamy exploration of the self and the other, of myth and history, truth and lies, in relation to the Hashimoto experiment.

**WORLD PREMIERE**

Belgium, 2017, colour, DCP, 59',
Pulaar

Prod: Julie Esparbes Prod Comp:
Hélicotronc Sc: Simon Gillard Cam:
Simon Gillard Ed: Nicolas Rumpf
Sound des: Lassina Coulibaly, Simon
Gillard Print/Sales: Hélicotronc

Fri 27-1 12:00 KINO 2
Sat 28-1 16:45 LantarenVenster 5

Press & Industry

Sun 29-1 12:45 Cinerama 3

Boli Bana

Simon Gillard

The Fulani people are the oldest Islamic, nomadic herders in West Africa and have developed a rich tradition of figurative objects. The first part of *Boli Bana* follows the boys on their long journeys with the cattle on the savannah. They are responsible for the herd, joke as boys do, but act like men. The girls live in the colourful village of Boli Bana where they sing and laugh. They endure a ritual that prepares them to be adult women.

Simon Coulibaly Gillard has been working in Burkina Faso for the past four years and uses a haptic filming method – haptic is from the Greek *haptesthai* that means to touch – which has various forms. The haptic cinema in *Boli Bana* is intended to align your sensory memory with what you see while you can develop your own story.

**INTERNATIONAL PREMIERE**

France, 2016, colour, DCP, 54',
French

Prod: Bastien Ehouzan Prod Comp:
Kidam Sc: Benjamin Klintoë Cam:
Clément Lepenven Ed: Vincent Tricon
Sound des: Jules Jasko Music: Jype
Ka With: Clément Borre, Christophe
Faber, Benjamin Girard, Marvin Aillaud,
Jean-Pascal Cavallaro Print/Sales:
Kidam

Mon 30-1 18:00 Cinerama 2
Tue 31-1 16:00 LantarenVenster 3

Press & Industry

Sat 28-1 17:45 Cinerama 3

Crève cœur

Benjamin Klintoë

There is scant dialogue in *Crève cœur* and, when something is uttered, it refers to suffering, lethargy, care and sacrifice. What has happened here? What are the men looking for or what must they surmount? Or is it family, are they together and is living without any apparent goal a political choice of theirs?

The why of the events and actions remains unclear, but the images are captivating and bring you closer to this group, so that you start understanding them better. The landscape and the small village contribute to the charged atmosphere, whilst the camerawork is physical and often right on top of the characters. Benjamin Klintoë won the Grand Prix de la Compétition Française during FID Marseille and received two special mentions at other festivals.

**WORLD PREMIERE**

France/Iceland, 2017, b&w, DCP, 60', no dialogue

Prod: Yves Roy Prod Comp: Parkadia
 Sc: Clémentine Roy, Gústav Geir Bollason
 Cam: Clémentine Roy, Gústav Geir Bollason
 Ed: Ninon Liotet
 Sound des: Gábor Rippli
 Print/Sales: Parkadia

Sun 29-1 19:45 KINO 2

Mon 30-1 15:00 LantarenVenster 3

Press & Industry

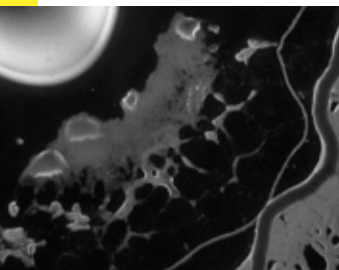
Sat 28-1 16:30 Cinerama 3

Carcasse

Clémentine Roy, Gústav Geir Bollason

Shot in black-and-white as a documentary with an atmosphere midway between science fiction and ethnography, *Carcasse* presents a possible future. It is a life far removed from cities, where humans and animals live in sync with the rhythms of rugged nature. Everything in the inhabitants' lives refers to familiar technologies that have been reused in novel ways. *Carcasse* encourages you to surrender to the landscape and further invent it alongside its people.

Clémentine Roy and Gústav Geir Bollason have been making projects on entropy in relation to landscape since 2000. They started working on *Carcasse* – a project that consists of this film, an installation of objects from it created with local farmers, and a publication – in 2012.



United Kingdom, 2016, b&w, DCP, 60', no dialogue

Prod: David Reeve Cam: F. Percy Smith
 Ed: David Reeve, Stuart A. Staples
 Print/Sales: BFI British Film Institute

Sat 28-1 14:15 Cinerama 2

Thu 2-2 22:00 Cinerama 6

Minute Bodies: The Intimate World of F. Percy Smith

Stuart A. Staples

This meditative, immersive film is a tribute to the astonishing work and achievements of naturalist, inventor and pioneering filmmaker F. Percy Smith. Smith worked in the early years of the twentieth century, developing various cinematographic and micro-photographic techniques to capture nature's secrets in action. Working in a number of public roles, including the Royal Navy and British Instructional Films, Smith was prolific and driven, often directing several films simultaneously, apparently on a mission to explore and capture nature's hidden terrains.

Minute Bodies is an interpretative edit that combines Smith's original footage with a new contemporary score by the band Tindersticks to create a hypnotic, alien yet familiar dreamscape that connects us to the sense of wonder Smith must have felt as he peered through his own lenses and saw these microworlds for the first time. (Stuart A. Staples)



INTERNATIONAL PREMIERE

Spain, 2016, b&w, DCP, 55',
Spanish

Prod: Jorge Suárez-Quiñones Rivas
Sc: Jorge Suárez-Quiñones Rivas, based on a play by Monzaemon Chikamatsu **Cam:** Jorge Suárez-Quiñones Rivas **Ed:** Jorge Suárez-Quiñones Rivas **Prod des:** Guillermo Pozo, Jorge Suárez-Quiñones Rivas **Sound des:** Jorge Suárez-Quiñones Rivas, Adrián Jiménez Gaitero **With:** Guillermo Pozo, Bruce Nagaremono **Print/Sales:** Jorge Suárez-Quiñones Rivas

www.jorgesqr.com/amijima

Thu 26-1 17:00 KINO 3
Fri 27-1 10:30 Cinerama 5

Press & Industry

Sat 28-1 10:45 Cinerama 3

Amijima

Jorge Suárez-Quiñones Rivas

In the distance, enveloped in fog, a man appears. He walks to his car, gets in and starts reciting a text. You can scarcely see the car, but his voice is really close by. He drives off, returning later in a sublime landscape.

Shot in black-and-white, *Amijima* references the *bunraku* play *The Love Suicides at Amijima*, written in Japan in 1720 by Chikamatse Monzeamon. Jorge Suárez-Quiñones Rivas took a few sentences from the original upon which to base a mantra. In *Amijima*, distance and loneliness are emphasised by the rugged landscape. Simultaneously, the soundtrack makes the lead's voice and actions almost tactile. Suárez-Quiñones Rivas took the liberty of re-using soundtrack excerpts from a prior adaptation, *Double Suicide* (by Masahiro Shinoda, 1969), to underline the work's intangibility.



EUROPEAN PREMIERE

USA, 2016, colour, DCP, 51',
English

Prod: Sam Ketay, Kerry Tribe **Prod Comp:** Kerry Tribe Studio **Cam:** Sam Ketay **Ed:** Adam Abada **Sound des:** Michael Webster **Music:** Michael Webster **Print/Sales:** Kerry Tribe Studio

Thu 26-1 14:30 KINO 4
Fri 27-1 19:00 KINO 2

Press & Industry

Sat 28-1 09:15 Cinerama 3

Exquisite Corpse

Kerry Tribe

Once part of Tongva country and later a water source for ranchers, the L.A. River is now primarily known as a popular film location and was used for classics such as *Grease* and *Terminator* as well as more contemporary films such as *Transformers*, *The Italian Job* (2003) and *Drive*. A couple of years ago the concrete flood channel with its iconic bridges was re-opened for recreation.

Kerry Tribe used a detailed map of the river as her script for *Exquisite Corpse*, following the lead of various characters who live along the water. One has lived there for years in a tent, another works for the fire brigade and saves people from the river during floods. She also focuses on the diversity of vegetation and the marks people leave behind. Mile by mile and minute by minute, you become increasingly enamoured with the people living and working along the river.

**WORLD PREMIERE**

Belgium, 2017, colour, DCP, 43',
no dialogue

Prod: Steven Dhoedt Prod Comp:
Visualantics Sc: Jeroen Van der
Stock Cam: Xavier Van D'huynslager
Ed: Bram Van Paesschen Sound
des: Boris Debackere Print/Sales:
Visualantics

Mon 30-1 12:30 LantarenVenster 3

Tue 31-1 20:15 LantarenVenster 3

Wed 1-2 14:00 Cinerama 6

Press & Industry

Sat 28-1 19:00 Cinerama 3

Dream Box

Jeroen Van der Stock

On the island of Shikoku, the smallest and least populated of the four large Japanese islands, an inconspicuous building stands in the middle of a mysterious forest. While the last fragments of the morning mist slowly rise above the mountain, a couple of puppies are shocked by the arrival of a small truck. A number of men routinely unload the crates from the truck; they contain several new cats and dogs. Some move nervously within the small compartment, others are strikingly quiet and calm.

Here, far away from their familiar surroundings, some of them are starting a wait for the unknown, while others enter the secret 'dream box'.

This clinic contrasts starkly with the 'kitty cuteness' and 'puppy admiration' that is a part of the ubiquitous sickly-sweet Kawaii culture, in which everything that is small and sweet is adored. *Dream Box* invites you to think about subjects such as animal ethics, consumer society and life and death.

**WORLD PREMIERE**

Germany/Poland/Israel, 2017,
colour, DCP, 48', German/
Hebrew/Polish

Prod: Amir Yatziv Sc: Elad Weingrod,
Amir Yatziv Ed: Didier Volckaert Sound
des: Nati Zeidenstadt Music: TBA
Print/Sales: Amir Yatziv

www.amiryatziv.com

Sat 28-1 16:30 KINO 3

Sun 29-1 11:45 Cinerama 2

Press & Industry

Mon 30-1 09:30 Cinerama 3

Another Planet

Amir Yatziv

The camps have been created for different reasons: a German prosecution office has designed a simulation of Auschwitz-Birkenau in order to investigate a 94-year-old defendant; a 27-year-old software developer from Israel is inspired by his belief in reincarnation to reconstruct his previous life as a Sonderkommando through a virtual exploration of his own camp-based computer game; and a German architect who has been surveying the camp for 15 years is working together with an Israeli historian on a highly accurate computerized model. The film is constructed as a mosaic in which the avatars of each of these creators walk around the virtual camps and talk about them. As they do so, they gradually reveal a deeper layer of the film: the obsession of reconstructing the 'Other Planet' – the insatiable urge to document and enrich the historical and cultural memory of the Holocaust. (*Amir Yatziv*)

(In)definite Views

We don't often think about how we see. From augmented reality to bioanalysis of perception, these four films reconsider how we look at the world and question the nature of seeing.

Fri 27-1 20:00 Cinerama 2

Sat 28-1 22:00 KINO 4

Eye Farm

Beny Wagner

What we eat shapes how we see. The video by artist Beny Wagner explores the relationship between agriculture and perception through the parallel tools of image production and industrial agriculture. Through drone's-eye-view perspectives and digital animations, he turns our eyes to how mechanised production of wheat influences our sight.



INTERNATIONAL PREMIERE

Netherlands, 2016, colour, DCP, 20', English

Prod: Beny Wagner **Sc:** Beny Wagner **Cam:** Beny Wagner **Ed:** Beny Wagner **Sound des:** Beny Wagner, Rob Driessen **Print/Sales:** Beny Wagner

The Hollow Coin

Frank Heath

Existing between spy thriller and prank call, this charmingly facetious video by artist Frank Heath is about a man at a payphone desperately trying to retrieve his SD card, which is hidden in a hollow coin. Referencing an incident involving a Soviet spy, secrecy and public space dovetail in this hilarious art film comedy.



INTERNATIONAL PREMIERE

USA, 2016, colour, video, 12', English

Prod: Frank Heath **Cam:** Frank Heath, Cory Cross **Ed:** Frank Heath **Prod des:** BJ Wooley **With:** Jesse Wakeman **Print/Sales:** Simone Subal

DOA (Dead on arrival)

Manuel Saiz

There are many situations in which one can be simultaneously dead and alive: in medical terms, in literature or when viewed from a religious perspective. *DOA* reflects upon the principles on which these possibilities are based, and sees them as a result of a problem of interface.



WORLD PREMIERE

Spain, 2017, colour, video, 17', English

Prod: Manuel Saiz **Cam:** Manuel Saiz **Print/Sales:** LIMA

Indefinite Pitch

James N. Kienitz Wilkins

"A pathetic movie pitch slips into the murkiness of memory, and histories best forgotten or purposely ignored." (JNKW) Super-sharp black-and-white images of Berlin, New Hampshire's surrounding area counterbalance a river of contemplations. Director James N. Kienitz Wilkins has once again drastically changed course.



USA, 2016, b&w, DCP, 23', English

Prod: James N. Kienitz Wilkins **Prod Comp:** The Automatic Moving Co. **Sc:** James N. Kienitz Wilkins
Cam: James N. Kienitz Wilkins **Ed:** James N. Kienitz Wilkins **Sound des:** James N. Kienitz Wilkins, Josh Allen **With:** James N. Kienitz Wilkins **Print/Sales:** The Automatic Moving Co.
www.automaticmoving.com

Behind the Facade

An interior, a sheet of paper, a car-free motorway and a bright blue sky explode in a surfeit of colour. Precise observations, scintillating rituals and curious conversations remove the mask.

Fri 27-1 14:00 KINO 4

Sun 29-1 16:45 KINO 3

The Happiest Barrack

A legvidámabb barakk

Noémi Varga

Tracing her grandmother's life of destitution in Soviet Hungary, Noémi Varga scans a house, the inhabitants of which appear numb and deprived of all sensation under the pressures of Soviet 'socialism'. Phone conversations with her family reveal the depths of her grandmother's suffering, representing a generation of pain.



United Kingdom/Hungary, 2016, colour, DCP, 16', Hungarian

Prod: Emilia Gacsályi, Ildiko Kosztolni **Cam:** Marcell Nagy **Sound des:** Zoltán Juhász, Louis Tompkins **Music:** György Korda, Klári Balázs **Print/Sales:** Noémi Varga

Foyer

Ismail Bahri

A piece of blank paper pulsating before a camera lens attracts a crowd of passers-by in Tunis. The simplicity of the happening slowly opens up to a profound reflection on the nature of cinema (its creation and its collective viewing), while tracing the forms of a particular social and political landscape.



France/Tunisia, 2016, colour, DCP, 32', Arabic

Prod: Olivier Marboeuf, Cédric Walter **Prod Comp:** Spectre Productions **Sc:** Ismaïl Bahri **Cam:** Ismaïl Bahri **Ed:** Ismaïl Bahri **Print:** La Fabrique Phantom **Sales:** Spectre Productions
www.spectre-productions.com/fr/catalogue/foye

Disseminate and Hold

Rosa Barba

This film tracks the Minhocão or 'giant earthworm': an elevated highway slicing through São Paulo, subtly connecting Brazil's ambitious architectural past to its troubled political present. On Sundays,

when it is closed to vehicles, Paulistas reclaim the highway for cycling, walking or partying. What was once a scar is now almost beautiful.



Brazil/Germany, 2016, colour, video, 21', Portuguese

Prod: Rosa Barba **Prod Comp:** Studio Rosa Barba **Cam:** Rosa Barba **Ed:** Hendrik John **Sound des:** Jan St. Werner **Print/Sales:** Studio Rosa Barba www.rosabarba.com

Explosion Ma Baby

Pauline Curnier Jardin

The sky is blue, it is August. Feel the suffocating heat of the sun penetrating your skin. Then screams, colours, chants, garlands of money – and explosions. All around you, an abundance of flesh is spinning. Thousands of men offer the naked bodies of baby boys to the angelic icon of San Sebastian.



WORLD PREMIERE

Netherlands/Italy/France, 2017, colour, DCP, 9', no dialogue

Prod: Pauline Curnier Jardin, Christine Moldrickx **Cam:** Pauline Curnier Jardin, Julien Hogert **Ed:** Margaux Parillaud **Sound des:** Vincent Denieul **Music:** Vincent Denieul **Sales:** Pauline Curnier Jardin **Distr NL:** EYE Film Institute Netherlands

Black & White

IFFR invited 16 independent distributors of video art and experimental film from the DINAMO network to each submit a film title on the theme 'black & white'.

Sun 29-1 16:00 KINO 4

all-around junior male

Lindsay McIntyre

A single-subject portrait of a young Nunamiut athlete through the practice of his sport, which focuses on the materiality of film and its surface textures. (*Canadian Filmmakers Distribution Centre*)



EUROPEAN PREMIERE

Canada, 2012, b&w, 16mm, 8', no dialogue

Prod: Lindsay McIntyre **Sc:** Lindsay McIntyre **Cam:** Lindsay McIntyre **Ed:** Lindsay McIntyre **Prod des:** Lindsay McIntyre **Sound des:** Lindsay McIntyre **Music:** Paul Arnusch **With:** Sean Uquqt **Print/Sales:** Canadian Filmmakers Distribution Centre

Ulrich Gregor and Heidi Kim at the W Hong Kong Hotel

Friedl vom Gröller

A triangle story. Two people in a hotel room. Both look into the camera. He, immobile, withstands the gaze. She, clearly irritated, turns away again and again. The long cuts give the camera its own performance. As of now they're a threesome. (*sixpackfilm*)

Austria, 2011, b&w, 16mm, 3', no dialogue

Prod: Friedl vom Gröller **Cam:** Friedl vom Gröller **Print/Sales:** sixpackfilm
www.sixpackfilmdata.com



The Invader and the Origin of the World

Nicolas Provost

In making this film, Provost was inspired by *L'origine du monde*, a painting by the French Realist Gustave Courbet. We see a naked woman on a beach in Southern Europe, while a strong, charismatic African man washes ashore. *Selection of LIMA*.

Belgium, 2014, colour, video, 4', no dialogue

Prod: Nicolas Provost **Sc:** Nicolas Provost **Cam:** Frank van den Eeden **Ed:** Nico Leunen **Music:** Evgueni Galperine, Sacha Galperine **With:** Issaka Sawadogo, Hannelore Knuts **Print/Sales:** LIMA



Abu Ammar Is Coming

Naeem Mohaiemen

A photograph shows men staring out of a window. The stage is a bombed building. All the men wear military uniforms. Taken by a Magnum photographer in 1982, the image proves to be a teasing enigma. Arabic newspapers claim it as evidence of Bangladeshi fighters in the PLO (Fatah faction). (*LUX*)

United Kingdom/Lebanon/Bangladesh, 2016, colour/b&w, DCP, 6', English

Prod: Naeem Mohaiemen **Sc:** Naeem Mohaiemen **Cam:** Naeem Mohaiemen **Ed:** Naeem Mohaiemen
Sound des: Aninda Kabir Avik, Marcelo Añez **Music:** Naeem Mohaiemen **Print/Sales:** LUX



Touch of Inga

Inga no sekai

Okuyama Jun'ichi

Okuyama made a negative print from the original negatives. As opposed to the usual purposes of film, this negative projection allows us to reconsider the various processes inherent in filmmaking. (*Image Forum*)

Japan, 1996, b&w, 16mm, 11', no dialogue

Prod: Okuyama Jun'ichi **Print/Sales:** Image Forum



The Mourning of the Sea

Miguel Peres Dos Santos

This film was shot at Cidade Velha in Cape Verde, Europe's first colonial settlement for the slave trade. It echoes the deep sadness of the past. Repeating the poem *Um r'êra pa mar* by Ovídio Martins (1928-1999), it lingers between what is remembered and what remains of memory. (*Argos*)



INTERNATIONAL PREMIERE

Netherlands, 2016, colour, video, 7', Portuguese

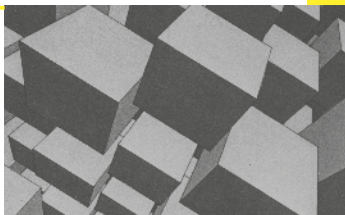
Prod: Miguel Peres Dos Santos Sc: Miguel Peres Dos Santos Cam: Miguel Peres Dos Santos

Ed: Miguel Peres Dos Santos Prod des: Miguel Peres Dos Santos Sound des: Miguel Peres Dos Santos Print/Sales: Argos Centre for Art and Media

Keep On Turning

Jacques Verbeek, Karin Wiertz

Verbeek and Wiertz's work always contains geometric elements. This film is purely abstract. Animation of a perspective game with a series of cubes in motion accompanied by a bleeping, electronic soundtrack. The film ends in crescendo. (*EYE*)



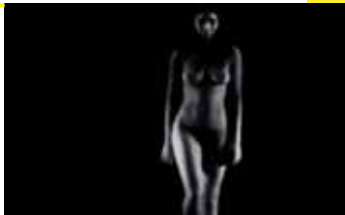
Netherlands, 1972, b&w, DCP, 3', no dialogue

Prod: Willem Thijssen Prod Comp: Fugitive Cinema Holland Music: Wim Langenhoff, Bertus Borgers, Bonki Bogaerts Print/Sales: EYE Film Institute Netherlands

Black and White Film

Robert Huot

After a few moments of darkness, a young woman slowly reveals her naked body. She scoops up dark paint and gradually paints herself all over. When she has become invisible, except for the faint sheen of the paint, the film fades to total darkness. (*Light Cone*)



USA, 1968, 16mm, 9', no dialogue

Prod: Robert Huot With: Sheila Raj Print/Sales: Light Cone Distribution

Untitled, 1925

Madi Piller

At the film's heart, poetry, memory and identity are at play as Madi Piller follows the path her grandfather took through the highlands of Peru. The vast and silent landscape of the Andes becomes the backdrop for reflections and insights into her sense of belonging. (*Vtape*)



Canada, 2016, b&w, video, 9', Spanish

Prod: Madi Piller Sc: Madi Piller Cam: Madi Piller Ed: Madi Piller Prod des: Madi Piller Print/Sales: Vtape www.Vtape.org

Remedies – Rongoā

Sasha Huber, Petri Saarikko

Artists Huber and Saarikko choreographed this video during a residency in Wellington, New Zealand. They were inspired by the long tradition of various healing methods and the local Maori culture, but also by the imminent threat of nature. (*AV-arkki*)



EUROPEAN PREMIERE

Finland, 2016, colour, video, 6', English

Prod: Sasha Huber, Petri Saarikko Sc: Sasha Huber, Petri Saarikko Cam: Tam Webster Ed: Tam Webster Sound des: Michelle Scullion, Petri Saarikko With: Jordana Bragg, Christopher Ulutupu, Louise Rutledge, Petri Saarikko, Sasha Huber Print/Sales: AV-arkki www.av-arkki.fi

Just

Joon Soo Ha

Through a process of degeneration of both sound and image, *Just* endows the iconic American flag with new contexts and implications. Using different processes such as digital video, computer printouts and photocopying, *Just* explores how an image can be read differently when put in a specific context. (*Video Data Bank*)



USA/South Korea, 2002, colour/b&w, video, 6', no dialogue

Prod: Joon Soo Ha Prod Comp: Video Data Bank (VDB) Sc: Joon Soo Ha Cam: Joon Soo Ha Ed: Joon Soo Ha Prod des: Joon Soo Ha Sound des: Joon Soo Ha Music: Joon Soo Ha Print/Sales: Video Data Bank (VDB) www.vdb.org/titles/just

The Radio Wave of Blood Beneath the Dirt Ice and Flowers

Sandy Ding

The film is an alchemical process of elevation. By repeating the same phrase in different tones, it becomes a worship of energy. Dirt, ice, liquids, flowers and the shape of human blood are the elements; the words in this simple mediation on light, chemistry and celebration. (*RE:VOIR*)



China/USA, 2006, b&w, 35mm, 10', no dialogue

Prod: Sandy Ding Ed: Sandy Ding Print/Sales: Re:VoiR

Rodney King

Erik Pauser, Johan Söderberg

Rodney King, a black man, was brutally assaulted by the police in 1991. The event was filmed and broadcast. Yet the police were acquitted at the trial, in spite of overwhelming evidence, by a completely white jury. Pauser and Söderberg use their own images and appropriated material from various TV channels. (*Filmform*)



Sweden, 1995, colour, video, 4', English

Prod: Erik Pauser, Johan Söderberg Prod Comp: Lucky People Center Cam: Erik Pauser, Johan Söderberg Ed: Erik Pauser, Johan Söderberg Sound des: LPC – Lucky People Center Music: LPC – Lucky People Center Print/Sales: Filmform the Art Film and Video Archive

Jillian Dressing

Joanna Paul

While looking in a mirror, a woman adjusts her hair and clothing. Joanna Paul's film, shot in semi-darkness, examines the construction of female appearance. (*Circuit*)



INTERNATIONAL PREMIERE

New Zealand, 1976, b&w, video, 3', no dialogue

Prod: Joanna Paul **Cam:** Joanna Paul **Ed:** Joanna Paul **Print/Sales:** CIRCUIT Artist Film and Video Aotearoa New Zealand

Die Pferde des Rittmeisters

The Horses of the Cavalry Captain

Clemens von Wedemeyer

WWII documentary footage of a German captain filmed behind the front lines, between 1938 and 1942. Von Wedemeyer examines pictorial spaces and boundaries of the subjective camera at war. He investigates who is behind the camera and what information provides a view of war. (*Arsenal*)



Germany, 2016, colour/b&w, DCP, 10', no dialogue

Prod: Clemens von Wedemeyer **Ed:** Clemens von Wedemeyer **Print/Sales:** Arsenal - Institut für Film und Videokunst e.V. www.arsenal-berlin.de

Last Light Breaking

Leslie Supnet

Words on stone monuments, floating through the frame, suggest that origin always has a powerful, lived base. Deeply charged images seem possessed by the memory of those who have passed through. This experimental film is an examination of the ties that have formed beyond the last light. (*Selection of Video Out*).



Canada, 2012, colour/b&w, video, 9', no dialogue

Prod: Leslie Supnet **Prod Comp:** Video Out **Sc:** Leslie Supnet **Cam:** Leslie Supnet **Ed:** Clint Enns **Prod des:** Leslie Supnet **Sound des:** Clint Enns **Music:** Clint Enns **Print/Sales:** Video Out

Borderless

IFFR invited 16 independent distributors of video art and experimental film from the DINAMO network to each submit a film title on the theme 'borderless'.

Sat 28-1 15:30 KINO 4

Amora

Ezra Wube

An animation in ink on a window, where construction workers create the backdrop. Each painting is photographed and washed away, exposing the unconscious consumption of time. The confinement to a singular authenticity forever gone. The documentation serves as a bridge, connecting past with present, internal with external. (VDB)



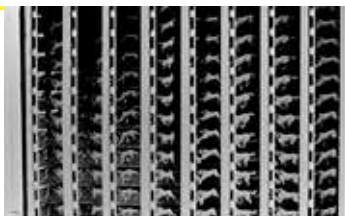
USA, 2009, colour, video, 2', no dialogue

Prod: Ezra Wube Sc: Ezra Wube Cam: Ezra Wube Ed: Ezra Wube Prod des: Ezra Wube Sound des: Ezra Wube Music: Ezra Wube Print/Sales: Video Data Bank (VDB) www.vdb.org/titles/amora

Film Display

Seo Shunzo

Film Display shows how movement is created in film. The simple images – consisting of hundreds of short shots – slowly become a recognisable movement like a running dog or a passing train resulting in a minimalist take on the fascinating development of film. *Selection of Light Cone.*



Japan, 1979, colour, 16mm, 5', no dialogue

Prod: Emmanuel Lefrant Prod Comp: Light Cone Distribution Print/Sales: Light Cone Distribution

home

Pieter Geenen

In *home*, the camera starts from an extreme close-up of a painting portraying St. Catherine's Square in Brussels. Gradually the camera travels backwards and the whole context is revealed, metaphorically illustrating the concept of communities, the construction of national identity and the potential loss of it after migration. (Argos)



INTERNATIONAL PREMIERE

Belgium, 2016, colour, video, 11', no dialogue

Prod: Pieter Geenen Sc: Pieter Geenen Cam: Pieter Geenen Ed: Pieter Geenen Prod des: Pieter Geenen Sound des: Laszlo Umbreit Print/Sales: Argos Centre for Art and Media

Rhizomatic Directed Simulation

Alexandra Gelis

While a galaxy of Super-8 luxuries erupt, the film is hand-processed, the emulsion cracked in order to reveal its silver secrets, a silhouetted camera operator attempts to contain the experience, even as he is subjected to the same chemical disintegrations. (*Mike Hoolboom*)



EUROPEAN PREMIERE

Canada, 2014, colour/b&w, 16mm, 7', no dialogue

Prod: Alexandra Gelis Sc: Alexandra Gelis Cam: Alexandra Gelis Ed: Alexandra Gelis Prod des: Alexandra Gelis Sound des: Alexandra Gelis Music: Alexandra Gelis With: Jorge Lozano Print/Sales: Canadian Filmmakers Distribution Centre

Grid Corrections

Gerco de Ruijter, Michel Banabila

Superimposing a rectangular grid, built from exact square miles, on the surface of the earth means that spherical deviations have to be fixed. After all, the grid has only two dimensions. The roads that follow the boundaries within the Thomas Jefferson grid must dogleg every twenty-four miles to compensate for the diminishing distances. (*Selection of LIMA*.)



WORLD PREMIERE

Netherlands, 2016, colour, video, 2', no dialogue

Prod: Gerco de Ruijter, Michel Banabila Ed: Gerco de Ruijter Sound des: Michel Banabila Sales: LIMA Distr NL: LIMA

Chicxulub – Tierra Extraterrestre

Helene Garberg

A taxi driver talks about the discovery of 65-million-year-old meteoric rock on the Yucatán peninsula. The Chicxulub meteorite crater is famous due to the suspicion that the impact led to the extinction of the dinosaurs. (*Collective Jeune Cinema selection*.)



Denmark/Mexico, 2014, colour, video, 6', Spanish

Prod: Helene Garberg Cam: Helene Garberg Sound des: Helene Garberg Print/Sales: Collectif Jeune Cinéma (CJC) www.cjcinema.org/pages/fiche.php?film=2021

Liquid Solid

Joris Strijbos, Nicky Assmann

Liquid Solid explores the cinematic qualities of freezing soap. A precise montage of the accelerated freezing process during which ice crystals grow into complex fractal-like patterns, shot in the sub-Arctic region of Finland. The soundtrack is a mixture of soundscapes and recordings of self-made instruments. (*EYE*)



Netherlands/Finland, 2016, colour, video, 7', no dialogue

Prod: Joris Strijbos Sc: Joris Strijbos, Nicky Assmann Sound des: Joris Strijbos, Nicky Assmann Music: Joris Strijbos, Nicky Assmann Sales: EYE Film Institute Netherlands Distr NL: EYE Film Institute Netherlands www.international.eyefilm.nl/liquid-solid.html, www.macular.nl/works/liquidsolid

Chacarita

Guillermina Buzio

Guillermina Buzio works as a visual artist in a diverse range of media. In her work she focuses on human rights and women's identity. For *Chacarita* she returns to Buenos Aires after 28 years to collect her mother's ashes. (*Vtape*)

INTERNATIONAL PREMIERE

Canada, 2016, colour, video, 3', Spanish

Prod: Wanda vanderStoop Sc: Guillermina Buzio Cam: Guillermina Buzio Ed: Guillermina Buzio
Prod des: Guillermina Buzio Sound des: Guillermina Buzio Print/Sales: Vtape www.Vtape.org



Troublemaker on the Frequency

Clark Nikolai

A glitched-out experiment that combines shortwave radio clips from 1985, video recorded on a Fisher-Price PXL-2000, VHS footage from Toronto Gay Men's Chorus 'Forte', and audio drawn from a found English-language travel phrases CD. (*Video Out Distribution*)

INTERNATIONAL PREMIERE

Canada, 2016, colour, video, 5', no dialogue

Prod: Clark Nikolai Sc: Clark Nikolai Cam: Clark Nikolai Ed: Clark Nikolai Sound des: Clark Nikolai
With: Miles Ellis, Kristen Leah Reid, Louis Tessier, Brian Fulton Print/Sales: Video Out



The Edges of Dagenham

Peter Wareing

A man finds himself stranded in the London borough of Dagenham. Seemingly unable to move, he is either blocked by traffic or a broken bike. He finds a discarded glass mat and a decorative swan. Their presence remains unexplained, though suggests a silent warning. (*Circuit*)

WORLD PREMIERE

United Kingdom, 2016, b&w, video, 10', no dialogue

Prod: Peter Wareing Sc: Peter Wareing Cam: Peter Wareing Ed: Peter Wareing Prod des: Peter Wareing
Sound des: Peter Wareing With: Andrew Neshausen Print/Sales: CIRCUIT Artist Film and Video Aotearoa New Zealand



De hand

Frank Bruinsma

A man walking down the street shares his meetings with passers-by. Of his films, Bruinsma says: "I observe my subject when making a film. Filming teaches me to look and listen". (*Selection of RE:VOIR*).

Netherlands, 1993, colour, video, 3', no dialogue

Prod: Frank Bruinsma Cam: Frank Bruinsma Ed: Frank Bruinsma Print: Re:VoiR Sales: Frank Bruinsma



Xénogénèse

Morishita Akihiko

A focus on the duality of film. The filmmaker walking in circles and confusing this duality as vertical scratches appear on the image surface. It employs trompe-l'œil tactics to comically allude to the circular nature of human life and, as the artist's self-portrait, gently mocks the home movie genre. (*Arsenal*)



Japan, 1982, colour, 16mm, 7', no dialogue

Prod: Morishita Akihiko **Cam:** Morishita Akihiko **Ed:** Morishita Akihiko **With:** Morishita Akihiko **Print/Sales:** Arsenal - Institut für Film und Videokunst e.V. www.arsenal-berlin.de

Reply; Repeat Repeated; Delete; Favorite Favorited

Ouchi Rieko

An illustration of an internet landscape in which typical images of sex and violence flash across the screen. Junk emails and banners stretched end-to-end across websites are like the bill-boarded roadsides of the internet. The irritation is skilfully depicted in this animated work. (*Image Forum*)



EUROPEAN PREMIERE

Japan, 2014, colour, video, 5', no dialogue

Prod: Ouchi Rieko **Print/Sales:** Image Forum

Fire

Lucy Parker

Combining negative and positive film images, *Fire* shows two women experimenting with various arduous methods to ignite a fire. Made for the Institute of Contemporary Arts to accompany the exhibition *The sun went in, the fire went out: landscapes in film, performance and text.* (*LUX*)



INTERNATIONAL PREMIERE

United Kingdom, 2016, colour, video, 6', no dialogue

Prod: Lucy Parker **Cam:** Lucy Parker **Ed:** Lucy Parker **Sound des:** Lucy Parker, James Bull **With:** Emma Leach, Elaine Reynolds **Print/Sales:** LUX

Waste No. 2 Wreck

Jan Ijäs

Waste No. 2 Wreck was filmed in 2014 and 2015 in the graveyard for refugee boats on the Italian island of Lampedusa. It is a story about how the value of garbage and rubbish can surprisingly change. (*AV-arkki*)



Finland, 2016, colour, video, 10', English

Prod: Jan Ijäs **Sc:** Jan Ijäs **Cam:** Ville Piippo **Ed:** Okku Nuutilainen, Jan Ijäs **Sound des:** Svanté Colerus **Music:** Matti Ahopelto **Print/Sales:** AV-arkki www.av-arkki.fi

Schwerelos

Zero-G

Jannis Lenz

In the images Jannis Lenz cut in parallel to Fatima Moumouni's performance, we see small groups, but also individual parkour runners who apparently cannot be stopped by anyone or anything. Through spectacular tracking shots, their actions over stairways, railings and barricades appear weightless, at times almost dance-like. (*sixpackfilm*)



Austria, 2016, colour, DCP, 9', German

Prod: Jannis Lenz **Sc:** Jannis Lenz **Cam:** Carolina Steinbrecher **Ed:** Jannis Lenz **Sound des:** Rudolf Pototschnig **Print/Sales:** sixpackfilm
www.sixpackfilmdata.com

Cardinal Directions

Movement because it's possible, because you have to, because you are dragged along in search of a new country. From historic contemplations and an abstract road trip to waiting for freedom; the various tempos pull you along and make you pause for a moment.

Fri 27-1 18:00 Cinerama 2

Sun 29-1 11:30 KINO 4

The Sea Is History

Louis Henderson

A materialist and animist critique of European colonial history, reading the past as something entangled within the present, made up of living and dead elements. *The Sea is History*, made in the Dominican Republic and Haiti, is a free adaptation of the poem by Derek Walcott.



United Kingdom, 2016, colour, DCP, 28', English

Prod: Cédric Walter, Olivier Marboeuf **Prod Comp:** Spectre Productions **Cam:** Louis Henderson **Ed:** Louis Henderson **Sound des:** Louis Henderson, Simon Apostolou **Print:** La Fabrique Phantom **Sales:** Spectre Productions

Toutes directions

Billy Roisz, Dieter Kovačič

Toutes directions is a film about movement, perspective, tramps, escape, speed-up, rear-view mirrors, headlamps, junctions, crashes, life, death, time, velocity, dust, asphalt, horizon, weather, traffic lines, maps and chasing... (*Billy Roisz, Dieter Kovačič*)



WORLD PREMIERE

Austria, 2017, colour, DCP, 13', no dialogue

Prod: Billy Roisz, Dieter Kovačič **Cam:** Billy Roisz, Dieter Kovačič, Lisbeth Kovačič **Ed:** Billy Roisz **Sound des:** Dieter Kovačič **Music:** Radian, Dieter Kovačič, Billy Roisz **Print/Sales:** sixpackfilm
www.billyroisz.klingt.org/toutesdirections

Há terra!

There Is Land!

Ana Vaz

The camera stalks the Brazilian *sertão* like a hunter, but who or what exactly is the prey?

Inspired by Oswald de Andrade's *Cannibal Manifesto* (1928), *Há terra!* is a pamphlet and cinematic poem about a country with a history of cultural assimilation and displacement where, for some, nothing ever changes.

Brazil/France, 2016, colour, DCP, 13', Portuguese

Prod: Olivier Marboeuf, Cédric Walter **Cam:** Ana Vaz **Ed:** Ana Vaz **Sound des:** Ana Vaz **With:** Ivonete dos Santos Moraes **Print/Sales:** La Fabrique Phantom



Blue Sky from Pain

Stéphanos Mangriotis, Hyacinthe Pavlides

"We were nowhere, with metal doors and white walls", explains a refugee who waited with a group of others in an anonymous building somewhere in Greece until they could move on. The camera explores the empty spaces; the stories bring them to life.



INTERNATIONAL PREMIERE

France/Greece, 2016, colour, DCP, 15', Arabic/English

Prod: Stéphanos Mangriotis **Prod Comp:** DEKADRAGE **Sc:** Stéphanos Mangriotis, Lucile Gruntz **Cam:** Stéphanos Mangriotis **Ed:** Stéphanos Mangriotis, Hyacinthe Pavlides **Sound des:** Gilles Gabeau **With:** Georges Daaboul **Print/Sales:** Prima Luce www.stephanosmangriotis.com

Forces of Nature

Our earth is being turned inside out, peeled apart and burnt up from the inside. What does the future hold in store: a new equilibrium with renewed biodiversity or just a disaster? Simon & Garfunkel have put their money on the latter.

Sun 29-1 16:30 Cinerama 2

Mon 30-1 20:30 Cinerama 2

Kaltes Tal

Florian Fischer, Johannes Krell

A beautifully shot documentary about a limestone quarry. Some of the stone is subsequently returned to nature to help combat the acid rain that threatens forests.



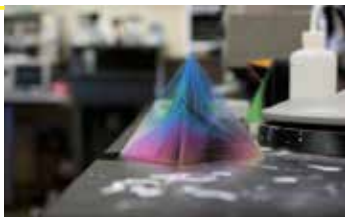
Germany, 2016, colour, DCP, 12', no dialogue

Prod: Stephan Beier **Prod Comp:** Rosen Pictures GbR **Sc:** Florian Fischer, Johannes Krell **Cam:** Florian Fischer, Johannes Krell **Ed:** Florian Fischer, Johannes Krell **Print/Sales:** Rosen Pictures GbR www.kaltes-tal-film.de

Where Shapes Come From

Semiconductor

Filmed at the Smithsonian Museum of Natural History, a scientist goes about his daily work in mineral preparatory labs: cutting up large meteorites. A mineralogist describes the coming together of atoms to form matter. From the rocks, fantastic shapes begin to emerge, showing how science translates nature, on an atomic scale.



WORLD PREMIERE

USA/United Kingdom, 2017, colour, DCP, 11', English

Prod: Semiconductor Prod Comp: Semiconductor Films Cam: Semiconductor Ed: Semiconductor

Prod des: Semiconductor Sound des: Semiconductor Print/Sales: Semiconductor Films

www.semiconductorfilms.com/art/whereshapescomefrom

The Flavor Genome

Anicka Yi

All the senses are awakened in artist Anicka Yi's 3D film, where flavour chemists explore the potential for exchange between species to enhance the sensorium and trigger sense memories. As the boundaries between species are exposed as porous, humans are radically decentered in the mapping of perceptual worlds.



USA/Brazil, 2016, colour, DCP, 22', English

Prod: Andre Lavaquial, Anicka Yi Prod Comp: 47 Canal, Fridericianum Print/Sales: 47 Canal

Delete Beach

Phil Collins

Lemming or Burner – how will they remember you? *Delete Beach* is a futuristic tale set in the near future, in which a schoolgirl joins an anti-capitalist resistance group in a society in which carbon-based energy is illegal. Made in collaboration with Studio 4°C, one of Japan's leading animation studios.



INTERNATIONAL PREMIERE

Japan/Germany/Norway, 2016, colour, DCP, 7', English

Prod: Sinisa Mitrovic, Tanaka Eiko, Trond Gullaksen, Kaspar Synnevåg Prod Comp: Shady Lane Productions, Studio 4-C, North Sea Productions Sc: Phil Collins Sound des: Jochen Jezussek

Music: Mica Levi Print/Sales: Shady Lane Productions

Bridge over Troubled Water

Jaakko Pallasvuo, Jari Kallio, Antti Jussila

This film re-imagines 1960s musical duo Simon & Garfunkel as time-travelling protagonists. They navigate past, present and future post-human landscapes; and experience personal loss, entropy and the impact of our insatiable fossil fuel consumption. Their association with a more hopeful era is at sharp odds with our increasingly precarious contemporary existence.



Finland, 2016, colour/b&w, DCP, 28', Finnish

Prod: Jaakko Pallasvuo Cam: Jaakko Pallasvuo, Jari Kallio, Antti Jussila, Mikko Kummala Ed: Jaakko Pallasvuo, Jari Kallio, Antti Jussila With: Antti Jussila, Jari Kallio Print/Sales: Jaakko Pallasvuo

Languages, Gestures, Movements

Communication is key. Bridging cultural differences with language skills alone is hard, if not impossible. Listen to the emphases and nuances, view the poetry in word and gesture. Technology may help, but can also get in the way, hogging the limelight.

Sat 28-1 16:00 Cinerama 2
Mon 30-1 14:00 KINO 4

The Seaweed in Your Hair

Les algues dans tes cheveux

Daphné Hérétakis

Poetic ode to Athens and its inhabitants immediately post-referendum. Intimate diary entries, a pop song and poetry declaimed by the people of the hollowed-out city uniting hope, melancholy and happiness. *The Seaweed in Your Hair* proves beauty can be found in times of crisis.

INTERNATIONAL PREMIERE

France/Greece, 2016, colour, DCP, 8', French/Greek

Prod: Pascale Cassagnau, Anne Luthaud Prod Comp: CNAP, LE GREC Cam: Daphné Hérétakis

Ed: Daphné Hérétakis Sound des: Simon Apostolou Print/Sales: LE GREC



Das Gestell

Philip Widmann

A Japanese philosopher writes to a famous German colleague for advice on how the Japanese can deal with the technology that is integral to modern life. A wondrous film in which Japanese cities and landscapes meet philosophical ruminations and the sound of a brass band in sculptural, grainy cinematography.

WORLD PREMIERE

Germany/Japan, 2017, colour/b&w, DCP, 30', Japanese/German

Prod: Philip Widmann Sc: Philip Widmann Cam: Philip Widmann Ed: Philip Widmann Sound des: Philip Widmann Print/Sales: Light Cone Distribution



Eaves Apart

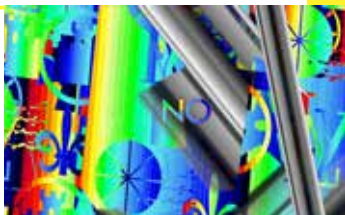
Sebastian Buerkner

Sebastian Buerkner experiments with the medium of animation, combining cutting-edge digital technology with layered, abstract imagery. *Eaves Apart* is a kinetic journey on a night bus; a brilliantly coloured collage of overheard conversations, transitory sights, crowds, rain-lashed windows. Patterns of night travel and night travel in patterns.

INTERNATIONAL PREMIERE

United Kingdom, 2015, colour, DCP, 5', no dialogue

Prod: Sebastian Buerkner Ed: Sebastian Buerkner Print/Sales: LUX



The Sailor

Giovanni Giaretta

A sailor dreams of a homeland he has never had: day after day he constructs his new native land, shaping it to the substance of his soul. This video deals with the notion of what we call 'home' and 'foreign' while simultaneously dealing with issues related to language and translation.



WORLD PREMIERE

Netherlands/Italy, 2017, colour, video, 9', English

Prod: Giovanni Giaretta Prod Comp: Studio Giovanni Giaretta Sc: Giovanni Giaretta Cam: Giovanni Giaretta Ed: Giovanni Giaretta Sound des: Emanuele Cicconi Sales: Studio Giovanni Giaretta Distr NL: LIMA

See a Dog, Hear a Dog

Jesse McLean

With YouTube videos of dogs, chatbot dialogue windows and iTunes visualizers, *See a Dog, Hear a Dog* considers the defects and value produced by attempts at communication among humans, animals and machines, both directly and as mediated by one another. Through this, the film becomes an analytical tragicomedy as an approach to technology. *Also see Artist Talk: Jesse McLean in Deep Focus Short.*



INTERNATIONAL PREMIERE

USA, 2016, colour, DCP, 18', English

Prod: Jesse McLean Cam: Jesse McLean Ed: Jesse McLean Print/Sales: Video Data Bank (VDB) www.jessemclean.com

Living Archive

It's astounding how much humans want to hold onto and record the world around us and our place in it. These filmmakers and artists go beyond that. They conversely leave out information, filter, select and organise differently. Their specialities are constructing narratives, distilling meaning from footage or shifting attention.

Thu 26-1 19:45 KINO 4

Fri 27-1 12:00 KINO 4

Flight Paths

Robert Todd

Shot from the perspective of an avian observer, Robert Todd's camera traces pathways and patterns that exist on the street but to which we rarely pay any attention. The procedural nature of the way the camera scans the scene alienates our senses and implies sinister intentions.



INTERNATIONAL PREMIERE

USA, 2016, colour, 16mm, 12', no dialogue

Prod: Robert Todd Cam: Robert Todd Ed: Robert Todd Print/Sales: Robert Todd www.roberttoddfilms.com

The I Mine

Emilio Moreno

The first form of history is the story you tell to yourself. In *The I Mine* paleoanthropologists dig for our ancestors while miners dig for diamonds. Simultaneously, the entries of a historian's diary reveal his own digging for the most valuable diamond: the 'self'.

WORLD PREMIERE

Spain/Netherlands, 2017, colour/b&w, DCP, 27', English

Prod: Emilio Moreno Sc: Emilio Moreno Cam: Emilio Moreno Ed: Emilio Moreno Sound des: Emilio Moreno Print/Sales: Emilio Moreno www.emiliomoreno.info



025 Sunset Red

Laida Lertxundi

Red colours the Californian landscape that characterises Laida Lertxundi. Blood flows, a trail to the communist background of her family in the Basque Country. Lertxundi's films are always direct and complex. Thick with relationships, people and landscapes and always personal, often even intimate. *025 Sunset Red* adds an autobiographical element.

EUROPEAN PREMIERE

USA/Spain, 2016, colour/b&w, 16mm, 14', no dialogue

Prod: Laida Lertxundi Cam: Laida Lertxundi Ed: Laida Lertxundi Sound des: Ren Ebel, Craig Smith, Christina Nguyen, Laida Lertxundi Music: Kane Lafia, Laura Steenberge, Claire MckEwon With: Ren Ebel, Shambhavi Kaul, Emilio Luarda, Forouzan Safari, Kane Lafia Print/Sales: LUX www.laidalertxundi.com/025_Sunset_Red.html



Children of Lir

Katherin McInnis

Children of Lir is an animation made entirely from still photographs from the *LIFE Magazine* archives. It combines an Irish tale of children set adrift as swans with the tragic poisoning of water in Flint and other American communities. An impressive flicker creates a sense of depth and motion to the picture sequences.

EUROPEAN PREMIERE

USA, 2016, colour/b&w, DCP, 6', no dialogue

Prod: Katherin McInnis, Matthew Leonard Ed: Katherin McInnis Sound des: Matthew Leonard Music: Matthew Leonard Print/Sales: Katherin McInnis www.katherinmcinnis.net



The Colour of His Hair

Sam Ashby

Drama and documentary, acting and activism merge in an impressionistic meditation on outlawed queer life and the struggle for gay rights in the UK in the 1960s. Based on an unfilmed script about two young men being blackmailed due to their homosexuality.

WORLD PREMIERE

United Kingdom, 2017, colour/b&w, DCP, 21', English

Prod: Sam Ashby Cam: Jessica Sarah Rinland Ed: Alexandros Pissourios Prod des: Sam Ashby Sound des: Joe Campbell Music: Leslie Deere With: Josh O'Connor, Sean Hart Print/Sales: Sam Ashby



Mythical Ifs

Sometimes what seems out of reach is right within our grasp. Not letting space limit their motion and thoughts, the subjects of these films twist mythical ifs into something we can touch.

Fri 27-1 16:00 KINO 4

Sat 28-1 14:00 KINO 3

Kairos

Stefano Canapa, Elisa Ribes

Shot in enchanting black-and-white 35mm, Elisa Ribes' choreography invites the Mediterranean sea to dance with her. Through playful editing and time-lapse photography, forms and rhythms emerge from the landscape as if responding to the invitation. A charming, poetic dance film in which the body becomes one with nature.

France/Greece, 2016, b&w, 35mm, 11', no dialogue

Prod: Laurence Rebouillon **Prod Comp:** 529 dragons **Cam:** Stefano Canapa **Ed:** Stefano Canapa, Elisa Ribes **Sound des:** Josefina Rodriguez **With:** Elisa Ribes **Print/Sales:** Light Cone Distribution



Cilaos

Camilo Restrepo

A woman seeks her father. She discovers he has died, yet continues her search. The deep, dark ties between the dead and the living are studied to the mesmerising rhythm of Maloya, the ritual song of the island Réunion.

France, 2016, colour, DCP, 13', Creole

Prod: Anne Luthaud **Prod Comp:** G.R.E.C. Groupe de recherches et d'essais cinématographiques **Sc:** Camilo Restrepo **Cam:** Guillaume Mazloum, Camilo Restrepo **Ed:** Bénédicte Cazauran, Camilo Restrepo **Sound des:** Mathieu Farnarier **Music:** Christine Salem, David Abrousse, Harry Pérignon **With:** Christine Salem, David Abrousse, Harry Pérignon **Print/Sales:** G.R.E.C. Groupe de recherches et d'essais cinématographiques



Ciudad Maya

Andrés Padilla Domene

In the city of Merida, Mexico, a group of young urban Maya operate mysterious technological instruments to carry out a kind of archaeological survey of a ruined site. The film prowls the outer limits of science fiction and documentary to deconstruct the imaginary around Mayan culture and identity today. (Andrés Padilla Domene)

Mexico/France, 2016, colour, DCP, 24', Maya

Prod: François Bonenfant **Prod Comp:** Le Fresnoy **Cam:** Dalía Huerta Cano **Ed:** Andrés Padilla Domene **Sound des:** Homero González Sánchez **Music:** Homero González Sánchez, Pat Boy **Print/Sales:** Le Fresnoy



What Happens to the Mountain

Christin Turner

Christin Turner's film contemplates what happens to consciousness in the face of death. Soaked in psychedelic colours, our perceptions blur as we're taken on a long-haul drive into the unknown. With the Devils Tower looming closer through the car window, we hear distant voices recall their out-of-body experiences.

WORLD PREMIERE

USA, 2017, colour, 35mm, 12', English

Prod: Christin Turner Sc: Caleb Addison Cam: Christin Turner Ed: Christin Turner Sound des: Christin Turner With: Caleb Addison Print/Sales: Christin Turner



If It Was

Laure Prouvost

A surfeit of proposals for what a museum could look like: kissed floors and massaged walls, a Zumba class in the entrance hall, a wave to surf to erase the dusty past, birds flying in and there is room for a huge, milk-spraying breast.

WORLD PREMIERE

United Kingdom/Germany, 2017, colour, DCP, 9', English

Prod: Laure Prouvost Cam: Laure Prouvost Ed: Laure Prouvost Music: Fred Macpherson Print/Sales: Laure Prouvost www.laureprouvost.com



Obstructed Landscape

Sublime landscapes: fascinating and terrifying at the same time. Sometimes the view is obstructed by a historical event, a natural phenomenon, a personal vision, the gaze of the media, ambiguous images.

Fri 27-1 20:15 KINO 4

Sat 28-1 18:00 KINO 3

Atlante 1783

Atlas 1783

Maria Giovanna Cicciari

Goethe had a premonition of what would happen in Calabria in the far south of Italy on the early evening of 5 February 1783.

Atlas 1783 examines what can still be seen of the destructive series of earthquakes that followed, thoroughly re-writing the area's geology and history.

INTERNATIONAL PREMIERE

Italy, 2016, colour/b&w, DCP, 25', Italian

Prod: Rino Sciarretta Prod Comp: Zivago Media Sc: Maria Giovanna Cicciari Cam: Emanuele Spagnolo Ed: Maria Giovanna Cicciari Sound des: Giuseppe D'Amato Music: Davide Tidoni Print/Sales: Zivago Media



Latency Contemplation 2

Cho Seounggho

Seounggho Cho's internal visions and his perception of the outer world come together in a fluent meditation on space, place and sound. Natural landscapes are pushed to the edge of abstraction through layering and other forms of manipulation. Beneath the surface, there is a potential for a calm that is never quite reached.

WORLD PREMIERE

USA/South Korea, 2017, colour, video, 8', no dialogue

Prod: Cho Seounggho Cam: Cho Seounggho Ed: Cho Seounggho Print/Sales: LIMA



Only the Beloved Keeps Our Secrets

Basel Abbas, Ruanne Abou-Rahme

Images of ritual and dance collected online overlap to obscure one another in Basel Abbas and Ruanne Abou-Rahme's video, which contemplates the erasure of images. Structured around surveillance footage of a 14-year-old Palestinian boy shot dead by Israeli forces, the film considers the circulation and value of image documents.

Palestine, 2016, colour/b&w, video, 10', no dialogue

Prod: Basel Abbas, Ruanne Abou-Rahme Prod Comp: Abraaj Art Prize Ed: Basel Abbas, Ruanne Abou-Rahme Print/Sales: Carroll/Fletcher



The Watchmen

Fern Silva

The panopticon, the all-seeing eye, is a philosophical model of control and discipline often applied in society, from which Fern Silva's meandering, associative filmmaking style could hardly be more distant. *The Watchmen* therefore not only reveals the consequences of the concept, but also opens opportunities for escape.

WORLD PREMIERE

USA, 2017, colour, 35mm, 10', English

Prod: Fern Silva Cam: Fern Silva Ed: Fern Silva Prod des: Fern Silva Sound des: Fern Silva Print/Sales: Fern Silva



The Remnant

Judith Westerveld

In 1659, Jan van Riebeeck, VOC employee and Dutch Commander of the Cape, South Africa, planted a hedge of indigenous wild almond trees. Its remnants still exist. In *The Remnant* the stories of two men, one a botanist and the other a tour guide, are interwoven with fragments from Van Riebeeck's diary (*Daghregister*).

WORLD PREMIERE

South Africa/Netherlands, 2017, colour, DCP, 19', Dutch/English

Prod: Judith Westerveld, Tijs de Bie Sc: Judith Westerveld Cam: Judith Westerveld Ed: Judith Westerveld, Ivo van Stiphout Prod des: Judith Westerveld Sound des: Tessa Jooisse With: Andrew Jacobs, Adam Harrower, Bongani Vellem Print/Sales: Judith Westerveld www.judithwesterveld.nl



Panta Rhei

Film is beautiful, film is wonderful, but – above all – film is tangible. It is a physical object that runs through the camera and projector. Filmmakers love their copy of a film; it has increasingly become a personal object. *Panta Rhei* features films made with and projected from 16mm, 35mm and multiple 16mm by filmmakers who travel and incorporate the saturated colours, flicker effects, dust and other imperfections into their visual language.

Sat 28-1 20:00 KINO 4

Sun 29-1 13:45 KINO 4

Everything Turns...

Aaron Zeghers

Everything Turns... is an open investigation into number mythology on Super-8 film. Long exposures and various animation techniques process and restructure the science behind it. This results in a type of almanac of time, space and place that humorously references Hans Richter.



EUROPEAN PREMIERE

Canada, 2016, colour, 16mm, 12', no dialogue

Prod: Aaron Zeghers Cam: Aaron Zeghers Ed: Aaron Zeghers Sound des: Andy Rudolph Print/Sales: Aaron Zeghers www.aaronzeghers.com

The Captured Light of an Instant

Lichun Tseng

"I make landscapes out of what I feel. I make a holiday of sensation", writes Fernando Pessoa in *The Book of Disquiet*. Filmmaker Lichun Tseng embraced this idea in *The Captured Light of an Instant*. She captured many moments on 35 mm film, turning them into a layered experience in which time and place coalesce. Restlessness becomes concentration.



WORLD PREMIERE

Netherlands, 2017, colour/b&w, 35mm, 20', no dialogue

Prod: Lichun Tseng Sc: Lichun Tseng Cam: Lichun Tseng Ed: Lichun Tseng Sound des: Robert Kroos Print/Sales: Lichun Tseng www.lichuntseng.com

Luna e Santur

Joshua Gen Solondz

Luna e Santur is an invocation inspired by a paranormal encounter. Masked figures are engaged in a mysterious, passionate ritual. Solondz filters this image using hand-developed textures and the translucence of the celluloid. The addition of a stroboscopic layer creates a new paranormal power.



USA, 2016, colour/b&w, 35mm, 11', no dialogue

Prod: Joshua Gen Solondz Cam: Joshua Gen Solondz, Nora Sweeney Ed: Joshua Gen Solondz Prod des: Joshua Gen Solondz, Rajee Samarasinghe Sound des: Joshua Gen Solondz, Aidan Reynolds With: Emma Brenner-Malin, Leanna Kaiser, Behrouz Rae Print/Sales: Joshua Gen Solondz

350 MYA

Terra Jean Long

In the harsh sun of Terra Long's *350 MYA*, a sheet whips before the camera, shaped by the same wind that forms the rigid, undulating lines of sand below it as the film conjures the continued presence of the now vanished Rheic Ocean in the Tafilalt region of the arid Sahara Desert.

Morocco/Canada, 2016, colour, 16mm, 5', no dialogue

Prod: Terra Jean Long Print/Sales: Canadian Filmmakers Distribution Centre



The Last Train

Dianna Barrie

Found in the (now possibly lost) film archive at Lab Laba Laba in Jakarta, footage from a trailer of the 1981 Indonesian propaganda film *Kereta Api Terakhir (The Last Train)* melts into a soup of chemigrammed perforations. A film about the silence that follows the unspeakable; about blurred visions, untold histories and inaccessible archives.

Australia, 2016, colour, 16mm, 12', no dialogue

Prod: Richard Tuohy Print/Sales: Dianna Barrie



Highview

Simon Liu

Personal moments are lost in film cuttings or disappear into a coloured fog only to suddenly reappear in a new constellation. This is the visual richness of *Highview*: four, partially overlapping, 16mm images that fully coalesce into a colourful abstract painting, but also often create a narrative as an exploded montage.

INTERNATIONAL PREMIERE

USA/Hong Kong/United Kingdom, 2016, colour, 16mm, 20', no dialogue

Prod: Simon Liu Cam: Simon Liu Ed: Simon Liu Print/Sales: Simon Liu



Signs of Life

Signs of life can be found in the most unusual places: in a volcano, a sound booth, the graveyards of a Haitian village, and in swarms of pixels that fill the frame.

Sat 28-1 20:00 Cinerama 2

Mon 30-1 12:00 Cinerama 2

Um campo de aviação

An Aviation Field

Joana Pimenta

An airfield in an unknown suburb; a lake beneath the city burns the streets; mountains throw rock into the gardens. In the crater of a volcano in Fogo, a model Brazilian city is lifted and dissolves. Two people find each other in this landscape, fifty years apart.

Portugal/Brazil/USA, 2016, colour, DCP, 14', Portuguese

Prod: João Matos Prod Comp: Film Study Center and the Sensory Ethnography Lab Sc: Joana Pimenta Cam: Joana Pimenta Ed: Joana Pimenta Sound des: Joana Pimenta Print/Sales: Agencia - Portuguese Short Film Agency www.curtas.pt/agencia



Whipping Zombie

Yuri Ancarani

At dawn, goats leap about in a run-down graveyard while late-night dancers welcome the morning sun. In a remote Haitian village there is a dance with slaves and masters: the whipping zombie ritual. To trance-inducing music played by *rara* bands, men whip and fight until they die and are reborn in the infinite cycle.

WORLD PREMIERE

Italy, 2017, colour, DCP, 27', Haitian Creole

Prod: Marco Alessi, Chloe Mukai Prod Comp: Dugong Films, Ethical Fashion Initiative Ed: Yuri Ancarani Sound des: Mirco Mencacci Print: Dugong Films Sales: Slingshot Films www.dugong.it



Pattern Language

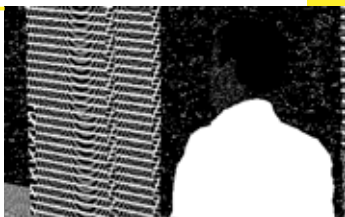
Peter Burr

'Pattern language' is a term coined by architect Christopher Alexander to describe the existence of certain human ambitions through an index of structural patterns. In this film, highly organised and richly layered patterns move in accordance with audio frequencies and rhythms, towards the construction of an endlessly mutating labyrinth.

WORLD PREMIERE

USA, 2017, b&w, DCP, 10', no dialogue

Prod: Peter Burr Music: John Also Bennett Print/Sales: Peter Burr www.peterburr.org



Waypoint, Follow, Orbit, Focus, Track, Pan

eteam

Every country has certain camouflaging traditions for its soldiers and every army has developed its own patterns for uniforms.

Waypoint, Follow, Orbit, Focus, Track, Pan uses the Croatian camouflage pattern as a virtual launch pad for drones.

WORLD PREMIERE

Croatia/USA, 2017, colour, DCP, 14', no dialogue

Prod: eteam Cam: eteam Ed: eteam Print/Sales: eteam



On the Origin of Fear

Bayu Prihantoro Filemon

Deep-seated traumas of Indonesia are rooted out when a man dubs the roles of both perpetrator and victim over a 1984 docudrama produced by the New Order regime on the 1965 attempted coup, which ensued in mass killings that ended the lives of many.



Indonesia, 2016, colour, DCP, 12', Indonesian

Prod: Yulia Evina Bhara, Amerta Kusuma Prod Comp: Kawankawan Film, Partisipasi Indonesia Sc: Bayu Prihantoro Filemon Cam: Fahrul Tri Hikmawan Ed: Bayu Prihantoro Filemon, Mamad Anggoro Prod des: Deki Yudhanto Sound des: Deny Dwi Setyawan Music: Mahesa Ahening R.K. With: Pritt Timothy Print: Partisipasi Indonesia Sales: Kawankawan Film

Up Close and Out of Reach

About the exceptional relationship between filmmakers and artists and their subjects, particularly humans. How close can you, are you allowed to, should you, do you want to get to someone when looking for the essence? And what happens when you think you have reached it?

Sun 29-1 20:15 KINO 4

Mon 30-1 16:00 KINO 4

Bad Mama, Who Cares

Brigid McCaffrey

Geologist Ren Lallatin has moved into a small housing complex located between a rail yard and the interstate. Desert vistas are replaced with an arsenal of tactile pursuits, while the situation of the house becomes unstable. Free falling from a fixed point, the perimeter is ornamented for security. Desert winds animate aluminium mobiles and seismic vibrations serenade the home. (*Brigid McCaffrey*)



INTERNATIONAL PREMIERE

USA, 2016, colour, 35mm, 12', no dialogue

Prod: Brigid McCaffrey Print/Sales: Brigid McCaffrey www.brigidmccaffrey.com

Welcome to David Wojnarowicz Week

Steve Reinke

Reinke proposes a new holiday with the motto MORE RAGE LESS DISGUST: David Wojnarowicz Week, and takes us through his seven days of celebration. Plankton, Kafka, Bette Davis, Wednesday afternoon visits with friends, more plankton, burning villages, Hollis Frampton, Sammy Davis Jr. as a libidinal machine producing sadness, opera, disembowelment and poetry.

USA, 2016, colour, video, 14', English

Prod: Steve Reinke Print/Sales: Video Data Bank (VDB) www.vdb.org

MORE RAGE
LESS DISGUST

Ayhan and Me

Ayhan ve ben

belit sağ

Ayhan and Me was created for a censored exhibition in Istanbul. Explicitly discussing its own production and censorship at the hands of Turkish officials, it is an incisive examination of the power of images, the roles and responsibilities of representation, sanctioned history-making, and the charged relationship between art and state control. *Also see Artist Talk: belit sağ in Deep Focus Short.*

Netherlands, 2016, colour, video, 14', Turkish

Prod: Akbank Sanat Sound des: Sergio González Cuervo Sales: LIMA Distr NL: LIMA www.bit.contrast.org



DAT LIKWID LAND

Jacob Dwyer

After days of wandering aimlessly around a city and its cemeteries, we come upon a notebook. An investigation starts to find out everything about and connected to it. A contemporary portrait of New Orleans in response to John Kennedy Toole's novel *A Confederacy of Dunces*.

WORLD PREMIERE

Netherlands/USA, 2017, colour, DCP, 29', English

Prod: Jacob Dwyer, Florence Dwyer Cam: Thomas Pratt Ed: Augustine Huijsser Sound des: Jacob Oostra With: John McConnell, Dawn DeDeaux, Gary Craddock, Reuben Craddock, Elizabeth Shannon Print/Sales: Jacob Dwyer www.jacobdwyer.com



AAA (Mein Herz)

Katarina Zdjelar

Recorded entirely in one take, four different compositions are performed as one by a young woman. The intention is to keep the original style, tempo and rhythm of the individual compositions intact. Her face and vocal cords become a battlefield where differences meet.

WORLD PREMIERE

Netherlands, 2017, colour, DCP, 5', English/German/Polish

Prod: Katarina Zdjelar Sc: Katarina Zdjelar Ed: Katarina Zdjelar Sound des: Katarina Zdjelar Sales: Katarina Zdjelar Distr NL: EYE Film Institute Netherlands www.katarinazdjelar.net



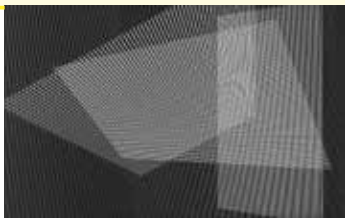
sound//vision

The four-night programme at club WORM in Rotterdam, featuring live A/V performances. sound//vision is part of IFFR's short film programme and co-funded by the Goethe Institut and Vlaams Cultuurhuis de Brakke Grond.

Thu 26 to Sun 29 Jan, doors open 21:00, programme starts 22:00, open till late!, WORM, Boomgaardstraat 71, €11/€8, free with Cineville pass, tickets and info: IFFR.com/soundvision

sound//vision: Thu 26 Jan

The second edition of sound//vision will open with the abstract, yet organic work of **Zeno van den Broek** who was born in the Netherlands, but resides in Copenhagen. Van den Broek, who trained as an architect, will perform his recent EP *Shift Symm* live, on which he plays impressively with a spatial language consisting of both images and sound.



Mimicof and **Kaliber 16** will conclude Thursday night. Mimicof is Midori Hirano from Japan's solo project in which she combines detailed rhythmic patterns with melody and harmony. In a live setting, Mimicof's audio signal is translated into digital video lines that German visual artist Markus Wambsganss (alias Kaliber 16) manipulates and combines with video from his archive.

sound//vision: Fri 27 Jan

This Friday evening kicks off with *Ursae Minoris*, the brand new performance by filmmaker **Joost Rekveld** and musicians **Dario Calderone** and **Claudio F. Baroni**. To create the music, Baroni translated the positions and clarity of the stars in the Ursa constellation into tones and note lengths. Rekveld's live visuals are inspired by the light travelling through space, and the visual phenomena this causes. *PLEASE NOTE: No entry after the performance commences due to its fragility!*



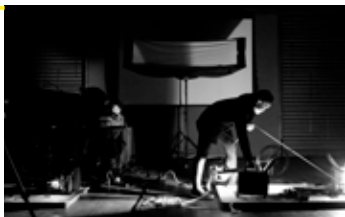
Next, British filmmaker **Nicky Hamlyn** will present his most recent work *Quadrants*. Hamlyn will use four 16mm projectors to screen four identical loops, each with a repeating pattern of eight images. This hypnotising rhythmic show gains additional dynamism from the moving of the projectors and their monomaniacal rattle.

Catalan duo **Adriana Vila Guevara** and **Luis Macias**, equipped with two 16mm and two slide projectors, will conclude Friday night alongside sound artist **Alfredo Costa Monteiro**. This heavily armed trio's show *Even Silence Is Cause of Storm* will provide a visually and aurally overwhelming finale.

The Infamous Mudclub will subsequently guide visitors into the night. Dance the night away at club WORM to New Beat, Retro Electro and Cold Wave.

sound//vision: Sat 28 Jan

Saturday night's opener is a trio that tonight consists of **Les Lacs** and Flemish improvising trumpet nomad **Bart Maris**. Les Lacs is a cooperation between electronic musician **Marc Jacobs** (aka Prairie) and filmmaker *Khristine Gillard*. The musicians will improvise to Gillard's work *Eau vive – Conversation with a Cinematographer* that will be screened by two 16mm projectors using field recordings, noise, drones and trumpet.



Subsequently, Maris and pianist **Peter Vandenberghe** will play new work by their band GLITS.

South Korean filmmaker and performer **Lee Hangjun** will show two works during sound//vision. *Phantom Schoolgirl* that consists of military photographs of North Korean spies, will be screened by five 16mm projectors with live support from drummer **Phillipp Ernsting** from Rotterdam (among other things Albatre). During Lee's second performance *Film Walk* he will walk through his own four-projector installation, manually pulling film through thereby manipulating both sound and image. Lee's musical support will consist of French improv musician **Jérôme Noetinger**.

On Saturday night, Dutch-German duo **Christian Baas & Raging Ego** will keep visitors on the dance floor until the early hours with their *ekkklectic schmucks*.

sound//vision: Sun 29 Jan

Sunday night is reserved for a unique collaboration between the **PolyBand** (mainly based in Amsterdam) and the **Filmwerkplaats** from Rotterdam. PolyBand is a loosely organised collective surrounding guitarist-bassist **Jasper Stadhouders** who will play tonight with accordionist **Leo Svirksy**, guitarist **Jeroen Kimman** and drummers **Onno Govaert** and **Philipp Moser**. PolyBand creates polyrhythmic cycles and polytonal environments, which produces a musical whirlwind. Filmwerkplaats is a collective of passionate filmmakers that uses multiple 16mm projectors to create a visual counterpart.



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A blue-tinted photograph showing a close-up of a person's hands holding a crumpled piece of paper. The person's face is partially visible in the background, looking down at the paper. The word "Voices" is written in large, white, sans-serif font across the center of the image.

Voices

Voices

Big Screen Competition

Voices Main Programme

Limelight

IFFR Live

Scopitone

Voices Short



Marjorie Prime

Michael Almereyda



BIG SCREEN COMPETITION

INTERNATIONAL PREMIERE

USA, 2017, colour, DCP, 98', English

Prod: Uri Singer **Prod Comp:** Passage Pictures **Sc:** Michael Almereyda, based on a play by Jordan Harrison **Cam:** Sean Price Williams **Ed:** Kathryn J. Schubert **Prod des:** Javiera Varas **Sound des:** Rob Daly **Music:** Mica Levi **With:** Jon Hamm, Tim Robbins, Geena Davis, Lois Smith, Stephanie Andujar, Leslie Lyles **Print:** Marjorie Prime the movie **Sales:** Fortitude International
www.marjorieprimethemovie.com

Tue 31-1 20:00 Pathé 1

Wed 1-2 10:00 Cinerama 1

Thu 2-2 16:30 Schouwburg GZ

Sat 4-2 18:45 Pathé 5

Press & Industry

Mon 30-1 09:45 Doelen WBZ

Tue 31-1 09:00 Cinerama 4



Chez nous

This Is Our Land

Lucas Belvaux



BIG SCREEN COMPETITION

WORLD PREMIERE

France/Belgium, 2017, colour, DCP, 114', French

Prod: David Frenkel, Patrick Quinet **Prod Comp:** Synecdoche, Artémis Productions **Sc:** Lucas Belvaux, Jérôme Leroy **Cam:** Pierrick Gantelmi d'Ille **Ed:** Ludo Troch **Sound des:** Quentin Collette, Mathieu Weber, Luc Thomas **Music:** Frédéric Vercheval **With:** Emilie Dequenne, André Dussolier, Guillaume Gouix, Catherine Jacob, Anne Marivin, Patrick Descamps **Sales:** Le Pacte **Distr NL:** Cinéart Netherlands

www.le-pacte.com

Mon 30-1 19:00 Pathé 1

Tue 31-1 10:00 Pathé 4

Thu 2-2 14:30 KINO 4

Fri 3-2 19:30 Oude Luxor

Press & Industry

Sun 29-1 14:15 Cinerama 3

Tue 31-1 19:15 Cinerama 4

This Is Our Land, the English title of this French film, is also the slogan of the fictitious populist party RNP, based on the Front National. Pauline Duhé is a district nurse and single mother who has been visiting her patients for years. She also cares for her sick father, a former trade unionist and still a communist. One day, the doctor she has been working with for years asks her to be a candidate for the RNP.

This Is Our Land shows the voices and sentiments hidden by the flag of populism and that thinking in terms of enemies is becoming increasingly commonplace in France. For old fascists, the party's respectable appearance is only a change in strategy; the aim is still a white fatherland. Other inhabitants of the old mining area around Calais have seen the world change too rapidly and feel neglected by the state. But despite the respectable suits and smiles, violence is never far away.



Lemon

Janicza Bravo



BIG SCREEN COMPETITION

INTERNATIONAL PREMIERE

USA, 2017, colour, DCP, 87', English

Prod: Paul Bernon, Sam Slater, David Bernon, Han West, Houston King

Prod Comp: Burn Later Productions, Killer Films, CYRK **Sc:** Janicza Bravo, Brett Gelman **Cam:** Jason McCormick

Ed: Joi McMillon **Prod des:** Grace

Alie **Sound des:** Randy Lawson

Music: Heather Christian **With:** Brett Gelman, Judy Greer, Michael Cera, Nia Long, Gillian Jacobs, Rhea Periman, Fred Melamed **Print:** Houston King Productions **Sales:** ICM Partners

Wed 25-1 21:00 ♂ Pathé 1 d.s.

Thu 26-1 15:30 Pathé 5 d.s.

Wed 1-2 16:00 Pathé 1 d.s.

Fri 3-2 21:00 KINO 1 d.s.

Sat 4-2 17:00 Schouwburg GZ d.s.

Press & Industry

Tue 31-1 14:00 Cinerama 3

Wed 1-2 11:00 Pathé 5

Isaac is having a hard time. He doesn't realise this yet himself, because facing up to reality is not the strongest side of this early-forty-something from Los Angeles. Yet after a while he can't escape it: his girlfriend has left and isn't coming back. And if you only get cast in commercials about diseases, it's difficult to maintain that your acting career is going places. In her feature debut, Janicza Bravo sketches a humorous and revealing portrait of a failure who gets deeper and deeper into trouble. Her husband Brett Gelman plays the lead – without a trace of shame – and also co-wrote the screenplay. Bravo, whose short film *Gregory Go Boom* (2013) won her the jury prize at the Sundance Film Festival, takes her place in a long tradition of American independent filmmakers, but also finds her own voice. *Lemon* is a very dry, alternately hilarious and alienating tragicomedy about the possibility of failure.



The Last Painting

Tzu hua hsian



BIG SCREEN COMPETITION

Chen Hung-i

WORLD PREMIERE

Taiwan, 2017, colour, DCP, 107', Mandarin

Prod: Gene Yao, Wei Ying-chuan, Terrisa Chen **Prod Comp:** Swallow Wings Films, Red Society Films **Sc:**

Chen Hung-i **Cam:** Yu Jing Ping **Ed:** Chen Hung-i **Prod des:** Huang Mei

Ching, Liu Jeng Feng, Liang Shuo Lin **Sound des:** Dennis Tsao, Chen Chia Wei **Music:** Jesy Chiang Cicada, Ann Bai

With: Lin Wei-yi, Kiwebaby, Chang Ning, JC Lin **Print/Sales:** Swallow Wings Films

Wed 1-2 15:15 Pathé 7

Thu 2-2 12:00 KINO 2

Fri 3-2 19:15 Pathé 3

Sat 4-2 21:45 Pathé 4

Press & Industry

Tue 31-1 11:15 Cinerama 4

Fri 3-2 09:15 Pathé 5

The cityscape of Taipei sometimes acquires an expressionist touch in *The Last Painting* when painted scenes colour in realism. Something similar can be said of the story, which starts with the discovery of a gruesome murder in an artist's studio in an apartment block. Four months earlier, a politically engaged female student shared that space with a painter who had turned his back on his life as an activist. She, however, still wants to believe that happiness is working for the community. Is that really what motivates her? On the eve of the presidential election, attention shifts from her political work to something that gnaws at her more deeply. She and her very blonde girlfriend bear secrets within them, while the painter's relationship with a dancer starts to get tense. Art and politics, self-awareness, humiliation, jealousy, sexual identity, crime and punishment become tragically entangled in this raw philosophical drama. And keep an eye on the number seven.



Donkeyote

Chico Pereira



BIG SCREEN COMPETITION

WORLD PREMIERE

Spain/Germany/United Kingdom, 2017, colour, DCP, 85', Spanish

Prod: Ingmar Trost, Sonja Henrici **Prod Comp:** Sutor Kolonko Filmproduktion, SDI Productions, Opa Films **Sc:** Chico Pereira **Cam:** Julian Schwanitz **Ed:** Nick Gibbon **Sound des:** René Peltsch **Print/Sales:** SDI Productions

www.donkeyotefilm.com

Sat 28-1 18:45 Pathé 7
Sun 29-1 10:00 LantarenVenster 3
Thu 2-2 15:45 Pathé 4
Sat 4-2 19:15 Cinerama 6

Press & Industry

Fri 27-1 12:00 Cinerama 3
Mon 30-1 11:00 Cinerama 3

Manolo (73) is a contemporary Don Quichot: a romantic suffering from megalomania. Accompanied by his 'Sancho Panza', the (taciturn) donkey Gorrión, he treks through the hills of Andalusia. The stubborn beast is presented as a mature character; we usually see the farcical scenes from his point of view. It proves just how inseparable the duo are after having undertaken many travel adventures. A major trek across America will be the crown on this special friendship. This grand ambition is greeted with sniggers at a travel agency. Nevertheless, Manolo is determined: nothing shall stop him. Confronted by his worried daughter, he plays down his physical ailments. This uncertainty – caused by such naive behaviour – gradually turns to admiration for the relationship between man, animal and nature. The headstrong Manolo and Gorrión lead a classic existence that continually contrasts with the highways and windmills that occasionally (literally) stand in the way of life in the great outdoors.



Family Life

Vida de familia



BIG SCREEN COMPETITION

Alicia Scherson, Cristián Jiménez

EUROPEAN PREMIERE

Chile, 2017, colour, DCP, 79', Spanish

Prod: Carlos Olivares, Fernando Bascuñán **Prod Comp:** Peso Pluma **Sc:** Alejandro Zambra **Cam:** Cristián Petit-Laurent **Ed:** Soledad Salfate **Prod des:** Jorge Zambrano **Sound des:** Roberto Espinoza **Music:** Caroline Chaspoul, Eduardo Henríquez **With:** Jorge Becker, Gabriela Arancibia, Blanca Lewin, Cristián Carvajal **Print/Sales:** Visit Films

Sun 29-1 18:45 Pathé 5
Mon 30-1 13:45 LantarenVenster 1
Thu 2-2 15:15 Pathé 6
Sat 4-2 16:15 Doelen WBZ

Press & Industry

Sun 29-1 11:00 Cinerama 3
Wed 1-2 09:30 Pathé 6

Temporarily being someone else just overcomes oddball Martín. House-sitting for his distant cousin Bruno and family, he first does everything you worry about. He opens all the drawers, moves things around and, of course, the cat runs off. Dutifully, he goes in search of it and meets single mother Paz. She invites herself into Martín's house and discovers photographs of Bruno's wife and child! "Yeah, I just got divorced." "No visitation rights, it's a tragedy." He lies facily and the new relationship blossoms, but how long can he keep the story going? In the meantime, after months, Cousin Bruno's return is imminent.

Family Life is a convincing co-directionship from Chilean film veterans Alicia Scherson (*Il futuro*, IFFR 2013) and Cristián Jiménez (*Bonsái*, 2011). They share their unconventional humour and style, putting viewers on the wrong foot (for a while) in this fabulously acted, wry comedy.



Pop Aye

Kirsten Tan



BIG SCREEN COMPETITION

EUROPEAN PREMIERE

Singapore, 2017, colour, DCP, 102', Thai

Prod: Weijie Lai, Anthony Chen
Prod Comp: E&W Films, Giraffe Pictures Pte Ltd **Sc:** Kirsten Tan
Cam: Chananun Chotrungroj **Ed:** Lee Chatametikool **With:** Bong, Penpak Sirikul, Thaneth Warakulnukroh, Chaiwat Khumdee, Yukontorn Sukkijja, Narong Pongpab **Print/Sales:** Cercamon

www.cercamon.biz

Mon 30-1 18:45 Pathé 5
Tue 31-1 13:15 Pathé 4
Thu 2-2 19:15 Cinerama 3
Sat 4-2 15:30 Doelen JZ

Press & Industry

Sun 29-1 21:15 Cinerama 3
Tue 31-1 20:45 Cinerama 3

Thana has come to a standstill in life. His work as an architect in Bangkok is no longer appreciated and his wife doesn't seem to want him around either. Where does a middle-aged man really belong? Then the disillusioned Thana comes across the elephant he grew up with as a boy in the countryside of Thailand. He buys the animal to take it with him on a road trip, back to their shared past. Thana and the elephant, Pop Aye, are characters you want to take into your heart. Thana approaches others with a warm humanity and his mythical-looking companion is more than just a symbolic figure: the animal has a history and character of its own. These appealing misfits trample through occasionally absurdist or tragicomic scenes that they share with a gentle vagabond who can predict the future, two bureaucratically-inclined police officers and a lonely ladyboy with karaoke aspirations.



A Hustlers Diary

Måste gitt

Ivica Zubak



BIG SCREEN COMPETITION

WORLD PREMIERE

Sweden, 2017, colour, DCP, 96', Swedish/Turkish

Prod: Abbe Hassan **Prod Comp:** Indian Summer Film **Sc:** Can Dermirtas, Ivica Zubak **Cam:** Erik Vallsten **Ed:** Rickard Krantz **Prod des:** Kajsa Alman **Sound des:** Jonas Jansson **Music:** Filip Runesson **With:** Can Dermirtas, Lena Endre, Jörgen Thorsson, Selma Caglar **Print/Sales:** TriArt Film

www.mastegitt.indiansummerfilm.se

Thu 26-1 19:30 Oude Luxor
Fri 27-1 19:15 LantarenVenster 1
Mon 30-1 21:45 Cinerama 1
Fri 3-2 16:30 Schouwburg GZ

Press & Industry

Fri 27-1 09:00 Pathé 5
Tue 31-1 12:00 Cinerama 3

In his second feature, Ivica Zubak explores the clash of social classes, when petty thief Metin accidentally rolls into the circuit of literary agents and publishers. Metin's diary filled with poetic reflections gets him in a pretty pickle. And it provides an interesting glimpse of his tortured soul. He is too self-aware for the criminal environment of robberies and the underground Turkish legal system, but too unpolished for the cocktail parties and façade of the middle classes. The humour emerges organically through contrasts and mutual prejudices, while the seriousness of Metin's situation exerts constant pressure on the mind. Every time viewers think they know what's coming in this story about exploiting opportunities, the film takes a surprising new turn. Metin potters on in the twilight zone between two different worlds. Will his aspirations and inner voice provide him with a way out, or will they be his downfall?



Belgium, 2017, colour, video, 104', Dutch

Prod: Marijke Wouters **Prod Comp:** De Mensen **Sc:** Bert Van Dael, Sanne Nuyens, Benjamin Sprengers **Cam:** Anton Mertens **Ed:** Bert Jacobs **Prod des:** Max Van Essche **Sound des:** Stijn Jakobs **Music:** Jeroen Swinnen **With:** Lynn Van Royen, Inge Paulussen, Kris Cuppens, Jan Hammenecker, Johan Van Assche, Katrin Lohmann, Mieke De Groot **Print:** De Mensen **Sales:** Lagardere Entertainment Rights

Mon 30-1 19:45 LantarenVenster 4
Wed 1-2 11:45 LantarenVenster 5

Beau Séjour

Nathalie Basteyns, Kaat Beels

Belgian TV series are on the rise, with titles like *The Break* (2016, French) or *Bevergem* (2015, IFFR 2016, Flemish) representing a new generation of writers and directors coming straight from the world of film and envisioning the episodic format as a fruitful experiment. *Beau Séjour* is the Flemish response to Nordic Noir. Kato, a young girl, wakes up at the Beau Séjour hotel without any memory of the previous night. She slowly realizes that people can't see or hear her – apart from a few. *Beau Séjour* twists the thriller genre by having the dead victim lead the investigation. It exploits its ghost element to the full, with dark humour and poignant moments, such as when Kato can only communicate with distant acquaintances and not family members. In a wintry atmosphere, actress Lynn Van Royen plays both sides of Kato's role with finesse – disturbed investigator and symbol of invisible youth that 'grownups' won't listen to. *Season 1, episodes 1 and 2.*



EUROPEAN PREMIERE

Morocco, 2016, colour, DCP, 126', Arabic

Prod: Nabil Ayouch **Prod Comp:** Ali n' Productions **Sc:** Hakim Belabbes **Cam:** Amine Messadi **Ed:** Hakim Belabbes **Sound des:** Said Radi **Music:** Hassan Amir Sayed, Mohamed Ali Soudani **With:** Amine Ennaji, Fatima Ezzahra Bennasser, Ayoub Khalfaoui **Print/Sales:** Ali n' Productions

Mon 30-1 18:45 Pathé 2
Tue 31-1 13:45 KINO 1
Thu 2-2 09:30 Cinerama 1
Sat 4-2 19:15 KINO 2

Press & Industry

Sun 29-1 19:00 Cinerama 3

Sweat Rain

Arak shitae

Hakim Belabbes

Morocco is suffering an extreme drought, and a simple farming family tries to make ends meet. M'barek lives with his old father, his wife Aida and their son Ayoub on the same piece of land where his forefathers have worked for generations. He hopes to continue the tradition with the child that Aida is bearing; while she is very upset that he sees no future with their son Ayoub, an adolescent with Down's syndrome. The parched land can hardly yield any crops so M'barek starts digging a well, convinced that he will strike a water reservoir. His fruitless endeavours gradually become a metaphor for his attempts to get money to pay off his debt to the bank. If he doesn't manage, the family is in danger of losing everything. The insecure, tense situation makes M'barek, Aida and Ayoub sorrowful, each in their own way, and they all express that in poetic voice-overs at various points in the film.



Finland, 2016, colour, video, 116', Swedish

Prod: Mats Långbacka **Prod Comp:** Långfilm Productions **Sc:** Ulrika Bengts, Annina Enckell **Cam:** Robert Nordström **Ed:** Tuomo Leino **Prod des:** Katarina Lume, Markus Packalén **Sound des:** Risto Iissalo **Music:** Peter Hägerstrand **With:** Mimosa Willamo, Geoffrey Newland, Mats Långbacka, Julia Korander, Jan Korander **Print:** Långfilm Productions **Sales:** YLE

www.langfilm.fi

Sat 28-1 12:00 LantarenVenster 4

Tue 31-1 19:45 KINO 2

Fri 3-2 20:00 Cinerama 7

Lola Upside Down

Lola uppochner

Ulrika Bengts

In the current wave of Nordic Noir TV series, Finland's *Lola Upside Down* boldly goes against the tide. It is based on Monika Fagerholm's similarly-named novel, part of the weird oeuvre that the Finnish author has dedicated to youth (including *The American Girl*). Fagerholm's writing owes much to *Twin Peaks* and David Lynch, so it's not surprising that *Lola Upside Down* has a similar atmosphere. Flatnäss is a small coastal town "where people come to die" and which sports colourful characters – the mayor, some cheerleaders, a wheelchair-bound teenager and her personal girl-squad, her sister who likes older men, and clashing poets. The narrative playfully juxtaposes quirky slapstick, drama, musical and teenage spleen. Like Bruno Dumont's *Li'l Quinquin* (2014), this series displays a community on TV in episodic, novel-like scope. Writer and director Ulrika Bengts gives the whole an ethereal touch but keeps her feet on the ground by highlighting pressing issues such as patriarchy, gender and class. *Season 1, episodes 1 and 2.*



Italy/France, 2016, colour, DCP, 104', Italian

Prod: Elisabetta Bruscolini, Fabio Conversi **Prod Comp:** CSC - Centro Sperimentale di Cinematografia Production, Barbary Films **Sc:** Marco Danieli, Antonio Manca **Cam:** Emanuele Pasquet **Ed:** Alessio Franco, Davide Vizzini **Prod des:** Laura Inglese **Sound des:** Giuliano Marcaccini **Music:** Umberto Smerilli **With:** Sara Serraiocco, Stefania Montorsi, Pippo Delbono, Andrea Mautone, Maria Chiara Giannetta, Lucia Mascino, Elena Elisa Miotto **Print/Sales:** Intramovies Srl

Sat 28-1 19:15 LantarenVenster 1

Sun 29-1 19:30 Doelen WBZ

Tue 31-1 13:15 Pathé 1

Sat 4-2 09:45 Doelen WBZ

La ragazza del mondo

Worldly Girl

Marco Danieli

The rigid rules of faith of the Jehovah's Witnesses are like a cage for a diver amongst sharks: they have to protect the faithful against dangerous influences from without. The intelligent Giulia was brought up with that idea in mind. When she falls in love with such a 'shark' – the rough ex-con Libero – her whole life is turned upside down. Will Giulia dare to choose a life with Libero, even if she is then cast out by her family? How can she know what she wants, if she is so used to people thinking for her? In his apposite feature debut, Marco Danieli investigates themes such as identity, personality and the interaction between the individual and society. This makes *Worldly Girl* more a coming-of-age story than a romance, even though you almost forget that, thanks to the stunning chemistry between Sara Serraiocco and Michele Riondino, who won the Pasinetti awards in Venice for the best actors.



Ember

Kor

Zeki Demirkubuz

Turkey, 2016, colour, DCP, 115', Turkish

Prod: Basak Emre **Prod Comp:** Mavi Film **Sc:** Zeki Demirkubuz **Cam:** Sercan Sert **Ed:** Zeki Demirkubuz **Sound des:** Gürkan Özkaya **With:** Aslihan Gurbuz, Caner Cindoruk, Taner Birsal, Istar Gokseven, Caglar Corumlu, Dolunay Soysert, Talha Yayikci **Print/Sales:** Mavi Film

www.zekidemirkubuz.com

Thu 26-1 19:15 LantarenVenster 1
Fri 27-1 12:45 Doelen WBZ
Tue 31-1 09:30 Pathé 3
Sat 4-2 18:30 Pathé 6

In his eleventh feature, Zeki Demirkubuz focuses on the oppressive bonds between three people in today's Istanbul: a thoughtful mother with secrets, her husband and his boss. Emine has been coping alone since her husband, Cemal, disappeared abroad. But in the meantime their sick son vitally needs a heart operation that Emine can't afford. That's why Cemal's boss, Ziya, decides to pay all the medical costs. He also admits that he has feelings for her. She slowly opens up to him. But then Cemal returns unexpectedly. Emine decides to remain silent about everything that has happened in the meantime.

Festering secrets, suspicions and hurt pride result in tension, violence, introspection and difficult choices in a society on the cutting edge between feudal traditions and the modern era. By keeping the most dramatic events off screen, Demirkubuz ensures that any kind of melodrama is totally avoided.



Au-delà des murs

Beyond the Walls

Hervé Hadmar

France, 2015, colour, video, 140', French

Prod: Christine de Bourbon Busset **Prod Comp:** Lincoln TV **Sc:** Hervé Hadmar, Marc Herpoux **Cam:** Philippe Piffeteau **Ed:** Aurique Delannoy, Diane Logan, Emmanuèle Labbé **Prod des:** Hervé Leblanc **Sound des:** Pascal Jasmes **Music:** Éric Demarsan **With:** Veerle Baetens, Geraldine Chaplin, François Debblock, Lila-Rose Gilberti **Print/Sales:** Newen Distribution

www.beyondthewalls.newendistribution.com

Tue 31-1 22:00 KINO 1
Wed 1-2 22:00 Cinerama 1
Thu 2-2 21:45 Pathé 5
Sat 4-2 19:30 KINO 3

Marc Herpoux and Hervé Admar earned a reputation by subverting genres, twisting thrillers into complex, personal and bizarre quests. In *Beyond the Walls*, they play with horror tropes while sketching the portrait of a woman.

Lisa is a single doctor living an austere life. She inherits a house from her next-door neighbour, a man whose body has been discovered thirty years after his demise. Behind the wallpaper, she finds strange corridors and rooms leading to other times and places, with more or less pleasant inhabitants. This miniseries, borrowing from gothic horror, *Alice in Wonderland*, Mark Z. Danielewski's *House of Leaves* or even the *Resident Evil* games, is a surreal, striking and cryptic work in which Lisa's journey is also a radical psychoanalysis. *Beyond the Walls* is the kind of absorbing film which works better on the big screen than on television, its original medium. At times, its beautifully composed form is more captivating than the plot – unlike your usual TV series. *Season 1, episodes 1, 2 and 3.*

**WORLD PREMIERE**

Costa Rica/Mexico, 2017, colour,
DCP, 82', Spanish

Prod: Adriana Alvarez Odio, Natalia Arias, Julio Hernández Córdón, Amaya Izquierdo **Prod Comp:** De Raiz Productions, Melindrosa Films **Sc:** Julio Hernández Córdón **Cam:** Nicolás Wong **Ed:** Lenz Claure **Sound des:** José Rommel Tuñón **With:** Adriana Alvarez Odio, Natalia Arias **Print/Sales:** De Raiz Productions

www.facebook.com/atrashayrelampagos

Sat 28-1 18:30 Cinerama 1
Sun 29-1 11:45 LantarenVenster 5
Tue 31-1 09:15 LantarenVenster 5
Thu 2-2 22:00 KINO 1

Press & Industry

Fri 27-1 21:30 Cinerama 4
Fri 3-2 19:30 Cinerama 4

Atrás hay relámpagos

Behind There's Lightning

Julio Hernández Córdón

Sole and Ana make a pact: they will never exchange their racing bicycles for a polluting, warm car. Their friends Frank, Gato and Lou are also married to their BMX: nothing is more important than stunts and night-time street races. In Sole's grandmother's garden, the girls find some old cars with, in one of the boots, a gruesome find that is a wake-up call. While they realise a secret dream by using one of the cars as an 'Uber' taxi, their friendship is also put to the test.

Hernández Córdón already has an impressive oeuvre of contemporary, unpolished films that do not shy away from being shocking while also being infectiously funny. After filming in Guatemala and Mexico he moved on to Costa Rica, where in the capital San José he again found a great cast of amateur actors, more convincing than many professionals. In his sixth feature, Hernández Córdón combines elements from their lives with his own impressive imagination.

**WORLD PREMIERE**

Hong Kong/China, 2017, colour,
DCP, 174', Chinese

Prod: Zeng Jinyan **Prod Comp:** Zeng Jinyan and Wen Hai Production **Cam:** Wen Hai, Jack Huang **Ed:** Jack Huang **Prod des:** Zeng Jinyan, Wen Hai **Sound des:** Charles Chan **Music:** Robert Ellis-Geiger **Print/Sales:** Zeng Jinyan and Wen Hai Production

Tue 31-1 18:45 Pathé 2
Wed 1-2 12:00 LantarenVenster 2
Fri 3-2 09:00 Cinerama 6
Sat 4-2 11:45 Cinerama 4

Press & Industry

Mon 30-1 15:00 Cinerama 3
Thu 2-2 13:30 Cinerama 5

We the Workers

Xiong nian zhi pan

Wen Hai

After an imposing opening in which Chinese labourers work on a giant metal construction and the sounds of angle grinders and hammers on metal come together rhythmically, the documentary switches to the seamier side of the Chinese economic miracle – the exploitation of hundreds of millions of workers. Experiences gathered by specialised bureaus defending workers' rights expose a practice of underpayment, bad working conditions and wrongful dismissal. Activists are arrested and abused – sometimes by criminals, sometimes just by the police. Lawyers are pestered and discouraged from taking cases. The bureaus themselves are regarded by the state as troublemakers, but they are the ones encouraging workers not to strike and to solve disagreements under the law. Yet some keep their doors permanently locked and only let people they know inside, for fear of reprisals. In terms of labour rights, China is several decades behind Europe, and people who want to do something about that are subjected to intimidation. Or worse.



EUROPEAN PREMIERE

Japan, 2016, colour, DCP, 180',
Japanese

Prod: Miyagawa Tomoyuki, Mizuno Aki, Muneyuki Kii **Prod Comp:** Nihon Eiga Broadcasting Corp., Rockwell Eyes, Toei Company, Ltd. **Sc:** Iwai Shunji **Cam:** Kanbe Chigi **Ed:** Iwai Shunji **Prod des:** Heya Kyoko **Sound des:** Shintani Hiromi **Music:** Kuwabara Mako **With:** Kuroki Haru, Ayano Go, Cocco, Jibiki Go, Hara Hideko, Wada Soko, Mariya Tomoko **Print/Sales:** Toei Company, Ltd.

www.rvw-bride.com

Thu 26-1 19:45 LantarenVenster 2

Sat 28-1 10:00 Cinerama 7

Wed 1-2 15:30 Pathé 3

Sat 4-2 14:00 Cinerama 2

Press & Industry

Mon 30-1 10:00 Cinerama 4

A Bride for Rip Van Winkle

Rip Van Winkle no hanayome

Iwai Shunji

Nanami is an introverted teacher with a sweet voice. On her blog, she writes under a pseudonym about how she met Tetsuya in her hometown of Tokyo with one mouse click. Later she will marry and then divorce him. While setting the table in preparation for the wedding, it becomes obvious that Nanami has a small family. Ashamed, she hires the actor Yukimasu and his colleagues to fill the empty chairs during the ceremony. Later these scenes are repeated, but then with Nanami herself acting the part of a relative. After this, the question keeps returning: are the people in Nanami's life (only) playing a role? This is a metaphor for today's Japan, where on the internet you can temporarily assume a more exuberant role. In this moving mystery story with surprising turns, Nanami ends up in the role of a maid servant in the house of the actress Mashiro, with whom she builds a special bond in their joint battle against loneliness.



USA, 2016, colour, DCP, 108',
English

Prod: José Ibáñez, Carter Logan, Fernando Sulichin **Prod Comp:** Low Mind Films **Sc:** Jim Jarmusch **Cam:** Tom Krueger **Ed:** Adam Kurnitz, Affonso Gonçalves **Sound des:** Robert Hein **Print/Sales:** Independent Film Company

Thu 26-1 21:45 LantarenVenster 1

Fri 27-1 15:30 Cinerama 1

Tue 31-1 18:45 Pathé 5

Sat 4-2 22:15 Cinerama 4

Gimme Danger

Jim Jarmusch

In this documentary, Jim Jarmusch (whose feature *Paterson* is also being screened at IFFR 2017) interviews his friend Jim Osterberg (born in 1947), better known as Iggy Pop, about his influential proto-punk band The Stooges (1967-1974, reunion 2003), which Jarmusch calls 'the greatest rock and roll band ever', thanks to tunes like *I Wanna Be Your Dog* and *No Fun*. In an amiable atmosphere, the cheerful Iggy talks without a trace of arrogance about his sources of inspiration (from rockers like MC5 via avant-garde musician Harry Partch to TV personality Clarabell the Clown), his half-naked, snake-like dance movements as motor for the music, the wild shows (including Iggy's self-invented stage dives) and his decline into drugs and lack of discipline. Jarmusch illustrates the words of Iggy and other band members and involved parties with archive footage and humorous fragments from features, television and specially made animations. Iggy Pop previously played roles in Jarmusch's *Dead Man* (1995) and *Coffee and Cigarettes* (1993/2003).



**Niger, 2016, colour, DCP, 96',
Songhay/Hawsa/Fulaani**

Prod: Myriam Keïta **Prod Comp:** Sonrhay Empire Productions **Sc:** Rahmatou Keïta **Cam:** Philippe Radoux-Bazzini **Ed:** Camille Cotte **Prod des:** Rahmatou Keïta, Boureïma Boubacar, Herve Yameogo **Sound des:** Laurent Malan **Music:** Ali Johnny Maïga, Philippe Miller **With:** Magaajjia Silberfeld, Aïchatou Moussa, Aïchatou Lamine Fofana, Salamatou Kimba Farinwata, Harouna Amoud, Yazi Dogo, Mariam Kaba **Print/Sales:** Sonrhay Empire Productions

www.sonrhayempire.org

Thu 26-1 14:45 KINO 3
Sat 28-1 22:15 LantarenVenster 3
Thu 2-2 10:00 Pathé 2
Sat 4-2 19:15 Pathé 3

The Wedding Ring

Zin'naariyâ!

Rahmatou Keïta

Tiyaa, a beautiful young woman from an aristocratic family, returns after a study in Paris to her place of birth, the Sultanate of Zinder in Niger. Her girlfriends and aunts soon notice that a shadow of sorrow hangs over her. She had to leave her lover behind in Paris and she is at a loose end back home. During a consultation with a *zimme*, a wise old man, she is advised to wait for the new moon to perform a love ritual.

Until that time, she roams the community having conversations with women of all ages, who offer her an insight into their love life and sensuality, taboos and culturally-defined codes, with a dash of mysticism. *The Wedding Ring* is also a lyrical love letter to the traditional customs of the Sahel, with an eye for the beautiful clothing and an elegant production design.



Town in a Lake

Matantgtubig

Jet Leyco

In a Filipino fishing village, two girls aged 16 are put in a car. One of them is found murdered, the other has disappeared without a trace. While a search for the missing girl goes on, the media has a field day with the friendship between the two girls. The inhabitants continue to be amazed that one of them must have broken the law. They lived peacefully together, didn't they? After which the only witness has to make a difficult decision. *Town in a Lake* criticises corruption and politicians who only think about getting votes, although corruption is a sensitive issue under a president who preaches law and order. The surprising turn the story takes at the end can be explained as a portrayal of magical realism in Filipino culture. But it's more likely that Leyco enjoys the idea of villagers who cannot bear so much animosity in their idyllic countryside and consequently let their imaginations loose.

EUROPEAN PREMIERE

**Philippines, 2016, colour, DCP,
84', Filipino**

Prod: Brian Gonzales, Fernando Ortigas, Vincent Nebrida **Prod Comp:** TBA/Tuko Film Productions **Sc:** Brian Gonzales **Cam:** Tristan Salas **Ed:** Brian Gonzales **Prod des:** Marielle Hizon **Sound des:** Brian Gonzales **With:** Amante Pulido, Lance Raymundo, Sheilbert Manuel, Dan Jarden De Guzman, Cherrie Malvar, Joel Saracho, Mailes Kanapi **Print/Sales:** TBA/Tuko Film Productions

Sat 28-1 16:15 Pathé 7
Sun 29-1 22:00 Doelen WBZ
Mon 30-1 09:00 Pathé 2
Thu 2-2 22:30 Cinerama 3

Press & Industry

Fri 27-1 13:45 Cinerama 2



WORLD PREMIERE

Netherlands, 2017, colour, DCP, 75', Dutch/English

Prod: Juul Kappelhof Prod Comp: Miroir Film Cam: Roel van 't Hoff Ed: Matte Mourik Sound des: Willem Schneider Music: The Nits Print/Sales: Miroir Film

Tue 31-1 20:00 Schouwburg GZ
 Wed 1-2 14:30 LantarenVenster 4
 Fri 3-2 22:00 Cinerama 6
 Sat 4-2 17:00 KINO 2

Press & Industry

Mon 30-1 18:15 Cinerama 4
 Thu 2-2 17:45 Cinerama 3

De wereld van Wubbe

The World of Wubbe

Jan Louter

Ed Wubbe has been artistic director of the internationally renowned Scapino Ballet Rotterdam for more than 25 years. Under his creative leadership, the ballet company has produced shows such as *Holland* and *Le chat noir*. His pieces are often a reflection on the news. To mark the seventieth anniversary of Scapino, Ed Wubbe and his team developed *Ting*, his most ambitious show to date. Apart from dancers, circus artists also took part. Dutch pop group The Nits provided the live music. The film follows Ed Wubbe for more than a year, leading up to the première in the Ferro Dome, a former gasworks in the port of Rotterdam. Jan Louter provides a unique glimpse behind scenes and inside the head of Ed Wubbe. It's clear in everything that the process of creation is leading to a Gesamtkunstwerk. Choreographer, dancers and artists inspire and influence one another all the time. Or, as one of the dancers aptly puts it: "You go beyond yourself." A beautiful portrait of one of Rotterdam's most energetic and inspired makers.



United Kingdom, 2016, colour, DCP, 110', English

Prod: Camille Gatin, Angus Lamont, Will Clarke Prod Comp: Poison Chef Sc: based on a novel by Mike Carey, Mike Carey Cam: Simon Dennis Ed: Matthew Cannings Prod des: Kristian Milsted Sound des: Dillon Bennett Music: Cristobal Tapia de Veer With: Gemma Arterton, Paddy Considine, Glenn Close, Sennia Nanua, Dominique Tipper, Anamaria Marinca Print/Sales: Altitude Film Sales

Sat 28-1 22:30 Oude Luxor
 Sun 29-1 22:15 Pathé 5
 Wed 1-2 19:15 Schouwburg GZ
 Sat 4-2 19:15 KINO 4

The Girl with All the Gifts

Colm McCarthy

Years ago, the world was hit by a zombie epidemic. Since then, Melanie and her classmates have lived in captivity on a British military base. The children are hybrid beings – half human and half 'hungry', as the zombies are called – and they are used as guinea pigs to develop a vaccine. The scientist Caroline Caldwell (a great role by Glenn Close) sacrifices her patients one by one. Until the base is flooded with 'hungries' and the mordacious Melanie manages to flee with a group of soldiers, the evil Caldwell and her teacher, the sympathetic Helen Justineau. The group travels to a weed-infested London, where moral dilemmas emerge. The result is a bloody zombie thriller with stunning sound effects and probing camerawork. At the end, the film turns into a coming-of-age drama when Melanie – convincingly played by the very young Sennia Nanua – proves that she really is a girl with gifts.



USA/Canada, 2016, colour, DCP, 82', English

Prod: Stella Meghie, Amos Adetuyi, Floyd Kane **Prod Comp:** Circle Blue Films **Sc:** Stella Meghie **Cam:** Kris Belchevski **Ed:** Aren Hansen **Prod des:** Helen Kotsonis **Music:** Robi Botos **With:** Taylour Paige, Sherri Shepherd, Erica Ash, Michelle Hurst, Mamoudou Athie, Francois Arnaud, Gloria Reuben **Print/Sales:** Creative Artists Agency

Fri 27-1 22:00 KINO 1

Mon 30-1 11:45 LantarenVenster 5

Tue 31-1 21:30 Pathé 6

Fri 3-2 14:45 KINO 3

Jean of the Joneses

Stella Meghie

“Why does everything have to be about slavery and poverty”, sighs the writer Jean Jones, the neurotic, conceited yet ever-charming descendant of a middle-class Jamaican-American family from New York. While wrestling with expectations about her latest book, announced as “the next quintessential black experience”, her life has been side-lined. Her boyfriend has suddenly told her that he needs time and space, as a result of which she is homeless. A dinner with her eternally squabbling mother, aunts and grandma then turns into a tragedy thanks to the unexpected appearance of her grandpa, who dies in the doorway before he’s even had time to explain his arrival.

Inspired by Woody Allen’s *Hannah and Her Sisters*, Meghie steers her humorous and bittersweet debut skilfully along the well-trodden paths of similar family comedies, sketching an appealing portrait of five modern women, each wrestling in their own way with their ambitions, their weaknesses and the men in their lives.



**Taiwan/France/Germany/
Myanmar, 2016, colour, DCP, 108',
Taiwanese/Burmese**

Prod: Patrick Mao Huang, Midi Z, Vincent Wang, Dominique Welinski, Katharina Suckale, Arfi Lamba, Aditya Assarat, Zhao De-Fu **Prod Comp:** Flash Forward Entertainment, Seashore Image Productions, House on Fire, Bombay Berlin Film Production, Myanmar Montage Films, Pop Pictures Co. Ltd. **Sc:** Midi Z **Cam:** Tom Fan **Ed:** Matthieu Laclau **Prod des:** Akekarat Homlaor **Sound des:** Tu Duu-Chih, Wu Shu-Yao **Music:** Lim Giong **With:** Ko Kai, Wu Ke-Xi **Print/Sales:** Urban Distribution International

www.urbandistrib.com

Thu 26-1 15:30 Pathé 3

Fri 27-1 09:30 Pathé 4

Sun 29-1 21:30 LantarenVenster 5

Sat 4-2 16:45 Cinerama 3

The Road to Mandalay

Midi Z

The ambitious and determined Lianqing is one of millions of Burmese fleeing their homeland looking for a better life. Traveling with the aid of human traffickers by boat, motorbike and truck to Bangkok, she soon finds a job, a home and a partner: the helpful Guo, who accompanies her on the harsh journey across the border to Thailand. Without papers however, their life is very insecure: there are no well-paid jobs for illegal immigrants and there’s a good chance they’ll be arrested and deported. As far as Lianqing is concerned, the final destination she dreams of is not Bangkok but Taiwan. And she will do virtually anything to make this dream come true.

In *The Road to Mandalay*, Midi Z, who himself grew up in Myanmar (then still Burma) but emigrated to Taiwan at the age of sixteen, sketches a gruesome, alarming and topical portrait of his compatriots. He also tells a universal story: a tragic love story that will not leave the heart unmoved.



EUROPEAN PREMIERE

Japan, 2016, colour, DCP, 128',
Japanese/Cantonese

Prod: Uehara Juichi **Prod Comp:** Pony Canyon Inc. **Sc:** Kudō Kankurō
Cam: Kita Nobuyasu **Ed:** Yamashita Kenji **Music:** Endō Kōji **With:** Ikuta Toma, Tsutsumi Shinichi, Eita, Honda Tsubasa, Arata Furuta, Nanao, Kamiji Yusuke **Print/Sales:** Pony Canyon Inc.

www.mogura-movie.com

Tue 31-1 15:00 Doelen WBZ
Thu 2-2 21:00 Cinerama 1
Fri 3-2 17:45 KINO 1
Sat 4-2 21:45 Oude Luxor

Press & Industry

Tue 31-1 16:00 Cinerama 3

The Mole Song – Hong Kong Capriccio

Mogura no uta: Hong Kong kyôshô-kyoku

Miike Takashi

From the opening scene where a naked undercover agent Reiji is clinging for his life onto a flying helicopter, we know that we're in for a rip-roaring ride in the reliable hands of Miike Takashi. This deranged action-comedy by the renowned cult master is his second adaptation of Takahashi Noboru's hit manga series.

In his return to the screen, Reiji finds himself second-in-command and the boss's bodyguard for the yakuza gang that he infiltrated. His shiny suit disguise is so good, in fact, that the police think he has turned, and he is now a wanted man. Still, he is his usual self: his heart remains devoted to justice and his libido still cripples him out of non-stop desire. As the gang deals with traitors and an impinging Chinese syndicate, the stakes have been considerably raised for Reiji. As the Hong Kong-situated hyper-drive crescendo takes place, he has more than his own privates to protect.



EUROPEAN PREMIERE

USA, 2016, colour, DCP, 118',
English

Prod: Anne Carey, Megan Ellison, Youree Henley **Prod Comp:** Archer Gray, Annapurna Pictures, Modern People **Sc:** Mike Mills **Cam:** Sean Porter **Ed:** Leslie Jones **Prod des:** Chris Jones **Sound des:** Frank Gaeta **Music:** Roger Neill **With:** Annette Bening, Elle Fanning, Greta Gerwig, Lucas Jade Zumann, Billy Crudup **Sales:** Annapurna International **Distr NL:** September Film

Sat 4-2 21:00 Doelen GZ d.s.

20th Century Women

Mike Mills

Santa Barbara, 1979. 15-year-old Jamie (young talent Lucas Jade Zumann) grows up with his divorced mother Dorothea in a large and stately yet decaying mansion where different tenants have also sought refuge. Dorothea is 55 and obviously from a different generation, but she does her best to understand her son. She gets help – also with his upbringing – from Abbie and Julie, two young women who play a formative role for the sensitive, clever Jamie.

Mike Mills drew on his own experience for this creatively designed, humorous and sensitive coming-of-age story, which is as much about the three women as it is about the adolescent Jamie. Just as *Beginners* (2010) was a film about his father (with a wonderful role for Christopher Plummer), *20th Century Women* is an ode to his mother (a fantastic role for Annette Bening). The wonderful soundtrack is only one example of Mills' great love for history and research. A dreamy journey through time, beautifully acted and emotionally charged. *Closing Film IFFR 2017.*



Fake

Mori Tatsuya

EUROPEAN PREMIERE

Japan, 2016, colour, DCP, 111',
Japanese

Prod: Hashimoto Yoshiko **Prod Comp:** DD Center **Cam:** Mori Tatsuya, Yamazaki Yutaka **Ed:** Suzuo Keita
Print: Documentary Japan Inc. **Sales:** DD Center

www.fakemovie.jp

Tue 31-1 16:45 Pathé 4
Wed 1-2 22:15 Doelen WBZ
Thu 2-2 09:00 KINO 1
Sat 4-2 13:30 Pathé 3

Press & Industry

Mon 30-1 15:45 Cinerama 4
Fri 3-2 14:30 Cinerama 3

Deaf composer Samuragochi Mamoru was known for years in Japan as 'today's Beethoven'. That changed in 2014 when a music teacher called Niigaki Takashi turned up, alleging he had written almost all of Samuragochi's compositions. He had served for no less than eighteen years as ghost writer for a man who couldn't even read notes and on top of that wasn't actually deaf at all. The revelation resulted in a major scandal revolving around Samuragochi, who continues to maintain he was the main composer of all the works and really is hard of hearing. Samuragochi was not believed, however, after which he locked himself up in his apartment for two years together with his faithful wife. In this claustrophobic setting, he was followed for months in *Fake* by filmmaker Mori Tatsuya, who is less interested in the truth than in the subtleties lost in the media circus.



Voyage to Terengganu

Kisah pelayaran ke Terengganu

Amir Muhammad, Badrul Hisham Ismail

EUROPEAN PREMIERE

Malaysia, 2016, colour, DCP, 62',
Malay

Prod: Foo Fei Ling **Prod Comp:** Da Huang Pictures **Cam:** Saifuddin Musa, Iddin Shah **Ed:** Razaisyam Rashid
Sound des: Zulhezan, Mohsin Othman
Music: Zulhezan **Print/Sales:** Da Huang Pictures

Tue 31-1 19:45 LantarenVenster 2
Wed 1-2 11:15 KINO 1
Fri 3-2 14:45 Cinerama 6
Sat 4-2 21:45 Cinerama 7

Press & Industry

Mon 30-1 14:00 Cinerama 4

Terengganu was the only one of the thirteen Malaysian states which filmmaker/writer Amir Muhammad had never visited. And so he decided, together with his locally raised colleague Badrul Hisham Ismail, to shoot a film there. As a basis for their impressionist, occasionally even surrealist documentary, they used the book *Voyage to Kelantan* (1838) by Munshi Abdullah (1796-1854). This controversial writer only spent one day in the Sultanate of Terengganu, but that was nevertheless enough for a furious tale about the local population, and especially the men. They were alleged to be lazy and violent. *Voyage to Terengganu* contrasts Abdullah's statements with the everyday reality of today. Disregarding the state's natural and architectural beauty, Muhammed and Ismail train their camera on several local men, who in brief interviews talk open-heartedly about their culture, their faith, their worries about financial security and the privileges of being a man.



La idea de un lago

The Idea of a Lake



HUBERT BALS
FUND

Milagros Mumenthaler

Argentina/Switzerland/Qatar,
2016, colour, DCP, 82', Spanish

Prod: Violeta Bava, Rosa Martínez Rivero, David Epiney, Eugenia Mumenthaler **Prod Comp:** Ruda Cine, Alina Film **Sc:** Milagros Mumenthaler **Cam:** Gabriel Sandru **Ed:** Gion-Reto Killias **Prod des:** Sebastián Orgambide **Sound des:** Etienne Curchod **With:** Carla Crespo, Rosario Bléfari, Malena Moirón, Juan Bautista Greppi, Juan Barberini, Joaquín Pok **Sales:** Ruda Cine **Distr NL:** Hubert Bals Fund

www.rudacine.com.ar

Fri 27-1 12:30 Cinerama 1

Sat 28-1 18:30 Doelen JZ

Mon 30-1 10:00 Pathé 1

Fri 3-2 16:45 Pathé 4

Inès's father mysteriously disappeared in 1977. Decades later the 35-year old photographer is busy compiling a monograph on her oeuvre, a project that inexplicably leads her back to her youth during Argentinian dictator Jorge Videla's regime. The film opens with her contacting the national forensic lab: can they perhaps help her discover her father's fate? The last photo of him, taken at the lake near La Angostura, comes to her mind. After that she spent her summers without him in this mountainous region at her family's vacation home, far from Buenos Aires' oppressive heat. Cherished memories, such as playing hide and seek, lead to abstract interplays of light in Inès's imagination. Other flashbacks shed new light on her difficult relationship with her mother.



National Treasure

Marc Munden

United Kingdom, 2016, colour,
DCP, 95', English

Prod: John Chapman **Prod Comp:** Channel 4 **Sc:** Jack Thorne **Cam:** Ole Bratt Birkeland **Ed:** Luke Dunkley, Simon Smith **Prod des:** Beck Rainford **Music:** Cristobal Tapia de Veer **With:** Robbie Coltrane, Julie Walters, Andrea Riseborough **Sales:** All3Media **Distr NL:** NPO

Mon 30-1 16:00 Cinerama 1 d.s.

Thu 2-2 19:45 KINO 2 d.s.

Fri 3-2 09:15 Cinerama 5 d.s.

National Treasure is expertly handled by writer Jack Thorne (co-author of the TV series based on *This Is England*), a sharp observer of British society, and director Marc Munden, who helped shape the weird cult TV conspiracy thriller *Utopia* (2013 – 2014), based on Operation Yewtree, a police investigation into child sex abuse allegations that targeted several British media personalities.

Here, a much-loved, aging comedian finds his world and family shaken after being accused of a rape dating back to the 1990s. Guilty or not? Thorne and Munden sketch an almost metaphysical thriller on guilt and doubt that owes much to actors Robbie Coltrane (gentle giant Hagrid in the *Harry Potter* films), who plays a figure you can't help empathising with, Julie Walters and Andrea Riseborough (*Birdman*), who play his damaged wife and daughter. Munden's direction creates unease through its framing, unexpectedly bright colours and lighting shroud the star in a celebrity aura which makes him seemingly untouchable and innocent. *Season 1, episodes 1 and 2.*



Indonesia, 2016, colour, DCP, 90', Indonesian

Prod: Gita Fara Pradipta **Prod Comp:** Treewater Productions **Sc:** Garin Nugroho **Cam:** Nur Hidayat **Ed:** Andy Pulung **Prod des:** Ong Hari Wahyu **Sound des:** Siti Asifa Nasution, Khikmawan Santosa **With:** Annisa Hertami, Rudi Corens, Gunawan Maryanto, Cahwati Sugiarto **Print/Sales:** Treewater Productions

Sun 29-1 13:45 LantarenVenster 1
Tue 31-1 16:30 KINO 1
Thu 2-2 12:30 Cinerama 1

A Woman from Java

Nyai

Garin Nugroho

It is 1927 on the island of Java, Indonesia. Planter Willem van Erk is severely ill and doesn't have much longer to live. Nyai, his concubine, receives a stream of visitors: musicians, political activists, an accountant with bad motives, religious leaders. Without Van Erk's protection she is a victim of mockery, exclusion and injustice.

Nyai's life represents colonial life in the Dutch East Indies as it drew to a close. Her life in turn has been reduced to a single room. *A Woman from Java* is an experimental chamber play recorded in one take. The protagonist enters and exits through different doors in order to depict the changing seasons. Dialogues have been interspersed with traditional song and dance, with countless historic and cultural references. In a Shakespearean way, the main story is occasionally interrupted for light-hearted asides by servants. But these also serve as sketches of the situation and have something to say about the rapidly changing world within which Nyai operates.



Argentina/USA, 2016, colour, DCP, 87', English/Spanish

Prod: Melanie Schapiro, Graham Swon **Prod Comp:** Trapecio Cine, Ravenser Odd **Sc:** Matías Piñeiro **Cam:** Fernando Lockett **Ed:** Sebastien Schjaer **Prod des:** Ana Cambre **Sound des:** Mercedes Tennina **With:** Agustina Muñoz, María Villar, Mati Diop, Julian Larquier, Keith Poulson, Pablo Sigal, Kyle Molzan **Print/Sales:** Trapecio Cine

www.trapeciocine.com.ar/largometraje/14-hermia-helena

Sun 29-1 15:30 Doelen JZ
Thu 2-2 21:30 Pathé 6
Fri 3-2 12:30 Pathé 4
Sat 4-2 14:00 Doelen WBZ

Hermia & Helena

Matías Piñeiro

Camila, a young Argentinian theatre director, travels from Buenos Aires to New York to work as artist in residence on her Spanish translation of Shakespeare's *A Midsummer Night's Dream*. Her friend Carmen has just completed a similar residency and Camila takes over her New York apartment – and gradually also her friends.

Whereas Matías Piñeiro's previous three films based on Shakespeare quoted him at length and confusion of identity dominated, here the references to the original comedy are lighter and authentic, playful chaos is given plenty of space – because both Piñeiro and his characters are inspired and fascinated by Shakespeare's grandiloquent language and can use a handhold in their new surroundings. The story jumps from New York to Buenos Aires and back again to the United States. What brought Camila here and what is she looking for? Even without being acquainted with Shakespeare's (or Piñeiro's) work, this contemporary adaptation is charming and enjoyable.



Portugal/France/Brazil, 2016, colour, DCP, 118', Portuguese/English/Mandarin/Latin

Prod: Vincent Wang **Prod Comp:** House on Fire **Sc:** João Pedro Rodrigues, Joao Rui Guerra da Mata **Cam:** Rui Poças **Ed:** Raphaël Lefèvre **Prod des:** Joao Rui Guerra da Mata **Music:** Séverine Ballon **With:** Paul Hamy, Xelo Cagiao, João Pedro Rodrigues, Han Wen, Chan Suan, Juliane Elting **Print/Sales:** Films Boutique

Sat 28-1 14:00 Pathé 4

Sun 29-1 19:15 Pathé 7

Mon 30-1 16:30 LantarenVenster 5

O ornitólogo

The Ornithologist

João Pedro Rodrigues

Ornithologist Fernando loses control of his canoe in a wild nature reserve in north-eastern Portugal. He is discovered some way off by two Chinese pilgrims. This encounter marks the start of a mythical journey, an existentialists quest with a role for Saint Anthony of Padua, to whom you appeal for help as a Catholic when you've lost something.

The result is an exciting ensemble of blasphemy and religiousness. Fernando commits sins – he plucks the apple and has sex with a shepherd – and also shows his better side: he loves and respects the grandiosity of nature. Reflective moments, occasionally filmed from the perspective of birds, are juxtaposed with grotesque scenes which seek out the limits of the comprehensible, with (sexually) explicit and bloody episodes as a consequence. All the facets of life come together in this film, which has the roaming soul Fernando at its heart.



Japan/USA, 2016, colour, DCP, 102', Japanese

Prod: Sakaguchi Kazunao, Vêrêna Paravel, Lucien Castaing-Taylor **Prod Comp:** Stance Company, Arrête Ton Cinéma **Sc:** Yumeno Shiro **Cam:** Miki Shigenori **Ed:** Ukai Kunihiro **Prod des:** Hayashi China **Sound des:** Ueda Nakabe, Tan Yuji **Music:** Tadokoro Daisuke **With:** Marissa, Nakano Tsuyoshi, Sakuragi Rina, Panta **Print:** Stance Company **Sales:** Arrête Ton Cinéma

www.gankyu.net

Thu 26-1 22:00 KINO 4

Sat 28-1 19:45 Cinerama 7

Wed 1-2 21:45 LantarenVenster 6

Sat 4-2 18:30 Cinerama 1

The Eye's Dream

Gankyu no yume

Sato Hisayasu

Body horror transitions smoothly into pink film (Japanese soft porn) in this story about the young photographer Maya, who is upset by eyes. She pushes her camera into the face of every passer-by. She hounds her victims and penetrates the window into their soul. Neurologist Sata diagnosis her as suffering from an unusual form of phantom pain, the result of her being kidnapped at a young age, an ordeal that ended with her skewering the eye of the kidnapper. Sata asks if he can make a documentary about her. The hunter becomes prey. At the same time, an eye thief roams the city and it turns out that Maya's former tormentor has not forgotten her.

The violence in this genre-bender is grotesque, the sex disturbing. But in addition, serious subjects are tackled, such as voyeurism and 'the male gaze'. The act of looking itself is sexualised, and then even totalised. Or as Maya puts it: "I am an eyeball."



France/Sweden, 2016, colour,
DCP, 120', Swedish

Prod: Stefan Baron, Mikael Wallen, Henrik Jansson-Schweizer, Patrick Nebout, Olivier Bibas **Prod Comp:** Nice Drama, Atlantique Productions
Sc: Måns Mårland **Cam:** Erik Sohlström
Ed: Kristofer Nordin, Håkan Karlsson
Prod des: Niels Sejer **Sound des:** Christophe Leroy **Music:** Nathaniel Méchaly **With:** Leila Bekhti, Gustaf Hammarsten, Peter Stormare, Albin Grenholm, Jakob Hultcrantz Hansson, Jessica Grabowsky, Richard Ulfstätter
Sales: Studio Canal **Distr NL:** Lumière

Fri 27-1 19:15 LantarenVenster 6

Wed 1-2 22:15 Cinerama 5

Fri 3-2 18:30 Cinerama 1

Midnight Sun

Midnattsol

Björn Stein, Måns Mårland

Swedish duo Måns Mårland and Björn Stein created the TV hit *The Bridge*, a cross-border thriller which pairs Swedish and Danish cops tracking a killer hell-bent on pointing up injustices. *Midnight Sun*, a French-Swedish co-production (the first for its French backer, Canal Plus TV) starts similarly in a more exotic setting. Kahina, a French policewoman, is sent to the Arctic Circle to investigate the gruesome murder of a fellow citizen. She is joined by a local investigator. What is the connection between this death and the indigenous Samis, who are threatened by a mining company? This somber thriller shines a light on their culture via shamanic interludes. The gorgeous and disturbing setting, the midnight sun, inverts the dark clichés of Film Noir/Nordic Noir and unsettles Kahina.

Slick and frantic, *Midnight Sun* scrambles crime scenes and identity as well, bending genders, forcing the tormented Kahina, the Samis and the Swedes to deal with their respective pasts. *Season 1, episodes 1 and 2.*



Hong Kong/China, 2016, colour,
DCP, 88', Mandarin/English/
Cantonese

Prod: Johnnie To, Yau Nai-hoi **Prod Comp:** Milkyway Image **Sc:** Yau Nai-hoi, Lau Ho-leung, Mak Tin-shu
Cam: Cheng Siu-keung **Ed:** David Richardson **Prod des:** Cheung Siu-hong **Music:** Xavier Jammaux **With:** Vicki Zhao, Louis Koo, Wallace Chung
Print/Sales: Media Asia Film

Thu 26-1 16:00 Pathé 6

Fri 27-1 22:00 Pathé 4

Sat 28-1 22:15 Doelen WBZ

Tue 31-1 22:15 KINO 4

Three

Johnnie To

Dr Tong Qian has a busy day ahead of her: the brain surgery this neurosurgeon performs every day is of course life-saving. The doctor is not a god, but certainly the boss. Until a gangster is brought in with a bullet in his head. This needs to be removed as quickly as possible. A horde of police officers follows in the wake of the strikingly alert patient. They want to get information about his criminal network out of him and then throw him in jail after the doctors have done their work. But the wounded man refuses to be operated on. How can the overworked doctor do her work among all these fighting cocks? The battle for control and power between the three parties degenerates into a beautifully choreographed shootout in the hospital corridors – it is, after all, the latest film by Johnnie To. High-speed excitement, drama and humour race through the veins of this action thriller.



La reconquista

The Reconquest

Jonas Trueba

Spain, 2016, colour, DCP, 108', Spanish

Prod: Javier Lafuente **Prod Comp:** Los Ilusos Films **Sc:** Jonas Trueba **Cam:** Santiago Racaj **Ed:** Marta Velasco **Prod des:** Miguel Angel Rebollo **Music:** Rafael Berrio **With:** Francesco Carril, Itsaso Arana, Aura Garrido, Pablo Hoyos, Candela Recio **Print/Sales:** Film Factory Entertainment

Mon 30-1 18:30 Doelen WBZ
Wed 1-2 13:00 Pathé 3
Fri 3-2 09:00 KINO 1
Sat 4-2 15:15 Pathé 5

Can an infatuation be so sharp that you don't trust yourself any more? When the certainty you'll still be together fifty years on scares you to death? When you lose track of what is and what could be? Jonas Trueba plays with such romantic, yet also very realistic, mood swings as he bridges fifteen years in the lives of Manuela and Olmo in *La reconquista*. They fell in love as teenagers, then went their separate ways. Now they meet again, ill at ease, smiling at the memories. Have they changed, or are they still the same? Are things only in sharp focus now?

The shy Olmo is now married. Manuela is a restless single. Their second encounter unfolds in the streets of Madrid, random bars and at a liberating dance party. In dialogue, glances and gestures, Trueba captures what remains unspoken. Melancholy songs – Manuela's father is a singer – provide moments of poetic reflection.



The Donor

Zang Qiwu

China, 2016, colour, DCP, 105', Chinese

Prod: Wang Geng **Prod Comp:** Shanghai Gangtai Media **Sc:** Qin Haiyan, Li Xiaobing **Cam:** Dong Jinsong **Ed:** Liao Qingsong **Prod des:** Zhang Jietao **Sound des:** Danfeng Li **With:** Ni Dahong, Qi Dao, Zhang Han, Zhang Chen, Li Zhen **Print/Sales:** WhatsFilm

Thu 26-1 22:15 LantarenVenster 3
Sat 28-1 09:30 Cinerama 1
Wed 1-2 15:30 Pathé 4
Sat 4-2 12:15 Pathé 6

On his moped, Yang Ba travels every day from the grubby apartment he shares with his wife and son to the ramshackle tyre workshop where he tries to earn a living for his family. But having a child of student age is expensive and Yang's finances are put under even more pressure when the municipality plans to demolish his neighbourhood. His distress puts him in touch with Li Daguo, who is looking for a kidney for his desperately ill sister. In a drama of almost deceptive sobriety, Zang Qiwu makes his directing debut using a topical news item to provide a complex reflection on humanity in the capitalist era. It is telling that Li's mediator, for instance, hides the purely commercial nature of the illegal transaction by inventing a distant family link. This helps paint a picture of a society in which not only a healthy life but even a clear conscience are reduced to tradeable goods.



A Quiet Dream

Chun-mong

Zhang Lu

South Korea, 2016, colour/b&w,
DCP, 98', Korean/Mandarin

Prod: Kim Dongyoung **Prod Comp:** Lu
Film **Sc:** Zhang Lu **Cam:** Jo Youngjik
Ed: Lee Hakmin **Prod des:** Kim
Chohea **Music:** Bek Hyunjin **With:**
Han Yeri, Yang Ikkjune, Park Jungbum,
Yoon Jongbin **Print/Sales:** M-Line
Distribution

Tue 31-1 14:30 Cinerama 2
Wed 1-2 09:00 Cinerama 6
Fri 3-2 12:30 KINO 3
Sat 4-2 22:15 Pathé 5

They are losers, but nice ones. Every day they hang out at Yeri's bar. All three are smitten by the young Chinese-Korean woman. In turn, Yeri doesn't really seem to have a preference. To her, they are all equally sweet: Jongbin, a milk-drinking epileptic, Ikkjune, a nonchalant former petty criminal and the introverted Jungbum, who fled from North Korea.

Zhang Lu (*Grain in Ear*, 2005), born in China, shot this tragicomedy in Susaek, a deprived, messy neighbourhood of Seoul. Fellow filmmakers convincingly play the leads. *A Quiet Dream* is a charming portrait of a trio of hustlers shot in soothing black-and-white. It slowly becomes apparent that dreams play an important role as things become increasingly surreal. Yet the melancholy, dryly humorous tale remains realistic, with a keen eye for the day-to-day problems and desires of Yeri and her three hopeful suitors.



Masterclass Andrea Arnold

Andrea Arnold may have come to direction relatively late in life (her previous incarnations were as actress, television presenter and dancer on UK's *Top of the Pops*), but her subsequent career behind the lens has been nothing other than stellar – not all debutantes receive an Oscar for their third short (*Wasp*, 2003). Her films pull no emotional punches, and while eschewing the polemic of fellow Brit Ken Loach, she more than equals him in her depiction of the island's beautiful, humble, imaginative and articulate proletarian underbelly. With her feature debut *Red Road* (2006) and subsequent films *Fish Tank* (2009) and *Wuthering Heights* (2011) she was determined to cast unknowns in the lead roles, so as to negate any sense of audience association. “When you have really famous people... I am always aware of who they are. When you see someone for the first time, the universe feels more real”, she comments.

Red Road and *Fish Tank* were selected for the Cannes competition, both times winning the Jury Prize. Her *American Honey* (Cannes Competition, 2016) may star Shia LaBeouf but features a heady cast of non-professional actors as well, and introduces newcomer Sasha Lane in the lead role. In the film, Arnold quite brilliantly depicts the US economic underbelly through its ‘mag crews’ – rootless young outsiders who rove the Mid-West selling magazine subscriptions. The director won her third Cannes Jury Prize for this work.

Fri 27 Jan, 15:00, de Doelen Van Cappellen Zaal, €5.50



TALK

Masterclass Olivier Assayas

Olivier Assayas is a die-hard cinephile whose creative aesthetic derives from many sources. Like many artists and intellectuals of his generation, his political consciousness was (in)formed by the Paris Spring of 1968. He was a critic for the influential film magazine *Cahiers du Cinema* in the 1970s where he penned his admiration not only for staple European auteurs (Bresson, Bergman, Tarkovsky) but also for emerging Asian voices. (He later made *HHH*, a documentary portrait of Taiwanese director Hou Hsiao-hsien).

Assayas served a cinema apprenticeship with his father, himself a director/screenwriter, who relied more and more on his son for writing assistance as his health failed in later years. Assayas' work is characterised both by its high intelligence and its visual allure. Interestingly, despite ticking all of the auteur boxes, it retains a high degree of eclecticism as it roves between themes, subjects and styles.

While *Irma Vep* (1996, arguably his most celebrated film to date) is a behind-the-scenes comedy about moviemaking, the feature/TV production *Carlos* (2010) is a gritty globe-trotting thriller, more reminiscent of Michael Mann (of whom Assayas is an admirer). *Cold Water* (1994) is a beautifully observed coming-of-age story while *Clouds of Sils Maria* (2014, starring Juliette Binoche and Kristen Stewart) is a complex tale of personal insecurities and professional jealousies within the acting community. His 2016 Cannes competition *Personal Shopper* (also starring Kristen Stewart) is a ghost story set in the contemporary world of bespoke high-end purchases and smartphones. In every film, Assayas looks to defy audience expectation, focusing his artistic senses on the politics of discord, and this he effects in highly nuanced and fractal terms – shot by shot, scene by scene and character by character.

Thu 2 Feb, 15:00, de Doelen Jurriaanse Zaal, €5.50



United Kingdom/USA, 2016, colour, DCP, 163', English

Prod: Lars Knudsen, Jay Van Hoy, Pouya Shahbazian, Alice Weinberg, Thomas Benski, Lucas Ochoa **Prod Comp:** Parts & Labor Films, Maven Pictures, Pulse Films **Sc:** Andrea Arnold **Cam:** Robbie Ryan **Ed:** Joe Bini **Prod des:** Kelly McGehee **Music:** Clarence B. Hutchinson **With:** Sasha Lane, Shia LaBeouf, Riley Keough, McCaul Lombardi, Arielle Holmes, Crystal Ice, Veronica Ezell **Sales:** Protagonist Pictures **Distr NL:** Cinéart Netherlands

Fri 27-1 18:45 Pathé 5 d.s.
Sat 28-1 15:00 Doelen JZ d.s.
Tue 31-1 13:45 LantarenVenster 1 d.s.
Wed 1-2 20:00 Pathé 3 d.s.
Sat 4-2 13:30 Schouwburg GZ d.s.

American Honey

Andrea Arnold

"Anybody gonna miss you?" "Not really." "Good, you're hired." This is how teenager Star (a striking debut by Sasha Lane) begins a career as a hawker of magazines when she leaves home and joins a motley group of young people (most of whom are played by amateurs) as they smoke weed, sing, make love, steal, quarrel and fight their way across the USA in a van, in the first American film by British director Andrea Arnold (*Fish Tank*, *Wuthering Heights*).

This energetically meandering *On the Road* for millennials has a soundtrack rich in hip-hop and is filmed in a handheld, documentary style. Here, freedom is not (as it was for Kerouac) the dream, but the enemy. Like all road movies, *American Honey* is about an inner journey (along the way Star falls for her flirty colleague Jake, played by Shia LaBeouf), meanwhile giving a rare impression of young people trying to find their way in the underbelly of American society.



France, 2016, colour, DCP, 105', English/French/Swedish

Prod: Charles Gillibert **Prod Comp:** CG Cinema **Sc:** Olivier Assayas **Cam:** Yorick Le Saux **Ed:** Marion Monnier **Prod des:** François-Renaud Labarthe **Sound des:** Olivier Goinard, Nicolas Moreau **With:** Kristen Stewart, Lars Eidinger, Sigrid Bouaziz, Anders Danielsen Lie, Ty Olwin, Hammou Graia, Nora von Waldstätten **Sales:** MK2 **Distr NL:** The Searchers

Thu 26-1 22:00 Doelen WBZ d.s.
Mon 30-1 22:00 LantarenVenster 5 d.s.
Thu 2-2 12:15 Pathé 7 d.s.
Sat 4-2 13:00 Oude Luxor d.s.

Personal Shopper

Olivier Assayas

These days, former teenage *Twilight* star Kristen Stewart is an arthouse muse: alongside the likes of Walter Salles (*On the Road*, 2012) and Kelly Reichardt (*Certain Women*, 2016), French director Olivier Assayas gave her a (César-winning) role as a personal assistant in *Clouds of Sils Maria* (2014) as well as the title role in *Personal Shopper*.

Stewart's character, a media celebrity in Paris, is looking for clothes and jewels for her client – but her motivation is not so material. As a medium intrigued by spiritualists such as Victor Hugo and painter Hilma af Klint, she is searching for the spirit of her dead twin brother. While the camera spookily glides through his house, she hopes for a sign of life. Or could these anonymous, pushy text messages be from him? Assayas, who generally shows quite a level of political commitment (*Summer Hours*, 2008; *Carlos*, 2010; *Something in the Air*, 2012) this time creates an exceptional mix of psychological drama, thriller and horror film. Joint winner of the best director award in Cannes.



Lebanon/France/Qatar/United Arab Emirates, 2016, colour, DCP, 105', Arabic

Prod: Caroline Oliveira, Georges Schoucair **Prod Comp:** About Productions **Sc:** Vatche Boulghourjian **Cam:** James Lee Phelan **Ed:** Nadia Ben Rachid **Prod des:** Nadine Ghanem **Sound des:** Rana Eid **Music:** Cynthia Zaven **With:** Barakat Jabbour, Julia Kassar, Michel Adabachi, Toufic Barakat, Abido Bacha, Odette Makhlouf, Georges Diab **Sales:** The Bureau Sales **Distr NL:** Cinemien

Tue 31-1 18:30 Doelen WBZ d.s.
Wed 1-2 11:15 LantarenVenster 1 d.s.
Fri 3-2 21:15 Pathé 5 d.s.
Sat 4-2 09:00 Pathé 2 d.s.

Tramontane

Marthiat

Vatche Boulghourjian

He is doubly blind really, young Lebanese musician Rabih. He hasn't seen the sea since his early youth, but now he is also in the dark about his own future. He happens to find out that his ID card is a forgery. In addition, his birth certificate was apparently lost during the civil war. Rabih's quest for his identity takes him on a journey past lies and sorrow and traces of the civil war that ravaged Lebanon between 1975 and 1990. His own mother lied to him, and she's not the only one. What was the role of his Uncle Hisham, who found little Rabih as a baby in a village destroyed by the war? Hopefully his old comrades have an answer. With his feature debut, Vatche Boulghourjian shows us a classic story about the quest for truth in the midst of a sea of lies, to which he adds ingenious plot twists. A good listener will find answers in the beautiful musical intermezzos.



Belgium/Netherlands/Bulgaria, 2016, colour, DCP, 94', Dutch/French/Bulgarian/English

Prod: Peter Brosens, Jessica Woodworth **Prod Comp:** Bo Films **Sc:** Peter Brosens, Jessica Woodworth **Cam:** Ton Peters **Ed:** David Verdurme **Prod des:** Sabina Christova **Sound des:** Michel Schöpping **With:** Peter Van den Begin, Lucie Debay, Titus De Voogdt, Bruno Georis, Goran Radakovic, Pieter van der Houwen, Nina Nikolina **Sales:** Be For Films **Distr NL:** Contact Film

www.kingof.be

Sat 28-1 19:00 Pathé 1 d.s.
Sun 29-1 13:30 Pathé 7 d.s.
Tue 31-1 19:30 Doelen JZ d.s.

King of the Belgians

Peter Brosens, Jessica Woodworth

During a state visit to Turkey, Nicholas III, King of the Belgians, receives a disastrous message which means he has to return at once to Brussels with his entourage. However, because of a solar storm, the Turks refuse to let him go, afraid their future membership of the EU will be threatened. The documentary maker commissioned by the queen to capture the vitality and smile of the king conceives a way out. As the royal retinue crosses the Balkans in a rickety bus followed by the Turkish secret service, during the breaks Nicolas stands gazes into the distance like a visionary and works on a speech to explain to the Belgians what a formidable statesman lives at 1, Place des Palais in Brussels. Makers Peter Brosens and Jessica Woodworth certainly haven't lost their urge to travel, but after the far corners of Mongolia for *Khadak* (2006) and the Andes in *Altiplano* (2009), they found the backdrop for this comic drama almost on their doorstep.



Orpheline

Orphan

Arnaud des Pallières

France, 2016, colour, DCP, 111', French

Prod: Michel Klein, Serge Lalou **Prod Comp:** Les films Hatari **Sc:** Arnaud des Pallières, Christelle Berthevas **Cam:** Yves Cape **Ed:** Arnaud des Pallières, Guillaume Lauras, Emilie Orsini **Prod des:** Guillaume Deviercy **With:** Gemma Arterton, Adèle Exarchopoulos, Adèle Haenel, Sergi López, Nicolas Duvauchelle, Jalil Lespert, Solène Rigot **Sales:** Le Pacte **Distr NL:** Imagine Film Distributie Nederland

Wed 1-2 16:30 Schouwburg GZ d.s.
Thu 2-2 19:30 KINO 1 d.s.
Fri 3-2 15:30 Doelen JZ d.s.
Sat 4-2 20:00 Doelen JZ d.s.

Press & Industry

Sun 29-1 21:30 Cinerama 4



Raw

Grave

Julia Ducournau

France/Belgium, 2016, colour, DCP, 98', French

Prod: Jean des Forêts, Julie Gayet, Nadia Turincev, Jean-Yves Roubin, Cassandre Warnauts **Prod Comp:** Petit Film, Rouge International, FraKas Productions **Sc:** Julia Ducournau **Cam:** Ruben Impens **Ed:** Jean-Christophe Bouzy **Prod des:** Laurie Colson **Sound des:** Mathieu Descamps **Music:** Jim Williams **With:** Garance Marillier, Ella Rumpf, Rabah Nait Oufella, Laurent Lucas, Joana Preiss, Bouli Lanners, Marion Vernoux **Sales:** Wild Bunch **Distr NL:** Cinemien

Fri 27-1 22:30 KINO 4 d.s.
Sat 28-1 22:15 Pathé 5 d.s.
Thu 2-2 19:30 Oude Luxor d.s.
Sat 4-2 15:30 Cinerama 1 d.s.

Prudish Justine is insecure and wary of starting her study of veterinary medicine. The campus is large and the initiation gross. Her tougher older sister is no help at all. Luckily, she has Adrien, her roommate and gay best friend. To Justine's horror, the initiation involves eating raw rabbit kidneys. Soon afterwards she develops a terrible rash and an uncontrollable lust for meat which proves the start of a bloody transformation from nerdy goody-two-shoes into lusty vamp. Horror films worth their salt use gory metaphors to highlight social phenomena. Seasoned viewers will see a critique of our dealings with animals and current beauty ideals behind the blood, vomit and hair. Cameraman Ruben Impens (*De helaasheid der dingen, Belgica*) captures all this in bloody, bestial, beautiful glory. Writer/director Julia Ducournau has won many prizes for this, her debut feature, including the FIPRESCI prize at Semaine de la Critique in Cannes.



**Mexico/Denmark/France/
Germany/Norway/Switzerland,
2016, colour, DCP, 100', Spanish**

Prod: Jaime Romandia **Prod Comp:** Mantarraya Producciones **Sc:** Amat Escalante, Gibrán Portela **Cam:** Manuel Alberto Claro **Ed:** Fernanda de la Peza, Jacob Secher Schulsinger **Prod des:** Daniela Schneider **Sound des:** Sergio Díaz **Music:** Guro Moe, Masse Marhaug, Martin Escalante **With:** Ruth Ramos, Simone Bucio, Jesús Meza, Edén Villavicencio, Kenny Johnston **Sales:** The Match Factory GmbH **Distr NL:** Cinéart Netherlands

Sat 28-1 22:00 Pathé 1
Sun 29-1 11:30 LantarenVenster 1
Tue 31-1 15:00 Pathé 5
Thu 2-2 14:00 Doelen WBZ

La región salvaje

The Untamed

Amat Escalante

After a meteorite strike, inhuman lust overcomes a woman on a bare mattress in a remote shack in Guanajuato, Mexico – home of director Amat Escalante (whose father Oscar has a supporting role). Escalante, who won Best Director at Cannes for *Heli* (2013), won in Venice this time around. And just like *Heli* with its harrowing torture scenes, *La región salvaje* or *The Untamed* (in English) explicitly depicts dark issues.

Dedicated to Polish director Andrzej Zulawski who died in 2016 and whose *Possession* (1981) was an inspiration, the film contrasts the fantasy aspect (living out repressed sexual desires) with a soap-like family drama and homophobia in Mexico's macho society. The horror is heightened by slow zooms, eerie noises and the dark imagery captured by cameraman Manuel Alberto Claro, who previously worked with Lars von Trier.



**Japan/France, 2016, colour, DCP,
118', Japanese**

Prod: Sawada Masa, Niimura Hiroshi **Prod Comp:** Comme des Cinémas **Sc:** Fukada Koji **Cam:** Negishi Kenichi **Ed:** Fukada Koji **Prod des:** Suzuki Kensuke **Sound des:** Olivier Goinard **Music:** Onogawa Hiroyuki **With:** Asano Tadanobu, Tsutsui Mariko, Furutachi Kanji, Shinokawa Momone, Mahiro Kana, Taiga **Sales:** MK2 **Distr NL:** Imagine Filmdistributie Nederland

Fri 27-1 15:15 Pathé 5 d.s.
Sun 29-1 19:15 LantarenVenster 1 d.s.
Mon 30-1 18:30 Cinerama 1 d.s.
Thu 2-2 17:00 Doelen WBZ d.s.

Harmonium

Fuchi ni tatsu

Fukada Koji

Fukada Koji has made a *home invasion* thriller with the subtle stylistic qualities of a family drama. In *Harmonium*, an old acquaintance mysteriously appears on Toshio's doorstep, asking for work and shelter. Unconvinced, Toshio, his wife Akia and their daughter Hotaru nevertheless take in the man, who is just out of jail, and allow him to work in the small factory they live above.

The starting point for this story chimes with *Hospitalité*, Fukada's 2011 black comedy, but has darker undertones. When an inexplicable tragedy takes place, Fukada doesn't show the direct consequences but rather fast-forwards eight years. We find the couple struggling with feelings of guilt and vengeance. The arrival of a another person, also looking for work in their factory, re-opens old wounds.



France, 2016, colour, DCP, 100', French

Prod: Sylvie Pialat, Benoît Quainon
Prod Comp: Les Films du Worso **Sc:** Alain Guiraudie **Cam:** Claire Mathon
Ed: Jean-Christophe Hym **Prod des:** Toma Baqueni **With:** Damien Bonnard, India Hair, Raphaël Thiéry, Christian Bouillette, Basile Meilleurat, Laure Calamy, Sébastien Novac **Sales:** Wild Bunch **Distr NL:** Amstelfilm

Thu 26-1	22:15	Pathé 3	d.s.
Fri 27-1	15:00	Doelen JZ	d.s.
Mon 30-1	19:45	Cinerama 7	d.s.
Fri 3-2	17:00	KINO 2	d.s.

Staying Vertical

Rester vertical

Alain Guiraudie

Alain Guiraudie, whose film *L'inconnu du lac* was screened at IFFR 2014, often uses sex and death as themes in his work. The darker side of humanity comes to the surface in *Staying Vertical* as well, albeit quite a few intriguing steps further. This dark surreal comedy is simultaneously moving, alienating and shocking. The backdrop is formed by the wilds of the South of France, with a poetic beauty yet also filled with threatening danger. Homo-erotic tension is always hanging in the air and reaches an unexpected climax. Caught up among sexually ambiguous characters, unusual family constellations and the continuous threat of wolves, scriptwriter Léo (Damien Bonnard) tries to wrestle himself free from his writer's block. Or better: to flee from it. His roamings bring him to the shepherdess Marie, with whom he becomes involved. They soon have a child together, but Marie deserts him and the baby. Léo tries – with child and without money or plan – to stay vertical.



USA, 2016, colour, DCP, 118', English

Prod: Joshua Astrachan, Carter Logan
Prod Comp: Animal Kingdom, Amazon Studios **Sc:** Jim Jarmusch **Cam:** Frederick Elmes **Ed:** Affonso Gonçalves **Prod des:** Mark Friedberg **Sound des:** Drew Kunin
Music: SQÜRL **With:** Adam Driver, Golshifteh Farahani, Chasten Harmon, Barry Shabaka Henley, William Jackson Harper, Rizwan Manji, Kara Hayward **Sales:** K5 International **Distr NL:** Imagine Film Distributie Nederland

Fri 27-1	10:00	Pathé 1	d.s.
Sat 28-1	19:30	Doelen WBZ	d.s.
Mon 30-1	15:15	Pathé 5	d.s.
Sat 4-2	19:00	Oude Luxor	d.s.

Paterson

Jim Jarmusch

Timeless portrayal of the everyday routine of a poetry writing bus driver (Adam Driver, *what's in a name*) – whose name 'Paterson' coincides with the place where he lives, the bus from which he observes this and the famous poetry of his idol William Carlos Williams – and his artistic wife (Golshifteh Farahani), who encourages him to publish his 'secret notebook' of poems. Poetic stylistic devices such as repetition, reflection, symmetry and exaggeration of everyday details, which occur in voice-over and written text in Paterson's observational poetry (actually written by Ron Padgett) also recur visually, including in the large number of twins passing by. Jim Jarmusch (whose documentary *Gimme Danger* also screens at IFFR 2017) shows all this in a calm, fluid pace, with soft light and his characteristic often drily comical vignettes involving peripheral characters. Dog Nellie won the Palm Dog in Cannes.



Sweden/Denmark/Norway, 2016, colour, DCP, 110', Swedish

Prod: Lars G. Lindström **Prod Comp:** Nordisk Film Production **Sc:** Amanda Kernell **Cam:** Sophia Olsson, Petrus Sjovik **Ed:** Anders Skov **With:** Lene Cecilia Sparrok, Mia Erika Sparrok, Maj Doris Rimpi, Julius Fleischanderl, Olle Sarri, Hanna Alström, Malin Crépin **Sales:** Swedish Film Institute **Distr NL:** Cinemem

Sat 28-1 14:00 Doelen WBZ
Sun 29-1 09:00 LantarenVenster 1
Mon 30-1 13:30 Cinerama 1
Fri 3-2 15:30 Pathé 5

Sami Blood

Sameblod

Amanda Kernell

Inquiring teenager Elle-Marja, the daughter of a family of reindeer herders in Lapland, dreams of escaping her nomadic existence and studying in Uppsala. But in 1930s Sweden, her people, the Sami, face ubiquitous discrimination. "Studies have shown that your people can't get by in town..." she is told at the draconian boarding school where she has been housed with her little sister. "You have to stay here or you'll die out."

In her award-winning feature debut *Sami Blood*, Amanda Kernell sketches an intimate, intelligent portrait of a girl who is determined to follow her dreams, in spite of everything. She is jeered at, abused and subjected to horrific medical examinations, but where her contemporaries cling on to their customs and traditions, Elle-Marja chooses the path that will drive her further and further from her family and her roots: total assimilation.



South Korea, 2016, colour, DCP, 136', Korean

Prod: Han Jaeduk, Kang Hyun, Kim Jeongmin **Prod Comp:** Sanai Pictures **Sc:** Kim Sungsoo **Cam:** Lee Mogae **Ed:** Kim Sangbum, Kim Jaebum **Prod des:** Jang Geunyeong **Sound des:** Kim Changsub **Music:** Lee Jaejin **With:** Jung Woosung, Hwang Jungmin, Ju Jihoon, Kwak Down, Jung Mansik, Yoon Jihye, Kim Haegon **Sales:** CJ Entertainment **Distr NL:** Splendid Film

Sun 29-1 18:30 Cinerama 1
Tue 31-1 22:15 Pathé 5
Fri 3-2 16:15 Oude Luxor
Sat 4-2 22:00 KINO 2

Asura: City of Madness

Kim Sungsoo

Whether he made this hard crime film with comic undertones as criticism of the corruption scandals that ravaged South Korea in recent years, only Kim Sungsoo knows. He was undoubtedly inspired by them. The backdrop is the fictional city of Annam, where detective Han Dokyung sorts out the dirty business caused by the thoroughly corrupt Mayor. Possibly to pay for the care of his terminally sick wife; possibly because he is himself rotten to the core. Han is very busy. The Mayor will stop at nothing to rake in profits from a huge real estate project. There are lots of bodies. Han gets noticed by Internal Affairs as he seems to be involved in the death of a colleague and the disappearance of a prosecution witness. Endless darkness filled with bullets, knives, axes and people who lose it for no reason; our guide a misanthrope who has to uphold the law, but who would prefer to blow up the whole city.



France/Poland/Portugal/USA, 2016, colour, DCP, 76', English/Portuguese/French

Prod: Rodrigo Areias, Nicholas Rogister de LaMothe, Sonia Buchman, Gabe Klinger, Todd Remis, Julie Snyder **Prod Comp:** Bando à Parte, Gladys Glover Films, Double Play Films **Sc:** Gabe Klinger, Larry Gross **Cam:** Wyatt Garfield **Ed:** Gabe Klinger, Géraldine Mangenot **Prod des:** Ricardo Preto **Sound des:** Pedro Marinho **With:** Anton Yelchin, Lucie Lucas, Paulo Calatré, Françoise Lebrun **Sales:** New Europe Film Sales **Distr NL:** Cinéart Netherlands

www.neweuropemoviefilmsales.com/movies/104

Sat 28-1 22:15 Pathé 2
Sun 29-1 11:00 KINO 1 d.s.
Wed 1-2 22:00 Pathé 7 d.s.
Sat 4-2 15:00 Pathé 2

Porto

Porto, mon amour

Gabe Klinger

After the Boca do Lixo programme (2012) and his James Benning/Richard Linklater documentary *Double Play* (2014), a familiar face returns to IFFR as Gabe Klinger presents his debut feature film *Porto*, a contemplative, warm ode to love. Dusky, mist-shrouded views of the port city provide the backdrop for the lonely American Jake and the light-hearted Frenchwoman Mati's meeting. A night of recognition, philosophy and physical obsession follows.

Actors Anton Yelchin and Lucie Lucas shine on screen whilst the film oscillates between meeting, farewell and reunion. That one night passes, but also lasts forever. Superbly crafted, yet cinephile Klinger inconspicuously emphasises the emotions in *Porto* using the medium itself: the contemplative present is ordinary widescreen, the subjective and personal is narrow, warm 8mm. A saudade-laden soundtrack completes this sad love story.



Israel/Germany/Belgium, 2016, colour, DCP, 90', Hebrew

Prod: Yochanan Kredo, Eilon Ratzkovsky, Yossi Uzrad, Lisa Shiloach, Guy Jacoel **Prod Comp:** July August Productions, Entre Chien et Loup, Match Factory Productions **Sc:** Eran Kolirin **Cam:** Shai Goldman **Ed:** Arik Lahav-Leibovich **Prod des:** Miguel Merkin **Music:** Asher Goldschmidt **With:** Alon Pdut, Mili Eshet, Shiree Nadav-Naor, Noam Imber, Yoav Rothman, Ala Dakka, Mohamed Name **Sales:** The Match Factory GmbH **Distr NL:** September Film

Thu 26-1 19:00 Doelen WBZ
Sat 28-1 12:00 Pathé 5
Tue 31-1 14:45 LantarenVenster 2
Thu 2-2 19:15 Schouwburg GZ

Press & Industry

Fri 3-2 17:00 Cinerama 4

Beyond the Mountains and Hills

Me'ever laharim vehagvaot

Eran Kolirin

A family gets entangled in the dark powers that shape life in today's Israel. Although they are really good people: father David can't find his feet in consumer society after years in the army; mother Rina wants to introduce some beauty and culture to young people as a teacher of literature. Yet they overstep moral boundaries. David accidentally shoots a young Palestinian dead; his wife has an affair with a pupil. Their socially committed, activist daughter Ifat gets involved in illegal activities. And son Omri takes excessive revenge on a fellow pupil. This is the result of living in a society where you can only be culprit or victim, according to Eran Kolirin (*The Band's Visit*, 2007) in this undercooled drama. He slowly builds up the tension with a classic, sober narrative style that is occasionally interrupted by almost poetic scenes, such as an evacuation exercise at school choreographed as a ballet scene.



After the Storm

Umi yori mo mada fukaku

Kore-eda Hirokazu

“Are you who you wanted to be?”, Ryota’s son asks him. Ryota (Abe Hiroshi), once a prize winning author, now works as a dingy private eye for the alimony money, which he immediately gambles away. His unreliability and lack of self-esteem are a burden on his relationships with his son, his ex-wife and his mother (the hilarious Kiki Kirin, who – as a fellow Kore-eda veteran – also played Abe’s mother in *Still Walking*, 2008), whom he is cooped up with due to a storm. In the meantime, Ryota also struggles with the recent death of his father.

Director Kore-eda Hirokazu is known for his kind, understanding portraits of families (*Nobody Knows*, 2004; *Like Father, Like Son*, 2013). Bittersweet with a strong sense of the quotidian they combine major emotional themes with a mild, sometimes humorous take on human failings. *After the Storm* was partly filmed in the cheap housing complex he grew up in.

Japan, 2016, colour, DCP, 117', Japanese

Prod: Yose Akihiko, Matsuzaki Koaru, Taguchi Hijiri **Prod Comp:** Aoi Promotion Inc., Bandai Visual Co., Ltd., Fuji Television Network Inc. **Sc:** Kore-eda Hirokazu **Cam:** Yamazaki Yutaka **Ed:** Kore-eda Hirokazu **Prod des:** Mitsumatsu Keiko **Sound des:** Tsurumaki Yutaka **Music:** Hanaregumi **With:** Abe Hiroshi, Yoshizawa Taiyo, Kiki Kirin, Maki Yoko, Kobayashi Satomi **Sales:** Wild Bunch **Distr NL:** Cinemien

Tue 31-1 16:00 Pathé 1

Wed 1-2 22:30 KINO 3

Thu 2-2 21:30 Schouwburg GZ



Jackie

Pablo Larraín

For his first English-language film, Pablo Larraín – who has established himself as the chronicler of Chile’s Pinochet era – takes on the murder of John F. Kennedy. But as seen from the perspective of his wife Jackie (the much-lauded Natalie Portman, who is almost constantly on screen). In a frame narrative, she talks as a widow to a journalist from *Life* magazine (Billy Crudup), while we see her husband’s murder in flashbacks, as well as the vehement discussions the First Lady conducts about this with officials and the succour she receives from John’s brother Bobby (Peter Sarsgaard), her PA (Greta Gerwig) and a priest (John Hurt).

As in *No* (2012), Larraín integrates archive footage into his film – for example, we see Portman walking around in the famous television broadcast *A Tour of the White House*. In the meantime, the screenplay by Noah Oppenheim (award-winner at the Venice film festival) creates an intimate, complex impression of fashion icon Jackie, who – insecure and headstrong, spoiled and servile, vulnerable and strong – always has JFK’s place in history in mind.

USA, 2016, colour/b&w, DCP, 91', English

Prod: Juan de Dios Larraín, Darren Aronofsky, Mickey Liddell, Scott Franklin, Ari Handel **Prod Comp:** Jackie Productions **Sc:** Noah Oppenheim **Cam:** Stéphane Fontaine **Ed:** Sebastián Sepúlveda **Prod des:** Jean Rabasse **Sound des:** David Miranda **Music:** Mica Levi **With:** Natalie Portman, Peter Sarsgaard, Billy Crudup, Greta Gerwig, John Hurt, Carroll Lynch **Sales:** IMR **Distr NL:** The Searchers

Fri 27-1 15:45 Doelen WBZ d.s.

Mon 30-1 11:15 LantarenVenster 1 d.s.

Thu 2-2 20:00 Pathé 1 d.s.

**WORLD PREMIERE**

Netherlands/Myanmar/Norway,
2017, colour, DCP, 81', Burmese

Prod: Corinne van Egeraat **Prod Comp:** ZIN Documentaire B.V. **Sc:** Corinne van Egeraat, Petr Lom **Cam:** Petr Lom **Ed:** Petr Lom, Dorith Vinken, Stefan Kamp **Music:** Biosphere **Sales:** ZIN Documentaire B.V. **Distr NL:** Cinema Delicatessen

Fri 27-1 20:00 Pathé 7 d.s.
Sat 28-1 14:30 KINO 1
Wed 1-2 15:30 Doelen JZ d.s.

Press & Industry

Fri 27-1 10:00 Cinerama 4
Thu 2-2 09:00 Pathé 5

Burma Storybook

Petr Lom

Democracy is in its infancy in Myanmar (the former Burma), a country that started licking the wounds of 50 years of military dictatorship in 2011. In this documentary, the Dutch Corinne van Egeraat and her Czech partner Petr Lom portray the country on the basis of poetry, an art form much loved by its inhabitants and centring on famous poet and activist Maung Aung Pwint, who spent large parts of his adult life in prison.

The poet, affected by Parkinson's disease in his old age, looks forward to being reunited with his son who emigrated to Finland 20 years ago. Captivating landscapes, intimate family scenes and exceptional street shots reveal a country in transition. People prefer not to talk about the past, however Maung Aung Pwint shows how hard that is. "Life makes me forget what I'd like to remember and makes me remember what I'd rather forget."

**WORLD PREMIERE**

United Kingdom, 2017, colour,
DCP, 90', English

Prod: Valentina Brazzini, Tristan Goligher **Prod Comp:** The Bureau Film Company **Sc:** Nico Mensinga **Cam:** Adam Scarth **Ed:** Nick Emerson **Prod des:** Miren Marañón **Sound des:** Joakim Sundström **With:** Emily Beecham, Geraldine James, Tom Vaughan-Lawlor, Nathaniel Martello-White, Osy Ikhile, Sinead Matthews **Sales:** The Bureau Sales **Distr NL:** Cinemien

Sun 29-1 20:00 Pathé 1
Mon 30-1 16:30 KINO 1
Thu 2-2 16:15 Pathé 7

Press & Industry

Sat 28-1 13:00 Doelen JZ
Fri 3-2 14:00 Cinerama 4

Daphne

Peter Mackie Burns

Daphne (31) is a real cynic when it comes to love, imprisoned in an existential vacuum. Armed with statements by philosopher Slavoj Žižek, she sharply and successfully fends off any form of emotional approach. Apparently aimlessly, she roams around her far-from-exciting life: working in a hip restaurant, grumbling at her sick mother, casual sex and lots of drink, which she uses to keep the increasingly urgent questions of life and emotion that plague her at bay. Then a dramatic event suddenly changes her from a spectator into a participant, and her remorseless armour bursts open. In this subdued drama, with a touch of black humour, the camera follows Daphne (Emily Beecham) closely, capturing the subtle emotions of this recalcitrant, potty-mouthed yet vulnerable thirty-something and the nuances of the undefined yet familiar world around her.



Romania/France/Bulgaria/
Qatar, 2016, colour, DCP, 104',
Romanian

Prod: Marcela Ursu, Elie Meirovitz
Prod Comp: 42 km Film, EZ Films
Sc: Bogdan Mirică **Cam:** Andrei
Butică **Ed:** Roxana Szel **Sound des:**
Ferdinand Bouchara **With:** Dragoş
Bucur, Gheorghe Visu, Vlad Ivanov,
Costel Caşcaval, Raluca Aprodu,
Emilian Oprea, Constantin Cojocaru
Sales: BAC Films **Distr NL:** Contact
Film

Mon 30-1 16:00 Pathé 1 d.s.
Wed 1-2 19:00 Pathé 2 d.s.
Sat 4-2 22:00 KINO 4 d.s.

Câini

Dogs

Bogdan Mirică

When Roman arrives from Bucharest at a remote village to sell the land his grandfather left him, he is confronted by a series of strange events. He finds out that his grandfather ran the local underworld and that his sidekicks, led by the charismatic Samir, will do anything to hang onto the land. The hundreds of hectares of grassland are on the Ukrainian border, which makes it a smugglers' paradise. In the meantime, the police try to find the unfortunate owner of a severed foot. Bogdan Mirica's debut shows the north-east of Romania as an area where local gangs run the show and the police is present in name only. The arrival of the stranger from Bucharest could change this situation drastically.



Belgium, 2016, colour, DCP, 112',
Dutch/French

Prod: Anнемie Degryse, Jan De
Clercq, Alexander Vandeputte **Prod
Comp:** Lunanime bvba **Sc:** Peter
Monsaert **Cam:** David Williamson **Ed:**
Alain Dessauvage **Prod des:** Philippe
Bertin **Sound des:** Matthias Hillegeer
Music: Frederik van de Moortel, Bert
Dockx **With:** Sara Vertongen, Wim
Willaert, Esra Vandenbussche **Sales:**
Urban Distribution International **Distr
NL:** Cinemien

Thu 26-1 14:30 KINO 2 d.s.
Sat 28-1 15:45 Pathé 1 d.s.
Wed 1-2 22:00 Pathé 5 d.s.
Fri 3-2 12:30 Doelen JZ d.s.

Le Ciel Flamand

Flemish Heaven

Peter Monsaert

Every day at lunchtime, Monique emerges from the brothel she runs with her mother on the border between West Flanders and France so she can have a sandwich with her daughter, Sylvie. Sylvie is young and Monique doesn't want the child to see what goes on inside. After lunch Sylvie is picked up by Uncle Dirk, who everyone thinks is just a friendly bus driver, but in fact he's Sylvie's father. One day something terrible happens, drastically changing the lives of Dirk and the three generations of women. The façade Monique maintained so meticulously collapses under the weight of mutual distrust and sorrow. Yet the members of this unusual family turn out to be more flexible than they thought. In his second full-length film after *Offline*, Peter Monsaert again reveals his fascination with dysfunctional families in a Flanders most people never get to see.



Lady Macbeth

William Oldroyd

United Kingdom, 2016, colour, DCP, 89', English

Prod: Fodhla Cronin O'Reilly **Prod Comp:** Sixty Six Pictures **Sc:** Alice Birch **Cam:** Ari Wegner **Ed:** Nick Emerson **Prod des:** Jacqueline Abrahams **Sound des:** Dan Jones **With:** Florence Pugh, Cosmo Jarvis, Paul Hilton, Naomi Ackie **Sales:** Protagonist Pictures **Distr NL:** Cherry Pickers

Thu 26-1 22:30 Oude Luxor

Fri 27-1 19:30 KINO 1

Thu 2-2 18:45 Pathé 5

Fri 3-2 09:30 Doelen JZ

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Press & Industry

Sun 29-1 11:30 Doelen WBZ

The impressive feature debut by theatre and opera director William Oldroyd is an adaptation of Nikolai Leskov's novel *Lady Macbeth of Mtsensk* (1865), adapted into an opera by Shostakovich in 1934. Scriptwriter and playwright Alice Birch sets the story in Northumberland in 1865. Protagonists Katherine (a promising performance by Florence Pugh) is sold by her father to a sadistic mine owner, who envisages her as a wife for his both unfriendly and authoritarian son. Katherine is regularly humiliated and has to stay indoors all the time. Very occasionally she escapes to the heath, where she feels free. When her husband is absent, she starts a passionate affair with the servant, Sebastian.

The story is largely set inside the house, where taut visual composition underlines the oppressive, puritanical mood. The nature and sex scenes, however, are captured with looser camerawork.



The Handmaiden

Ahgassi

Park Chanwook

South Korea, 2016, colour, DCP, 144', Korean/Japanese

Prod: Syd Lim, Park Chanwook **Prod Comp:** Yong Film, Moho Film **Sc:** Park Chanwook, Chung Seokyung, Based on a novel by Sarah Waters **Cam:** Chung Chunghoon **Ed:** Kim Jaebum, Kim Sangbum **Prod des:** Ryu Seonghgie **Sound des:** Jung Gun **Music:** Jo Yeongwook **With:** Kim Minhee, Kim Taeri, Ha Jungwoo, Jo Jinwoong, Kim Haesuk, Moon Sorri **Sales:** CJ Entertainment **Distr NL:** Cinéart Netherlands

Sun 29-1 16:00 Pathé 1 d.s.

Mon 30-1 22:00 Pathé 5 d.s.

Wed 1-2 16:30 KINO 1 d.s.

Fri 3-2 22:30 Oude Luxor d.s.

Sookhee is the new maid servant of the Japanese noblewoman Hideko. The lady travels to her imposing and isolated estate that is also inhabited by Hideko's heartless uncle Kouzuki, who spends his days in the majestic library. One day, Count Fujiwara appears and wants to court Hideko. Park Chanwook sets his feverish and intelligent adaptation of Sarah Waters' novel *Fingersmith* in South Korea, during the Japanese occupation in the 1930s. With characters who have something to keep secret: for instance, the (fake) Count Fujiwara is conspiring with Sookhee, who is in reality a professional thief. She has to convince her mistress to marry her conspirator, so that he can claim the family fortune. Thanks to Sookhee's blossoming love for Hideko, which is portrayed in sultry sex scenes, the plan threatens to derail. The result is an opulently decorated trilogy; an erotic thriller with beautiful Japanese costumes and interiors.



Romania/France/Bosnia and Herzegovina, 2016, colour, DCP, 176', Romanian

Prod: Anca Puiu **Prod Comp:** Mandragora **Sc:** Cristi Puiu **Cam:** Barbu Balasoiu **Ed:** Alexander Akoka, Philippe Akoka **Prod des:** Cristina Barbu **Sound des:** Jean-Paul Bernard **With:** Mimi Brănescu, Judith State, Marian Rălea, Rolando Matsangos, Bogdan Dumitrache, Dana Dogaru, Sorin Medeleni **Sales:** Elle Driver **Distr NL:** September Film

Wed 1-2 13:00 Doelen WBZ d.s.
Thu 2-2 19:30 Cinerama 2 d.s.
Fri 3-2 13:45 KINO 1 d.s.
Sat 4-2 10:00 Doelen JZ d.s.

Sieranevada

Cristi Puiu

In various guises, death is a regular visitor in the films of Cristi Puiu. For example, in the form of the bankrupt (or at least inefficient) Romanian health service in *The Death of Mr. Lazarescu*, or as a murderer who has had enough of the complaints of his in-laws in the deliberately strung-out anti-thriller *Aurora*. The way death and the ghosts of Romania past play a role in *Sieranevada* is up to the viewer, but it's always a joy to discover.

The backdrop is a small apartment in Bucharest, where a group of relatives and friends come together to eat and drink and ritually get annoyed at each other. Through the conversations and observations of the protagonist, a middle-aged doctor, and the camera that moves freely through the cramped spaces, Puiu continuously changes tone and theme and creates a darkly humorous story about the fears and frustrations of his beloved compatriots.



France/Belgium, 2016, colour, DCP, 104', French

Prod: Justin Taurand, David Thion, Philippe Martin **Prod Comp:** Les Films du Bélier, Les Films Pelléas **Sc:** Katell Quillévéré, Gilles Taurand **Cam:** Tom Harari **Ed:** Thomas Marchand **Prod des:** Dan Bevan **Music:** Alexandre Desplat **With:** Tahar Rahim, Emmanuelle Seigner, Anne Dorval, Bouli Lanners, Kool Shen, Monia Chokri, Alice Taglioni **Sales:** Films Distribution **Distr NL:** Cinéart Netherlands

Sat 28-1 19:30 LantarenVenster 5 d.s.
Sun 29-1 10:00 Pathé 1 d.s.
Thu 2-2 13:15 Pathé 4 d.s.
Fri 3-2 19:45 Doelen JZ d.s.

Press & Industry

Thu 2-2 12:00 Cinerama 3 d.s.

Réparer les vivants

Heal the Living

Katell Quillévéré

Katell Quillévéré (*Un poison violent*, 2010; *Suzanne*, 2013) directed an unusual cast with Bouli Lanners and Tahar Rahim as the doctors who have to tell the shocked parents of a sporting teenage boy in love about the possibilities of organ donation after he has suddenly died. In the meantime, somewhere else, a very ill woman (Anne Dorval) waits anxiously for a donor heart.

Réparer les vivants (based on the novel by Maylis de Kerangal and with a soundtrack by Alexandre Desplat) switches between these angles – of the mourning parents, the terminal patient and professional doctors, each with their own secrets – and weaves them into a single dance of death and life. All the parties involved have to take life-or-death decisions under great pressure of time. But instead of lengthy discussions with summaries of arguments, Quillévéré primarily focuses on the emotional consequences, with flashbacks to the dead boy in the prime of life.



Nepal/USA/Qatar/Netherlands, 2016, colour, DCP, 87', Nepali

Prod: Joslyn Barnes, Deepak Rauniyar, Jan van der Zanden, Ineke Kanters

Prod Comp: Louverture Films, Aadi

Production, The Film Kitchen **Sc:**

David Barker, Deepak Rauniyar **Cam:**

Mark O'Fearghail **Ed:** David Barker

Prod des: Menuka Rai, Akki Thekpa

Sound des: Leandros Ntounis **Music:**

Vivek Maddala **With:** Dayahang Rai,

Amrit Pariyar, Asha Magrati, Sumi

Malla, Rabindra Singh Baniya, Deepak

Chhetri, Deshbakhta Khanal **Sales:**

The Match Factory GmbH **Distr**

NL: MOOOV Film Distribution The

Netherlands

www.the-match-factory.com/films/items/white-sun.html

Sun 29-1 15:45 Pathé 7 d.s.

Mon 30-1 20:15 LantarenVenster 3 d.s.

Tue 31-1 12:00 Pathé 2 d.s.

Thu 2-2 22:15 Doelen JZ d.s.

Press & Industry

Sat 28-1 19:30 Cinerama 4

White Sun

Seto surya

Deepak Rauniyar



HUBERT BALS
FUND

Ten years of civil war in Nepal end. The victorious Maoist rebels draw up a new constitution based on all citizens being equal. But suspicion and resentment die hard. As do ancient traditions – and the persistent problems of the caste system and the oppression of women. Former guerrilla Chandra faces this when he returns home upon the death of his father. Accompanying the body to the cremation, he gets into a fight with his brother, leaving the bier stranded half way up the mountain. Chandra looks for help from the police, his former comrades in arms and other villagers, but to no avail. A story that could easily have turned into a moralistic melodrama, but director Deepak Rauniyar keeps a perfect balance. The collective trauma of the war is reflected in personal tensions; national politics seeps into village life. The sublime Dayanhanc Rai plays Chandra, absorbing the blows in a half-resigned, half-frustrated way.



WORLD PREMIERE

Netherlands, 2017, colour, DCP, 86', Dutch

Prod: Jeroen Compeer **Prod Comp:**

TVBV **Cam:** Heleen van Royen

Ed: Randolf Mathurin **Sound des:**

Konstantin Johannes **Music:** Jeroen

Rietbergen **Sales:** TVBV **Distr NL:**

Paradiso Filmed Entertainment (NL)

Sat 28-1 19:30 Oude Luxor

Sun 29-1 16:30 Cinerama 1

Tue 31-1 09:00 KINO 4

Sat 4-2 16:45 Pathé 4

Press & Industry

Fri 27-1 14:30 Cinerama 3

Mon 30-1 10:45 Pathé 5

Het doet zo zeer

It Hurts So Much

Heleen van Royen

What's it like to age with early-phase vascular dementia? And how about your loved ones? Successful author Heleen van Royen has taken on caring for her elderly mother and films their frequent meetings. Increasingly, Mrs Breed's life consists of confusion and unbearable stabbing pains that she tames with a mantra. She regularly refuses help, good advice and a Zimmer frame, although she is also thankful for her committed daughter's support. Van Royen filmed an eventful year with her ailing mother and the contact with care providers, including specialists as well as family members. The camera often films from a tripod as mother and daughter confer: on the couch, in hospital, during physiotherapy or outside in the garden. The images have been meticulously put together by Mirei Franssen. The result is an open, heartwarming and heart-rending portrait of a daughter and a mother in the autumn of her life.



Wolf and Sheep

Shahrbanoo Sadat



HUBERT BALS
FUND

**Afghanistan/Denmark/Sweden/
France, 2016, colour, DCP, 86',
Hazaragi**

Prod: Katja Adomeit, Madeleine Ekman, Xavier Rocher **Prod Comp:** Adomeit Film, Zentropa International Sweden, La Fabrica Nocturna Productions **Sc:** Shahrbanoo Sadat **Cam:** Virginie Surdej **Ed:** Pauline Archange, Alexandra Strauss **Sound des:** Thomas Jaeger **With:** Sediqa Rasuli, Qodratollah Qadiri, Amina Musavi, Sahar Karimi, Masuma Hussaini, Mohammad Amin, Qorban Ali **Sales:** Alpha Violet **Distr NL:** MOOOV Film Distribution The Netherlands
www.wolfsandsheepfilm.com

Sat 28-1 11:15 LantarenVenster 1 d.s.
Sun 29-1 15:45 Doelen WBZ d.s.
Wed 1-2 13:45 KINO 1 d.s.
Sat 4-2 11:00 Cinerama 6 d.s.

Press & Industry

Tue 31-1 14:30 Pathé 6

In the remote Afghan village where eleven-year-old Sediqa and Qodrat live, time seems to stand still. Men and women have their own roles and don't mix. This segregation starts at an early age when girls tend the goats and boys drive away the wolves with slingshots. But Sediqa – who is excluded because it is said her grandmother was enchanted by a snake – would prefer to join the boys. And Qodrat is mocked by the other kids because his mother has re-married as the third wife of an old man. These two outcasts find comfort in one another's company, until the gossiping villagers start interfering. Meanwhile, the mythical Kashmir Wolf – half beast, half goddess – casts her shadow over the village.

Director Shahrbanoo Sadat grew up in such a village. She brings her early years to life in a mixture of ethnography and subtle social criticism, with a generous dose of magical realism. Due to the unstable situation in Afghanistan, she shot the film in Tajikistan.



Knife in the Clear Water

Qingshui li de daozi

Wang Xuebo

In this contemplative film about life, death and survival, Ma Zishan, an ageing Hui-Chinese from Ningxia province, is facing a dilemma. His wife, beloved by everyone in the village, has died and tradition demands that a ceremony is held for her forty days later. But Ma Zishan doesn't know how he can pay for the ceremony. His son encourages him to slaughter their last bull for the guests, but he finds it difficult to say even more farewells.

Knife in the Clear Water shows the uncompromising life of the Hui, Chinese Muslims who live simply off the land. The fact that in his debut Wang Xuebo allowed himself to be inspired by Tarkovski and painters Andrew Wyeth and Jean-François Millet can be seen in the painterly interiors, the 4:3 format and the tranquil, long shots of misty, mountainous northern China.

EUROPEAN PREMIERE
**China, 2016, colour, DCP, 93',
Chinese**

Prod: Wang Xuebo, Chen Cheng, Chen Jian, Wang Zijian **Prod Comp:** Beijing Ocean & Time Culture Communication Co., Ltd., Zhejiang Jiashang Film and Media Co., Ltd., Sichuan Branch Ning Xia Ming Dao Culture Development Co., Ltd., Blackfin (Beijing) Culture & Media Co. **Sc:** based on a novel by Shi Shuqing, Wang Xuebo, Ma Jinlian, Ma Yue **Cam:** Wang Weihua **Ed:** Guo Xiaodong, Liao Chingsong, Wang Xuebo **Prod des:** Yang Wei **Sound des:** Fu Kang **With:** Yang Shengcang, Yang Shengcang, Zhou Jinhua, Yang Fan, Yang Xue **Sales:** Asian Shadows **Distr NL:** MOOOV Film Distribution The Netherlands

Sun 29-1 18:45 Pathé 2 d.s.
Mon 30-1 19:15 LantarenVenster 1 d.s.
Wed 1-2 21:30 Pathé 6 d.s.
Sat 4-2 09:30 KINO 4 d.s.

Press & Industry

Sun 29-1 09:00 Pathé 5



United Kingdom, 2016, colour,
DCP, 90', English

Prod: Andrew Starke **Prod Comp:** Film4 **Sc:** Amy Jump, Ben Wheatley
Cam: Laurie Rose **Ed:** Amy Jump,
Ben Wheatley **Prod des:** Paki Smith
Sound des: Martin Pavey **Music:**
Geoff Barrow, Ben Salisbury **With:**
Brie Larson, Sharlto Copley, Armie
Hammer, Cillian Murphy, Jack Reynor
Sales: Protagonist Pictures **Distr NL:**
Splendid Film

Sat 28-1 21:45 Cinerama 1 d.s.

Mon 30-1 18:30 Schouwburg GZ d.s.

Wed 1-2 22:00 KINO 1 d.s.

Sat 4-2 19:30 Schouwburg GZ d.s.

Free Fire

Ben Wheatley

Anyone who deals in weapons knows it's a risky business. Particularly when it becomes apparent both buyers and sellers are a bunch of hotheads with itchy trigger fingers. In Boston in 1978, two groups of criminals meet in a remote factory to complete an arms deal. They hope for a smooth transfer, but the moment two freaked-out brawlers from rival groups get into a quarrel, everyone starts shooting. In the chaotic hail of bullets, curses and one-liners, all the gangsters do their best to survive the night, including a beautiful young woman who at first tried to calm everyone down. Those still standing after this retro shoot-out try to escape with the money.

After the alienating crime comedy *Sightseers* (2012) and his famed film version of J.G. Ballard's dystopian novel *High-Rise* (2015), British cult filmmaker Ben Wheatley returns with a criminally good action film.



Austria/Belgium/Netherlands/
Luxembourg, 2016, colour, DCP,
92', German

Prod: Alexander Dumreicher
Ivanceanu, Bady Minck, Raphael Barth
Prod Comp: Amour Fou, Minotaurus
Film, Golden Girls Filmproduktion
& Filmservices, KeyFilm **Sc:** Virgil
Widrich **Cam:** Christian Berger **Ed:**
Pia Dumont **Prod des:** Christina
Schaffer **Sound des:** Michel Schillings
Music: Siegfried Friedrich **With:**
Laurence Rupp, Amira Casar, Barbara
Petritsch, Elisabeth Rath, Linde Prelog,
Johann Adam Oest, Lukas Miko **Sales:**
Picture Tree International **Distr NL:**
September Film

Thu 26-1 18:30 Pathé 6

Fri 27-1 21:45 LantarenVenster 1

Sun 29-1 13:00 Doelen JZ d.s.

Wed 1-2 13:30 Schouwburg GZ d.s.

Press & Industry

Fri 3-2 10:15 Cinerama 4

Night of a 1000 Hours

Die Nacht der 1000 Stunden

Virgil Widrich

Just before mother is to transfer the family business and the accompanying imposing mansion to her son, she collapses. This is fortunate for her other son because he is in danger of losing out owing to his far-right sympathies. Yet her death turns out to be not as final as hoped; as she signs her will a little later, other dead relatives appear. Everyone apart from Hermann Ullich, the head of the family, who died in 1945 in Vienna in a bombing raid. At least, that's what people thought. During a long night, more and more indications emerge that history actually took a very different course.

Virgil Widrich, whose previous feature *Heller als der Mond* (2000) had its premiere in Rotterdam competing for a Tiger Award, does not allow himself to be hemmed in by something as banal as reality in this lighthearted murder mystery. Dead people walk into the room as if they have never been away. How *passé* is the past?, the film seems to ask. There are certainly a couple of old political ghosts that have certainly not yet come to rest.



South Korea, 2016, colour, DCP, 118', Korean

Prod: Lee Dongha **Prod Comp:** RedPeter Film **Sc:** Park Joosuk, Yeon Sangho **Cam:** Lee Hyungduk **Ed:** Yang Jinmo **Music:** Jang Younggyu **With:** Gong Yoo, Ma Dongseok, Jung Yumi, Kim Suan, Kim Euisung, Choi Wooshik, Ahn Sohee **Sales:** Contents Panda **Distr NL:** Splendid Film

Thu 26-1 22:00 KINO 1 d.s.
Sun 29-1 21:45 Cinerama 1 d.s.
Thu 2-2 16:15 Oude Luxor d.s.
Sat 4-2 19:00 Pathé 7 d.s.

Train to Busan

Busanhaeng

Yeon Sangho

Seokwoo is a typical career man. His work is more important than anything, even when it costs him his marriage and relationship with his young daughter, Sooan. But when he misses Sooan's school show and on top of that gives her the wrong birthday present, he feels so guilty he accedes to her greatest desire: to visit her mother in Busan.

So father and daughter board the high-speed train from Seoul to Busan, unaware of the crisis that is rapidly developing around them: the whole country is in the grip of a zombie outbreak. How should the passengers on the train arm themselves against the terrifyingly violent, lightning-fast zombies? In his first live-action film, Yeon Sangho doesn't take his foot off the gas at all, impressively mixing horror, melodrama and social commentary. He focuses on the inevitable questions in this apocalyptic genre: when push comes to shove, who do you help? And who helps you?



WORLD PREMIERE

Netherlands, 2017, colour, DCP, 79', Dutch/Chinese/English

Prod: Iris Lammertsma, Boudewijn Koole **Prod Comp:** Witfilm **Sc:** Yuen Yan Ting **Cam:** Reinout Steenhuizen **Ed:** Noud Holtman **Sound des:** Mark Glynne **Music:** Alex Simu **Sales:** Witfilm **Distr NL:** Cinema Delicatessen

www.witfilm.nl

Sun 29-1 18:30 Pathé 6
Mon 30-1 14:30 LantarenVenster 2
Sat 4-2 13:15 Pathé 4

Press & Industry

Sat 28-1 09:30 Pathé 6
Tue 31-1 17:30 Cinerama 4

My Father's Choice

De keuze van mijn vader

Yuen Yan Ting

In this family portrait, Yan Ting Yuen links the personal story of her father to the major turning points in Chinese history in the last century: starvation in the 1950s, Mao Zedong's cultural revolution in the 1960s, the exodus to the West in the 1970s and the eminently Chinese variation on capitalism that has emerged in recent decades. It's the official version of history that her father is eager to quote to explain his choices. Choices that also shaped the lives of the filmmaker and her mother.

But gradually it becomes apparent that the choices were less rational and considered than you might think. Cost-benefit analyses and consultation with the rest of the family were not father's style. He allowed himself to be carried along by the prevailing wind, at best. When Yuen asked why he wanted to go to Europe, following his brother, his response was that it struck him as a nice idea. Disenchanting, possibly. But are rational analyses really that much more sensible?



Austria/Italy, 2016, colour, DCP, 90', Italian

Prod: Rainer Frimmel **Prod Comp:** Vento Film **Sc:** Tizza Covi **Cam:** Rainer Frimmel **Ed:** Tizza Covi **With:** Tairo Caroli, Wendy Weber, Arthur Robin, Lilly Robin **Print/Sales:** Be For Films

www.facebook.com/misteruniversofilm

Fri 27-1 19:00 Schouwburg GZ

Sat 28-1 15:15 Pathé 5

Sun 29-1 16:45 LantarenVenster 1

Thu 2-2 22:30 Pathé 4

Press & Industry

Thu 26-1 22:30 Doelen JZ

Mister Universo

Tizza Covi, Rainer Frimmel

Directors Tizza Covi and Rainer Frimmel have dedicated their latest film to “everyone who has lost his job owing to the digitisation of cinema.” This has nothing – and also everything – to do with the film’s story, which is about dissatisfied lion tamer Tairo who takes the loss of his talisman – a horseshoe – as a reason to set off on a journey through a drab, grey Italy. Here too, we see how ‘progress’ is having devastating consequences all over. Tairo is caught up in an economic system that is pushing him to the margins. Superstition gives him hope of escaping this. He travels a rainy Italy looking for Arthur Robin, the former Mister Universe who once formed the horseshoe he has lost. Along the way, he meets old friends and members of his family, who show us a cross-section of a subculture surviving on the cusp of poverty. The result is a highly humane portrait of the circus life Covi and Frimmel have been involved with in the past, with real circus artists playing fictionalised versions of themselves. *With IFFR Live screening on Fri 27 Jan.*



United Kingdom, 2016, colour, DCP, 88', English

Prod: Vaughan Sivell, Jennifer Handorf, Will Kane **Prod Comp:** Western Edge Pictures **Sc:** Alice Lowe **Cam:** Ryan Eddleston **Ed:** Matteo Bini **Prod des:** Blair Barnette **Sound des:** Martin Pavey **Music:** Pablo Clements, James Griffith **With:** Alice Lowe, Jo Hartley, Kate Dickie, Gemma Whelan, Dan Renton Skinner **Print:** Western Edge Pictures **Sales:** Kaleidoscope Film Distribution

Fri 27-1 22:30 Schouwburg GZ

Sat 28-1 11:45 Cinerama 5 d.s.

Thu 2-2 22:30 Oude Luxor d.s.

Fri 3-2 19:00 Pathé 5 d.s.

Press & Industry

Fri 27-1 12:15 Pathé 6

Prevenge

Alice Lowe

“You have no control over your mind and body anymore”, a midwife says as she gently taps Ruth’s heavily pregnant belly. “This one does.” In moody Ruth’s case, this is literally true. Her unborn baby talks to her. She wants Ruth to cut as many people’s throats as possible, starting with annoying, clumsy, egocentric men. British actress and screenwriter Alice Lowe is known for the grim comedy *Sightseers* (IFFR 2013), directed by Ben Wheatley. Her directorial debut *Prevenge* – which premiered at the Venice film festival – is just as full of black humour. Lowe came up with the story while she was pregnant, playing the lead role. The result is a unique vision of the horrors of pregnancy (“a hostile takeover”, according to Ruth) and visits to the midwife. She takes sardonic pleasure in wiping the floor with rose-tinted myths and breathes new life into the term ‘raging hormones’. *With IFFR Live screening on Fri 27 Jan.*



Sweden/Denmark, 2016, colour, DCP, 86', Swedish

Prod: Morten Kjems Juhl, Maria Dahlin
Prod Comp: Beofilm, Garagefilm International
Sc: Johannes Nyholm
Cam: Johan Lundborg
Ed: Morten Højbjerg
Prod des: Ellen Oseng
Sound des: Roar Skau Olsen
Music: Björn Olsson
With: Christian Andrén, Johan Kylén, Anna Bjelkerud, Linda Faith
Print/Sales: Indie Sales

www.indiesales.eu/the-giant

Sun 29-1 20:00 Schouwburg GZ

Mon 30-1 22:00 KINO 1

Wed 1-2 18:45 Pathé 5

Sat 4-2 19:30 Doelen WBZ

Press & Industry

Sun 29-1 09:45 Doelen WBZ

The Giant

Jätten

Johannes Nyholm



Pétanque fanatic Rikard Boberg is a man with a strong character and an unstoppable sense of humour. He was born disabled some 30 years ago, standing just a few feet tall and hardly able to speak. Nevertheless, the ambitious hero does not let this hold him back – particularly when it comes to his beloved ball game, and a reunion with his confused mother. Rikard knows one thing for sure: if he can win the Scandinavian Championships in Pétanque, his mother will be immensely proud of him. In the meantime, he finds solace in a mysterious, gigantic figure who strides resolutely across a broad, brightly coloured, hilly landscape, heading towards Rikard. Will the arrival of this giant from Rikard's daydreams coincide with the long-anticipated reunion with his mother?

The Giant is a modern fable reminiscent of *The Elephant Man*, filmed as a hyperrealist docudrama with wondrous dream sequences in a colourful expressionist kind of cowboy country. *With IFFR Live screening and Petanque Tournament on Sun 29 Jan.*



WORLD PREMIERE

Denmark, 2017, colour, DCP, 93', Danish

Prod: Lars Bredo Rahbek
Prod Comp: Nimbus Film
Sc: Charlotte Sieling
Cam: Rasmus Arrildt, Rasmus Arrildt
Ed: Sverrir Kristjánsson, Sverrir Kristjánsson
Prod des: Søren Schwartzberg, Søren Schwartzberg
Sound des: Rune Palving, Rune Palving
Music: Nicholas Sillitoe, Nicholas Sillitoe
With: Jakob Oftebro, Søren Malling, Ane Dahl Torp, Søren Pilmark, Søren Malling, Sus Wilkins, Jacob Oftebro, Thomas Hwan
Print/Sales: SF Studios
www.sfindernational.se

Sat 28-1 16:00 Schouwburg GZ

Sun 29-1 12:30 Cinerama 1

Tue 31-1 16:00 Doelen JZ

Sat 4-2 19:00 Pathé 1

Press & Industry

Fri 27-1 10:00 Doelen JZ

Wed 1-2 12:00 Cinerama 3

The Man

Mesteren

Charlotte Sieling

Simon, a midlife man in designer pyjamas, tinted lenses in his spectacles, is a world-famous artist. He is still in favour with the (younger) ladies and lives and works in an enormous studio in an old factory in Copenhagen, with lots of assistants who take the painting work off his hands. It's a place where work and private life meet and mingle. This becomes even more clear when his adult son, Casper, moves in with him. Father and son never knew each other. To the great disappointment of Simon, Casper is not only attractive but also an artist, and a talented one at that. Simon is suspicious. What are Casper's intentions? Attention, paternal love or revenge?

Charlotte Sieling skilfully augments a classic father-son drama with suspense and humorous commentary on today's art world. Art offers a glimpse into the soul, but can also be a confrontational mirror. And to create great art, you have to make sacrifices. *With IFFR Live screening on Sat 28 Jan.*



**Belgium/France/Luxembourg/
Pakistan, 2016, colour, DCP, 95',
French/Urdu**

Prod: Michaël Goldberg, Boris van Gils **Prod Comp:** Daylight Films
Cam: Grimm Vandekerckhove **Ed:** Jerome Guiot, Mathilde Muyard
With: Lina El Arabi, Sébastien Houbani, Babak Karimi, Neena Kulkarni, Olivier Gourmet, Alice de Lencquesaing, Zacharie Chasseriaud
Sales: Jour2Fête **Distr NL:** Imagine Film Distributie Nederland

Sun 29-1 16:00 Schouwburg GZ
Mon 30-1 19:30 KINO 1 d.s.
Wed 1-2 22:15 Pathé 4 d.s.
Sat 4-2 12:45 Pathé 1 d.s.

Press & Industry

Sat 28-1 21:00 Doelen JZ

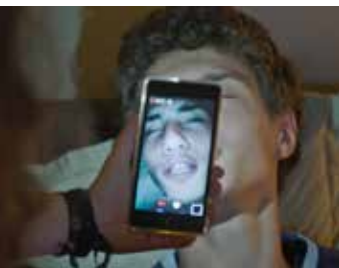
A Wedding (Noces)

Noces

Stephan Streker

"We should move with the times," says Zahira's mother, smiling. Zahira is 18 and is allowed to Skype (very modern!) from her parental home in Belgium with three suitors in Pakistan. Zahira has her doubts, but wants to keep her parents happy. After all, their family ties are deep and loving. However, there are irreconcilable differences between her parents' expectations and traditions and Zahira's Western lifestyle. Torn between two worlds, an unexpected pregnancy adds an additional, complicating factor to this young, independent woman's life. Zahira faces an impossible conundrum and a tragic choice.

Actress Lina El Arabi manages to convey Zahira's emotional life in just a glance. Director and scriptwriter Stephan Streker captures this in strong close-ups, outlining the milieu and dilemmas of various generations of migrants in a nuanced, sharply observed manner. *With IFFR Live screening on Sun 29 Jan.*



**Belgium, 2016, colour, DCP, 103',
English/Dutch**

Prod: Antonino Lombardo **Prod Comp:** Prime Time **Sc:** Fien Troch, Nico Leunen **Cam:** Frank van den Eeden **Ed:** Nico Leunen **Sound des:** Michel Schöpping **Music:** Johnny Jewel **With:** Sebastian Van Dun, Mistral Guidotti, Loïc Batog, Lena Suijkerbuijk, Karlijn Sileghem, Els Deceukelier, Robby Cleiren **Sales:** Doc & Film International **Distr NL:** Cinéart Netherlands

Sat 28-1 20:00 Schouwburg GZ
Sun 29-1 13:45 Pathé 5 d.s.
Wed 1-2 22:30 Doelen JZ d.s.
Sat 4-2 15:45 Pathé 1 d.s.

Press & Industry

Sat 28-1 09:45 Doelen WBZ

Home

Fien Troch

After youth detention, Kevin (17) briefly moves in with his cousin Sammie, where he is rapidly adopted by the latter's friends. But why, Sammie's mother increasingly wonders, can't he return home to his mum and brother? Sammie's friend John, who visits regularly, suffers the tyranny of his crazed mother and Sammie's girlfriend feels attracted to Kevin. So there are all kinds of tension within the group when they are confronted by a truly horrific event.

This, Fien Troch's fourth film, shot in a variety of formats, once again demonstrates her mastery of human drama in this story inspired by real events. From the opening scene onwards there's an almost palpable tension between the characters, which is emphasized by the soundtrack by Johnny Jewel, who contributed to the 2011 soundtrack of *Drive*. *With IFFR Live screening on Sat 28 Jan.*



Luanda – Kinshasa

Stan Douglas

Stan Douglas evokes a staged reportage of a Miles Davis recording session. The decade is the 1970s and the array of stylistic and ethnic influences is apparent. Pianists, saxophonists, trumpeters, drummers and guitarists play while an entourage of girlfriends, journalists, and record label staff hang around. Context is provided by fashion styles, musical equipment, tobacco and drinks labels, while newspaper headlines offer a subtle reminder of the outside world.

Opened in 1949 by Columbia Records in an abandoned Armenian church on East 30th, the Columbia 30th Street Studio was a legendary recording studio. Nicknamed 'The Church,' it saw the birth of some of the most renowned recordings of the twentieth century, by the likes of Miles Davis, Bob Dylan, Pink Floyd, Johnny Cash, Aretha Franklin, Glenn Gould, Billie Holiday, Vladimir Horowitz and Charles Mingus.

Thu 26 Jan to Sat 28 Jan, 11:00-17:00, Schouwburg Kleine Zaal, Sun 29 Jan to Wed 1 Feb, 11:00-17:00, KINO 2, free admission

EXPO

Canada, 2013, colour, video, 365', no dialogue

Cam: Sam Chase Prod des: Kelly McGehee Music: Scott Harding



Cairo Jazzman

Atef Ben Bouzid

"Jazz is more than just a style of music", says Amr Salah. "It's about freedom." Salah, a jazz pianist, is an enthusiastic promoter of the genre. Every year he organises the Cairo Jazz Festival, but doesn't view himself as a festival director: he is first and foremost a musician and fan. In this documentary, people close to Salah such as his fellow musicians and proud parents discuss his passion. In Egypt, jazz attracts a conspicuously young audience, emphasising the chasm between them and the older generation who rule the country. The authorities therefore provide almost no support to Salah's jazz festival. The film follows him during the run-up to the festival and various major and minor problems crop up. "Egypt is full of surprises", he observes when one of the locations suddenly becomes unavailable mere days before the festival. Luckily, as a jazz musician he is good at improvising.

Free admission

WORLD PREMIERE

Germany, 2017, colour, video, 82', English/German/French/Arabic

Prod: Atef Ben Bouzid, Sebastian Leitner Prod Comp: Icke Kreuzberg Productions, SLFilm Sc: Atef Ben Bouzid Cam: Francesca Andrade Ed: Sebastian Leitner Sound des: Jonas Petersen Music: Tim Hendrik Haase With: Amr Salah Print/Sales: Icke Kreuzberg Productions

www.cairojazzman.com

Sun 29-1 20:00 Schouwburg KZ

Press & Industry

Tue 31-1 14:00 Cinerama 4



Norway, 2016, colour, video, 84',
English/Norwegian/Spanish/
Farsi/Greek

Prod: Christian Falch **Prod Comp:**
Gammaglimt AS **Sc:** Fredrik Horn
Akselsen, Christian Falch **Cam:** Viggo
Knudsen, Torstein Nodland, Mauricio
Vidal, Arturo Almanza **Ed:** Anders
Teigen, Marius Smit **Sound des:**
Sander Stedenfeldt Olsen, Audun
Røstad, Geir Gjerdsjø **Music:** Sander
Stedenfeldt Olsen, Finn Olav Holthe,
Jørgen Meyer **Print:** Norwegian Film
Institute **Sales:** DR International Sales

www.blackheartsfilm.com

Fri 27-1 20:00 Schouwburg KZ

Blackhearts

Fredrik Horn Akselsen,
Christian Falch

Heavy metal sub-genre black metal made the news in the 1990s for satanic church burnings and suicides/murders. The initially vilified genre is now part of Norway's cultural heritage; fans can visit a museum featuring, e.g. a bench from Mayhem's practice room. Black metal has become a tourist attraction.

This documentary portrays exceptional 'blackpackers' from Iran, Greece and Colombia. Musician Sina would risk harsh punishment for playing black metal in Iran and so debuts on a Norwegian stage. Greek band Naer Mataron is controversial because front man Kaiadas is also a parliamentarian for the Neo-Nazi Golden Dawn party. The Colombian Hector and his band Luciferian are dedicated Satanists who – before travelling to Norway – participate in a satanic ritual. Their passion for the genre runs way deeper than that of their Norwegian heroes Vegar and Arnt, who lead cosy lives.

Free admission



Israel/France, 2016, colour, video,
74', Hebrew/Tajik/Russian

Prod: Christine Camdessus, Serge
Gordey, Noam Pinchas, Tal Barda,
Bruni Burres **Prod Comp:** Alegria
Productions **Sc:** Noam Pinchas,
Tal Barda **Cam:** Uri Ackerman **Ed:**
Yael Bitton **Sound des:** Gil Toren
Music: The Alaev Family **Print/Sales:**
Go2Films

Fri 3-2 20:00 Schouwburg KZ

The Wonderful Kingdom of Papa Alaev

Hamamlacha aamufllaa
shel papa Alaev

Noam Pinchas, Tal Barda

It starts like a fairy tale: mega-talented Tajik boy becomes a musical hero and leader of his own family band. In Israel, the country the family (grandfather Alajev, his wife and grandchildren) moved to after the Soviet Union's collapse, they live, rehearse and make music together under one roof.

The filmmakers follow the group at home and on tour, revealing the spectacular performances and fun family dinners, as well as the darker sides to this success story. Patriarch Alajev is a despot who interferes with everyone and everything, demanding unconditional loyalty. The women need to know their place: at home with the kids. But not everyone complies with Alajev's laws and vagaries without putting up a fight and some – in spite of his wrath – go their own way. A path that is always accompanied by the rousing music that is the family's heritage.

Free admission



Spain/United Kingdom/Ethiopia, 2016, colour, video, 69', English/Amharic

Prod: Quino Piñero **Prod Comp:** Solysonbra Recordings **Cam:** Quino Piñero, Israel Seoane, Gonzalo Guajardo **Ed:** Quino Piñero **Prod des:** Quino Piñero **Print/Sales:** Solysonbra Recordings

www.facebook.com/newvoicesinanoldflower

Mon 30-1 20:00 Schouwburg KZ

New Voices in an Old Flower

Quino Piñero

Ethiopian music that has garnered international recognition dates back to the 1950s to 1980s. Filmmaker/music producer Quino Piñero became an enthusiast and decided to move to Ethiopia to study the scene up close. He discovered a (too) little-known, yet thriving contemporary music culture in the capital Addis Ababa. In this documentary, he gives musicians a platform, but primarily lets them play. Alongside interviews there is tons of footage of recording sessions and atmospheric live shows in today's Ethiopian jazz, pop and reggae that echo tradition, as well as in the more American-inspired hip-hop and refreshing electronic sounds. The film also explores the city's slums, exciting nightlife and interesting inhabitants.

Free admission



USA, 2016, colour/b&w, video, 82', English

Prod: Benjamin Hedin **Prod Comp:** Avalon Films, Freedom Road Productions **Sc:** Benjamin Hedin **Cam:** Natalie Kingston **Ed:** Dava Whisenant **Music:** Christopher North **Print/Sales:** Benjamin Hedin

www.twotrainsrunnin.com

Tue 31-1 20:00 Schouwburg KZ

Two Trains Runnin'

Sam Pollard

Summer 1964. Two trios of young, white men independently set out for the Mississippi to find blues legends Skip James and Son House. In this reconstruction of their search, the now much older participants tell their story. Their quest took place at a time of the bloody repression of the introduction of voting rights for African Americans in the USA's Deep South. The film reveals music's important role in bridging cultural divides and accelerating social change. The interviews are augmented by testimonials from other musicians and activists (both contemporary and historic) as well as sometimes shocking archive footage and – naturally – lots of music. *Two Trains Runnin'* reminds us how fragile, hard-won and once again under threat the freedoms we think so self-evident are.

Free admission



United Kingdom, 2016, colour, video, 67', English

Prod: Alex Weston **Prod Comp:** riverman music management **Ed:** Jerry Chater **Sound des:** Greg Gettens **Print/Sales:** riverman music management

Thu 2-2 20:00 Schouwburg KZ

Placebo: Alt.Russia

Charlie Targett-Adams

British band Placebo were a little nervous when they started their 2014 tour of Russia. After all, the Crimea had only recently been annexed. The band members' worries included possible obstruction by the authorities. Would they, for instance, be arrested for promoting homosexuality? Would they draw big enough crowds even in darkest Siberia? Things weren't as bad as expected, and the ten-city tour was a success. This could have led to a boring recording of an easy tour. However, the film's makers linked the band members to a local artist, architect, musician, journalist or activist in every city they visited. Bassist Stefan Olsdal meets these Russians who represent an alternative culture. They talk about their work and share their ideas on the state of their country. These interviews alternate with concert footage and a behind-the-scenes impression of Placebo's Russian tour.

Free admission



United Kingdom, 2016, colour, video, 93', English

Prod: Zack Taylor **Prod Comp:** Seagull and Birch **Sc:** Zack Taylor **Cam:** Zack Taylor **Ed:** Georg Petzold **Sound des:** Casey Langfelder **Music:** Daniel Monico, Jordan Moser **Print/Sales:** Seagull and Birch

Wed 1-2 20:00 Schouwburg KZ

Cassette: A Documentary Mixtape

Zack Taylor

Oh, that magic moment when you pushed two buttons – record and play – enabling you to record whatever you liked: top 40 songs for your beau, potential hits for your future record deal and messages for family overseas. The compact cassette, as it is officially known, helped democratise music in the 1970s and is now experiencing an unexpected revival.

Philips staffer Lou Otten, generally viewed as the medium's inventor, talks about its development and global success thanks to his relaxed attitude towards competitor Sony. Underground icons Henry Rollins, Thurston Moore and Ian MacKaye laud the humble cassette tape, which has now been discovered by young bands and music venues as a hip analogue music medium. The spaces between Otten's understated anecdotes and current fans' enthusiasm is fabulously filled by excerpts from the warm sound of tapes from back in the day.

Free admission

**INTERNATIONAL PREMIERE**

United Kingdom, 2016, colour, video, 63', English

Prod: Charlotte Arden, Craig Tuohy
Prod Comp: Ascension Productions, Gizmo Films **Sc:** Craig Tuohy **Cam:** Tom Worth **Ed:** Barry Moen **Sound des:** Ben Baird **Music:** Si Begg **Print/Sales:** Gizmo Films

Sat 28-1 20:00 Schouwburg KZ

War of Words

Craig Tuohy, Tom Worth

A besuited teacher versus a 17-year-old schoolboy. Unlikely opponents in a contemporary British battle rap that has its roots in the American East Coast hip-hop scene. Perhaps it was darker there, but just like back in the day, the modern version is about verbally intimidating your opposition. *War of Words* energetically portrays the largest subculture in British hip-hop.

The film centres around rap champions Marlo and Shuffle T, who look more like internet nerds than tough hip-hop guys, as they prepare for battle against Detroit legends Marv Won and Quest McCody. Top British rappers explain how their scene developed and took off. From the squares and alleyways in front of two people to proper venues where everyone – young, old, poor, rich, white, black, male or female – is appreciated as long as they obey the scene's unwritten rules.

Free admission

Avant-premières 2017

A unique collection of short supporting films receiving their premieres in Rotterdam this year, all together just once.

Thu 26-1 17:00 KINO 4

El becerro pintado

The Painted Calf

David Pantaleón

Exodus 32 and a contemporary retelling of the story of the golden calf. Somewhere on a remote island a clever deception takes place. Aaron's story is raucously sung, but ultimately they still bow to the idol that is eventually also toppled. *Screens before Kékszakállú.*



WORLD PREMIERE

Spain, 2017, colour, DCP, 10', Spanish

Prod: David Pantaleón Prod Comp: Los de Lito Films Sc: David Pantaleón Cam: Cris Noda Ed: David Pantaleón, Fernando Alcántara, Oscar Santamaría Prod des: Cayetana H. Cuyás Sound des: Daniel Mendoza With: José Mentado, José Rivero, Suso Ríos Print/Sales: Marvin & Wayne www.marvinwayne.com/el-becerro-pintado

Three Wavelengths

Kolme aallonpituutta

Mikko Keskiivari

A gigantic communications tower that resonates in three different frequencies due to the wind stands in a small village in rural Finland. Keskiivari's experimental documentary studies notions of scale, distance and perception in a dialogue between two perspectives and two eras. *Screens before Rat Film.*



WORLD PREMIERE

Finland/Netherlands, 2017, colour, DCP, 9', Finnish

Prod: Mikko Keskiivari Sc: Mikko Keskiivari Cam: Mikko Keskiivari Ed: Mikko Keskiivari Sound des: Mikko Keskiivari Music: Mikko Keskiivari With: Tuomo Keskiivari Sales: Mikko Keskiivari Distr NL: EYE Film Institute Netherlands www.keskiivarivivarum.com

Couplets for an Everlasting Eve

Beti bezperako koplak

Begoña Vicario, Arrate López

Collective animation provides strong condemnation of sexual violence. The form was inspired by the Basque tradition of celebrating St. Agatha by going door to door, singing verses to the beat of sticks banged on the floor. The 20 animators' various styles and techniques combine to create an impressive film. *Screens before Filthy.*



INTERNATIONAL PREMIERE

Spain, 2016, colour, DCP, 5', Basque

Prod: Patxi Azpillaga, Vanesa Fernández-Guerra Prod Comp: Lekuk Kultur Elkarte Sc: Maialen Lujanbio Cam: Eduardo Elozegi Ed: Eduardo Elozegi Music: Xabier Erkizia Print/Sales: Kimuak www.kimuak.com/en/short/2016/beti-bezperako-koplak

Greetings from Aleppo

Thomas Vroege, Issa Touma, Floor van der Meulen

Syrian photographer Issa Touma regularly travels from Europe to his city of birth, Aleppo. He visits family, friends and students who still live there, primarily viewing it as his task to record the art of survival during one of the biggest human dramas of our time. *Screens before Als Paul über das Meer kam.*



WORLD PREMIERE

Syria/Netherlands, 2017, colour, DCP, 16', Arabic

Prod: Jos de Putter Prod Comp: DeepFocus WebDocs Sc: Thomas Vroege, Floor van der Meulen Cam: Issa Touma Ed: Thomas Vroege, Floor van der Meulen Sound des: Tom Jansen Music: Darius Timmer Print/Sales: Some Shorts

Ain't Got No Fear

Mikhail Karikis

A group of teenage lads is growing up in a swampy industrial area on the Isle of Grain in Kent. In the woods nearby they organise raves that have recently all been shut down by the police. The boys sing about their lot and their expectations for the future. *Screens before Home.*



EUROPEAN PREMIERE

United Kingdom, 2016, colour, DCP, 10', English

Prod: Sue Jones Prod Comp: Whitstable Biennale Cam: Mikhail Karikis, Ellie Kyungran Heo Ed: Mikhail Karikis Sound des: Mikhail Karikis Music: Mikhail Karikis With: Mitchell Robinson, Eddie Pattenden, Alfie Norman, Toby Banks, Connor George Print/Sales: Mikhail Karikis www.mikhailkarikis.com

Commodity City

Jessica Kingdon

A fascinating glimpse into the daily life of the stallholders in the Chinese city of Yiwu, which has the largest market in the world, well known as Commodity City. The way the economic and personal sides, the people and the goods, occasionally find themselves at odds with each other. *Screens before El futuro perfecto.*



EUROPEAN PREMIERE

USA, 2016, colour, DCP, 11', Mandarin

Prod: Kira Simon-Kennedy Cam: Jessica Kingdon Ed: Daniel Garcia, Jessica Kingdon Sound des: Mark Corbin Print/Sales: JCKINTHEBOX www.jckbox.com

Welcome Home Allen

Andrew Kavanagh

Four soldiers return to a home they don't recognise and that doesn't recognise them. After *At the Formal* (2011) and *Men of the Earth* (IFFR 2013), Andrew Kavanagh sheds his unique perspective on displacement and disconnection in this final part of his trilogy exploring rituals through the collision of past and present. *Screens before Prevenge.*



INTERNATIONAL PREMIERE

Australia, 2016, colour, DCP, 11', no dialogue

Prod: Ramona Telecican Prod Comp: Radioactive Gigantism Sc: Andrew Kavanagh Cam: Liam Gimour Ed: Robert Fearon Prod des: Joel West With: Petula Clark, John Brumpton, Jayne Bailly Print/Sales: Radioactive Gigantism

Rhinoceros

Sebastian Buerkner

“Say something new!” Moving in together confronts a couple with inevitable adjustments to their personal autonomy. The dialogue employs the poetic verse structure of the pantoum, which imitates the entanglement of their commitment and acts as the language of a joined organism: a relationship. *Screens before António Um Dois Três.*



INTERNATIONAL PREMIERE

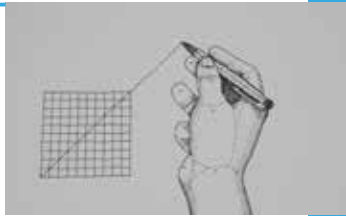
United Kingdom, 2016, colour, DCP, 3', English

Prod: James McAleer Sc: Sebastian Buerkner Cam: James McAleer Ed: Michael Pentney Prod des: Maisie Buckle Sound des: Andy Ludbrook With: Kathryn Beaumont, Matt Jamie Print/Sales: Sebastian Buerkner

Extrapolate

Johan Rijpma

In this hand-drawn animation, a line is being extrapolated through a grid. When the line exceeds the boundaries of the grid, the process spreads to and reflects on its surroundings. Beyond each boundary the extrapolation of movement causes deformation in a systematic but speculative way. *Screens before The Last of Us.*



EUROPEAN PREMIERE Japan/Netherlands, 2016, colour, DCP, 2', no dialogue

Prod: Johan Rijpma Sound des: Johan Rijpma Sales: Johan Rijpma Distr NL: EYE Film Institute Netherlands

Fish Story

Charlie Lyne

Fact-checking family myths can be both painstaking and tricky. But once you persevere in following the unlikely trail, you might just as well make a great short film along the way. Charlie Lyne did just that with this documentary tale about people, fish and ingenious marketing. *Screens before Hermia & Helena.*



EUROPEAN PREMIERE

United Kingdom, 2017, colour, DCP, 13', English

Prod: Charlie Lyne, Catherine Bray, Anthony Ing Sc: Charlie Lyne Cam: Charlie Lyne Ed: Charlie Lyne Prod des: Charlie Lyne Sound des: Charlie Lyne Music: Jeremy Warmsley Print/Sales: Charlie Lyne

Short Stories: Mental Picture

Four daring cinematic statements about longing, loss and the deep impression some memories and desires leave in our mind.

Fri 27-1 22:00 Cinerama 2

Sat 28-1 18:00 Cinerama 2

Tue 31-1 11:45 Cinerama 5

El sueño de Ana

Ana's Dream

José Luis Torres Leiva

José Luis Torres Leiva (*The Winds Know That I'm Coming Back Home*, 2016) returns to Rotterdam with an electrifying short film about the aftermath of losing a loved one. Stark formal choices counterbalance profound emotions and vulnerability in this poignant lover's goodbye.



WORLD PREMIERE

Chile, 2017, colour, DCP, 7', Spanish

Prod: Catalina Vergara **Prod Comp:** Globo Rojo Films **Sc:** José Luis Torres Leiva **Cam:** Cristian Soto **Ed:** José Luis Torres Leiva **Sound des:** Claudio Vargas **With:** Amparo Noguera, Julieta Figueroa **Print/Sales:** Globo Rojo Films

Ceata

Fog

Adi Voicu

Strong desires are kept just under the surface in this warm-hearted story of a wife, a husband and a social worker who comes to assess their eligibility to adopt. Strong storytelling from a newcomer to short fiction, who blankets his clever script and bright humour with a modest but meticulous style.



WORLD PREMIERE

Romania, 2017, colour, DCP, 27', Romanian

Prod: Marcian Lazar **Prod Comp:** Axel Film Echipamente **Sc:** Augustin Cupsa, Adi Voicu **Cam:** George Chiper **Ed:** Ciprian Cimpoi **Prod des:** Cristina Barbu **With:** Mirela Opreșor, Adrien Titieni, Natașa Raab, Gabriela Butuc **Print/Sales:** Axel Film Echipamente

Constelações

Constellations

Maurílio Martins

A shared car ride establishes an unlikely encounter between two strangers. In the middle of the night, taking advantage of the discrete setting of the car, the two confess their deepest sorrows. A cinematographically refined journey into the inner worlds of seemingly unconnected characters.



INTERNATIONAL PREMIERE

Brazil, 2016, colour, DCP, 25', Portuguese

Prod: Thiago Macêdo Correia **Prod Comp:** Filmes de Plástico **Sc:** Maurílio Martins **Cam:** Leonardo Feliciano **Ed:** Gabriel Martins **Prod des:** Maurílio Martins **Sound des:** Guile Martins **With:** Renato Novaes, Stine Krog-Pedersen **Print/Sales:** Filmes de Plástico

Que vive l'Empereur

Long Live the Emperor

Aude Léa Rapin

Baby is all geared up to join the Great Army and go into battle for his country. Next to him, patient but terrified, stands his girlfriend - with a bigger worry on her mind. A fresh, multilayered and surprisingly topical love story by a vigorous young talent.



France, 2016, colour, DCP, 25', French

Prod: Marie-Ange Luciani Prod Comp: Les Films de Pierre Sc: Aude Léa Rapin, Jonathan Couzinié
Cam: Aude Léa Rapin Ed: Aude Léa Rapin Sound des: Virgile van Ginneken With: Jonathan
Couzinié, Antonia Buresi Print/Sales: Les Films de Pierre

Short Stories: Nothing Ventured, Nothing Gained

Four new beginnings, four stories of the isolation that prevails. Unresolved matters are complicating things and confronting them is never easy.

Fri 27-1 16:00 Cinerama 2

Sat 28-1 12:00 Cinerama 2

Wed 1-2 14:15 Cinerama 5

Transition

Tranzicija

Milica Tomovic

Serbian Jana bids farewell to her band-mates, friends, ex-girlfriend and her family. Sadness, but also joy about the future awaiting her at university in Michigan. Only her sister knows the real reason for her departure for Michigan. Two days to say goodbye to her old life.



Serbia, 2016, colour, DCP, 22', Serbian

Prod: Vladimir Vasiljević Prod Comp: EED Productions Sc: Milica Tomovic Cam: Dalibor Tonkovic
Ed: Jelena Maksimovic Prod des: Magdalena Vlajic Sound des: Jakov Munizaba Print/Sales: EED
Productions www.eed.rs

Written/Unwritten

Scris/Nescris

Adrian Silisteanu

Babisa has just had a beautiful baby girl. But to be released from hospital she needs a signature from her own mum, whom she has not seen since she was a child. Silent observing glances speak volumes in this fast-paced and powerful drama about complex family relationships.



Romania, 2017, colour, DCP, 20', Romanian/Roma

Prod: Anamaria Antoci Prod Comp: 4 Proof Film Sc: Claudia Silisteanu Cam: Adrian Silisteanu Ed:
Costi Zaharia, Mircea Olteanu Sound des: Ioan Filip With: Sorin Mihai, Alina Serban, Elena Ursaru,
Teodora Sandu, Claudiu Dumitru, Raisa Mihai, Claudia Silisteanu, Isabela Neamtu Print/Sales: 4
Proof Film

Non castus

Andrea Castillo

Hit by financial difficulties, Trinidad takes her 21-year-old son Camilo to a rural area in south Chile to start a new life. The solitude brings a new intimacy to their relationship which grows beyond their control. Andrea Castillo composes a sensitive and humane mother-son relationship with an open heart and mind.



Chile, 2016, colour, DCP, 22', Spanish

Prod: Alejandra Rosales **Sc:** Andrea Castillo **Cam:** Diego Céspedes **Ed:** Diego Céspedes **Prod des:** Ambar Becerra **Sound des:** Daniel Ferreira **Music:** Camila Moreno **With:** Tuti Elissegaray, Octavio Navarrete, Sabina Ojeda **Print/Sales:** Andrea Castillo www.facebook.com/noncastus

Retrett

Itonje Sømmer Guttormsen

After years abroad, Gritt moves to Oslo to continue her work as an experimental performance artist, but her art alienates her from the people around her. Birgitte Larsen's strong performance takes us on a journey through cold Oslo, courageously trying to prove that no kind of art is unacceptable.



INTERNATIONAL PREMIERE

Norway, 2016, colour, DCP, 30', Norwegian

Prod: Itonje Sømmer Guttormsen **Sc:** Itonje Sømmer Guttormsen **Cam:** Patrik Säfström **Ed:** Itonje Sømmer Guttormsen **Sound des:** Erik Ljunggren **Music:** Erik Ljunggren **With:** Birgitte Larsen, Andrea Bræin Hovig, Marte Wexelsen Goksøyr, Mattis Herman Nyquist **Print/Sales:** Itonje Sømmer Guttormsen www.andropia.no

Short Stories: Personal Distance

A city, a moving box, an apartment and a hospital bed constitute the fragile territories you enter in this stylistically diverse programme on metropolitan intimacy. A city, a moving box, an apartment and a hospital bed constitute the fragile territories you enter in this stylistically diverse programme on metropolitan intimacy.

Sun 29-1 20:00 Cinerama 2

Mon 30-1 15:30 Cinerama 2

Wed 1-2 11:45 Cinerama 5

Long bueno

Abílio Dias

Mauro who lives in São Paulo and is in his 20s, primarily lives at night, meets some acquaintances and jogs through the deserted streets. Clearly something is missing from his social media-dominated life. Will he ever find the place of his dreams? Consistent style and open form create a convincing debut.



WORLD PREMIERE

Brazil, 2017, colour, DCP, 30', Portuguese

Prod: Laila Pas **Prod Comp:** Filmes sem sapato **Sc:** Abílio Dias **Cam:** Eduardo Kissajikian, Francis Girard **Ed:** João Toledo **Prod des:** Luisa Doria, Pedro Catellani **Sound des:** Bruno Palazzo **With:** Bruna Betito, Guilherme Moreira, Guilherme Peters **Print/Sales:** Abílio Dias www.filmessem sapato.com/long-bueno

The House or a Machine for Living In

A casa ou máquina de habitar

Catarina Romano

Atmospheric animation that weaves together everyday stories and deeper thoughts on house and home. The prevalence of shadows and dark planes means the film hides more than it shows. The perspective slowly turns inwards, then shifts to the imaginary and the intrinsic value of feeling at home.



INTERNATIONAL PREMIERE

Portugal, 2016, colour, DCP, 13', Portuguese

Prod: Pedro Neves Prod Comp: Modo Imago Sc: Catarina Romano, Cátia Salgueiro Ed: Catarina Romano Sound des: Tiago Pereira, Sílvia Rosado Music: Bernardo Devlin Print/Sales: Agencia - Portuguese Short Film Agency www.curtas.pt/agencia

Antes de irme

All Over the Place

Mariana Sanguinetti

Jimena's ex-boyfriend now lives in their old place with his new girlfriend. She still has the keys and things to tell him. She goes in when no one is there because it just feels normal. Mariana Sanguinetti creates an ode to intimacy and closure, with humour and a big heart.



WORLD PREMIERE

Argentina, 2017, colour, DCP, 10', Spanish

Prod: Sonia Stigliano Sc: Mariana Sanguinetti Cam: Diego Esparza Jiménez Ed: Sonia Stigliano Prod des: Sonia Stigliano Sound des: Diego Tamayo Gutiérrez Music: Tomás García Azcárate With: Agostina Luz López Print/Sales: Mariana Sanguinetti

Das

Jelmer Wristers

After Than saves his neighbour Das from dying alone, he proves to be the latter's only visitor at the care home. Das did not have contact with anyone else except the masseuse Señorita. What follows are unexpected complications between three tormented souls.



WORLD PREMIERE

Netherlands, 2017, colour, DCP, 40', Dutch

Prod: Jelmer Wristers Sc: Jelmer Wristers Cam: Niels Ursem Ed: Wouter Hoek, Jelmer Wristers Prod des: Bob Demets Sound des: Rowan de Geus Music: Tim Schakel, Manuel Verburg With: Krisjan Schellinghouth, Dora Groothof Print/Sales: Jelmer Wristers

Short Stories: Thicker Than Water

A car ride like any other, a night on the beach, an abandoned crane and babysitting with illuminated shoes. Our closest relationships are the most challenging, but the characters in these films are coping in their own unique way.

Sat 28-1 22:00 Cinerama 2

Sun 29-1 14:00 Cinerama 2

Tue 31-1 14:15 Cinerama 5

The Brother

Léa Triboulet

Three young sisters quietly mourn the absence of their brother as they continue their everyday life. Léa Triboulet uses the New Orleans backdrop to create a sensitive, powerful short film about loss and sisterhood and makes us excited about her work in the future.



INTERNATIONAL PREMIERE

USA/France, 2016, colour, DCP, 9', English

Prod: Léa Triboulet, Kira Akerman **Sc:** Léa Triboulet **Cam:** Paavo Hanninen **Ed:** Léa Triboulet **Sound des:** Renaud Natkin **Music:** Thomas Rochard **With:** Clay'Jel Irvin, Alania Gorden, Keira Gorden **Print/Sales:** Léa Triboulet www.leatriboulet.com

Setembro

September

Leonor Noivo

Only when the mother and her teenage son return home after years spent abroad, do they realize how much they have changed since they left. Now that they are back, their relationship has some adjusting to do too. A visually stunning and gentle observation of family ties in transition.



Portugal, 2016, colour, DCP, 33', Portuguese

Prod: Leonor Noivo, Susana Nobre, João Matos, Pedro Pinho, Tiago Hespanha, Luísa Homem, Vanya Rainova **Prod Comp:** Terratreme Filmes, Portokal **Sc:** Leonor Noivo **Cam:** Vasco Viana **Ed:** Luísa Homem, Victoria Radoslavova, Francisco Moreira **Sound des:** Ricardo Leal **With:** Pedro Completo, João Ferro Martins, Francisca Alarcão, Marta Mateus **Print/Sales:** Agencia - Portuguese Short Film Agency www.curtas.pt/agencia

Three Steps

Ioseb Bliadze

Mariam and her father live in an impoverished community in Georgia. Together they try to make ends meet, not always in an honest way. An incident triggers a fear in Mariam that her father might take it too far next time and she decides to act first.



WORLD PREMIERE

Germany/Georgia, 2017, colour, DCP, 19', Georgian

Prod: Tekla Taidelli, Eva Blondiau **Prod Comp:** Georgian New Film, COLOR OF MAY **Sc:** Ioseb Bliadze, Elmar Imanov, Giga Liklikadze **Cam:** Dimitri Dekanosidze **Ed:** Jonas Thoma **Sound des:** Jakob Jendryke **Print/Sales:** COLOR OF MAY

Babes' Not Alone

Liang-liang yu pen-tz

Lee Yi-shan

When Liang's mother forces her to babysit on her birthday, she is not too happy. If you add the fact that she also has a date with her boyfriend, it requires a serious plan of action. A refreshing performance from Angel Lee, whose character (almost) gracefully makes the best of an unfortunate situation.



INTERNATIONAL PREMIERE

Taiwan, 2016, colour, DCP, 26', Taiwanese

Prod: Ping Ho Sc: Lee Yi-shan Cam: Zhang Zhi-teng Ed: Lee Yi-shan Prod des: Hsu Sinba Sound des: Kenny Cheng Music: Lester Wu With: Angel Lee, Chen Yan-si Print/Sales: Lee Yi-shan

Preludes

Short films screened before feature-length films in the festival.

Birds (beta)

Tori (kari)

Fukada Koji

This short and sweet film by Fukada Koji is a comedy about a confrontation between a wife, her husband and a lover that reaches unexpected heights of absurdity. When it comes to love, sometimes we all feel like birds in a cage. *Screens before Harmonium.*



INTERNATIONAL PREMIERE

Japan, 2016, colour, DCP, 7', Japanese

Prod: Matsumoto Kazuhisa Prod Comp: D-Atelier Inc. Sc: Fukada Koji Cam: Negishi Kenichi Ed: Fukada Koji With: Inoue Minako, Kaneko Takenori, Kibiki Yuko Print: D-Atelier Inc. Sales: Article Films

The Donkey

L'âne du Graveyron

Chinlin Hsieh

A summer's evening in Provence. The young Malo meets an irresistibly charming old man whilst enjoying the view from a hilltop. An invitation follows. Hsieh plays a subtle game with various genres and expectations, creating finely nuanced ambiguity and an enveloping atmosphere. *Screens before Porto.*



WORLD PREMIERE

France, 2017, colour, DCP, 21', French

Prod: Chinlin Hsieh Prod Comp: Carabelle Sc: Chinlin Hsieh Cam: Benito Strangio Ed: Joseph Guinvarc'h, Chinlin Hsieh Sound des: Juliette Heintz With: Kaou Langoët, Peter Bonke, Elina Löwensohn, Régliesson Print/Sales: Carabelle

Glove

Bernardo Britto, Alexa Lim Haas

The true story of a glove lost in space in 1968, which has been drifting ever since. An animated tale of the glove's origin, a speculation on its course and the astronaut's guilt at not saving it before it slipped away. *Screens before La guerra dei cafoni.*

USA/Brazil, 2016, colour, DCP, 6', English

Prod: Brett Potter **Sc:** Bernardo Britto **Print:** Bernardo Britto **Sales:** Brett Potter



Lethe

Leta

Dea Kulumbegashvili

An austere landscape backdrops an elaborate choreography between the young and the mature, desire and fear, celebration and loneliness. The stunning cinematography triggers associations and shows glimpses of characters, rituals and memories. A feast for the eyes and an impressive second film by a young Georgian filmmaker. *Screens before I Am Truly a Drop of Sun on Earth.*

Georgia/France, 2016, b&w, DCP, 15', Georgian

Prod: Ilan Amouyal, Rati Oneli, David Zerat **Prod Comp:** First Picture, OFA **Sc:** Dea Kulumbegashvili **Cam:** Arseni Khachaturan **Ed:** Richard Marizy **Sound des:** Thierry Delor, Pierre Choukroun **With:** Misha Gomiashvili, Dato Gogoladze, Vika Chocheva **Print:** First Picture **Sales:** L'Agence du court métrage



How Green Was the Calabash Garden

Vuon Bau Xanh Tuoi

Truong Minh Quy

Together with director Truong Quy Minh, a Vietnam veteran recreates the horrors of the Cambodian genocide in naive drawings in a lush calabash garden. A sincere, personal short film with an unexpected twist when the director starts reflecting on the veteran's story in an original manner. *Screens before Voyage to Terengganu.*

INTERNATIONAL PREMIERE

Vietnam, 2016, colour/b&w, DCP, 15', Vietnamese

Prod: Pham Son **Sc:** Truong Minh Quy **Cam:** Hoang Van Le **Ed:** Truong Minh Quy **Music:** Michel Henritzi **With:** Tran Xuan Ve **Print/Sales:** Truong Minh Quy





Deep Focus

Deep Focus

Signatures

Signatures: Frameworks

Jan Němec

Joost Rekveld

Regained

Nuts & Bolts

Deep Focus Short



Masterclass Béla Tarr

Hungarian director Béla Tarr is one of the contemporary filmmakers to most fearlessly develop a challenging modern aesthetic, breaking new frontiers in his exploration of space, time and the human condition. Starting out with social realist dramas such as *Prefab People* (1982), followed by more experimental work including chamber drama *Almanac of Fall* (1984), Tarr went on in 1988's *Damnation* to develop the style for which he is best known.

His black-and-white features engulf the viewer in a singular, often cruel universe in which human tensions play out against metaphysical agonies, the dramas evolving at their own exacting pace. In collaboration with editor Ágnes Hranitzky and writer László Krasznahorkai – sometimes adapting his own novels – Tarr creates works in which long, meticulously choreographed manipulations of individuals, crowds and camera present a stark but not despairing image of the human predicament. His work includes some of the most haunting and philosophically searching films of the age – among them, the epic *Satantango* (1994), Georges Simenon adaptation *The Man From London* (2007) and Tarr's closing statement *The Turin Horse* (2011), inspired by an event in the life of Nietzsche.

While Tarr retired from directing to establish the film.factory school in Sarajevo, he has recently taken up his camera again to shoot new short material for the current exhibition of his work at EYE, Amsterdam. In this rare masterclass, he will be talking about his career with illustrations from, in particular, his 2000 feature *Werckmeister Harmonies*.

Thu 26 Jan, 15:00, de Doelen Van Cappellen Zaal, €5.50



France/Spain, 2016, colour, DCP, 82', French

Prod: Nathalie Trafford, Eva Chillon
Prod Comp: Paraiso Production
Diffusion Sc: Adolfo Arrieta **Cam:** Thomas Favel **Ed:** Adolfo Arrieta **Prod des:** Erwan Le Floc'h **Music:** Benjamin Esdraffo, Ronan Martin **With:** Niels Schneider, Agathe Bonitzer, Mathieu Amalric, Tatiana Verstraeten, Serge Bozon, Ingrid Caven, Nathalie Trafford
Print/Sales: Capricci Films

www.capricci-international.com/films/2016-2/sleeping-beauty-by-adolfo-arrieta

Thu 26-1 12:00 Pathé 2
Fri 27-1 17:00 LantarenVenster 2
Sun 29-1 21:30 Pathé 6
Thu 2-2 19:45 KINO 4

Belle dormant

Sleeping Beauty

Adolfo Arrieta

This modern version of the fairytale *Sleeping Beauty* is set in the year 2000 and situated in the fictional state of Letonia. Egon, a 'perfect prince' who prefers to spend his days bored and playing his drum set, goes looking for Sleeping Beauty in defiance of his father in the overgrown, enchanted forest of the Kingdom of Kentz. She fell into a deep sleep a century ago after pricking her finger on a spinning wheel, just as a wicked fairy (cult actress Ingrid Caven) had predicted. For the scenes set in 1900, veteran director Adolfo Arrieta (1942) imitates the slightly faded and magical palette of early colour photography. He is both slightly ironic – one of the good fairies works for Unesco, restoring ruins – and deadly serious. The idea that it might not be all that bad to have slept through the entire, violent twentieth century is also challenging. In the meantime, magic has been replaced by technology, is the suggestion of *Sleeping Beauty*.



France, 2016, colour/b&w, DCP, 60', French

Prod: Patrick Bokanowski **Prod Comp:** Kira B.M. Films **Sc:** Patrick Bokanowski **Cam:** Patrick Bokanowski **Ed:** Patrick Bokanowski **Music:** Michèle Bokanowski **With:** Laurence Chable, Vincent Joly **Print/Sales:** Kira B.M. Films

www.unrevesolaire.fr

Sun 29-1 14:15 Cinerama 5
Mon 30-1 13:15 LantarenVenster 6
Tue 31-1 22:15 Cinerama 2

Un rêve solaire

A Solar Dream

Patrick Bokanowski

Within his own very particular yet deliberately unscripted universe, Bokanowski continues to innovate and explore. The sun and dreams have been recurring subjects for Bokanowski in most of his recent works (*Flammes* (1998), *Le rêve éveillé* (2003), *Battements solaires* (2008), *Un rêve* (2014)). In *A Solar Dream* his obsession reaches an ecstatic climax. Most of the time it is hard to determine what we are actually seeing: a theatre play, a pyrotechnic spectacle, mannequins in stop-motion, ink blots – every film image in this dream diary has been transformed after its shooting. Forms are stretched, superimposed, amplified, and transformed. Akin to painting, the images in this film possess the power to reinvent the visible. There is very little dialogue, just a few phrases from Dostoyevsky's *The Possessed*. Music (by the director's lifelong partner Michèle Bokanowski) plays a decisive role in structuring this mystic battle between light and darkness.



Brazil, 2016, colour, DCP, 76', Portuguese

Prod: Bruno Safadi **Prod Comp:** TB Produções **Sc:** Júlio Bressane, Rosa Dias **Cam:** Paulo Schettino, Pablo Baião **Ed:** Rodrigo Lima **Prod des:** Moa Batsow **Sound des:** Damião Lopes **Music:** Júlio Bressane **With:** Alessandra Negrini, Fernando Eiras **Print/Sales:** TB Produções

Thu 26-1 22:00 LantarenVenster 5
Fri 27-1 22:00 Cinerama 6
Wed 1-2 22:00 LantarenVenster 5
Fri 3-2 12:00 Cinerama 7

Beduino

Júlio Bressane

This elegant, surrealist fantasy celebrates the freedom of the imagination and cinema. A man and a woman – they could be lovers, but also artists, film actors or writers of their own script – surrender themselves to a strange role-play that seems to follow the logic of a dream. In absurdist tinted fantasy scenes filled with symbolism, they realise their secret and often erotically-tinted desires. Even a model train can acquire an unexpected significance.

In this way *Beduino* reveals itself to be a playful and associative mosaic with a broad pallet filled with contrasts and stylistic changes. There's room for philosophical wordplay and existential admiration, but also for exalted kitsch and tinkered cinema. Life and art, light and dark, despair and desire, poetry and pathos, tenderness and conflict measure up to each other. *En passant*, Bressane also found space for quotes from earlier work, including *Memories of a Blonde Strangler* (1971).



Philippines, 2016, b&w, DCP, 226', Tagalog

Prod: Lav Diaz **Prod Comp:** Sine Olivia Pilipinas **Sc:** Lav Diaz **Cam:** Lav Diaz **Ed:** Lav Diaz **Prod des:** Popo Diaz **Sound des:** Corinne De San Jose **With:** Charo Santos, Shamaine Buencamino, Nonie Buencamino, Michael De Mesa, Mae Paner, Jean Judith Javier, Marj Lorico **Sales:** Films Boutique **Distr NL:** Contact Film

Fri 27-1 12:00 LantarenVenster 2 d.s.
Tue 31-1 09:15 KINO 1 d.s.
Thu 2-2 19:15 Pathé 3 d.s.

The Woman Who Left

Ang babaeng humayo

Lav Diaz

Award-winning Filipino filmer Lav Diaz isn't daunted by making films lasting ten hours. For him, *The Woman Who Left* is on the short side at only 226 minutes. This compact, calmly-breathing narrative is based on Tolstoy's short story *God Sees the Truth*, that had previously, via Stephen King, resulted in *The Shawshank Redemption*, and it brought Diaz the Golden Lion at the last Venice Film Festival.

After thirty years of unjust imprisonment, the former primary school teacher Horacia (Charo Santos-Concio) is unexpectedly released in 1997. In the meantime, family (deceased, decamped or disappeared) and country (dogged by kidnappings, according to the radio) have changed. Through meandering conversations, the charitable yet vengeful Horacia gets involved with the seamy side of society.

In this way, director/screenwriter/cameraman/editor Diaz again juxtaposes the trials and tribulations of individuals with the political, historical and social background of his country of birth in graphic, contrasting black-and-white, and long, static shots.



Big Big World

Koca dünya

Reha Erdem

Turkey, 2016, colour, DCP, 101', Turkish

Prod: Ömer Atay **Prod Comp:** Atlantik Film **Sc:** Reha Erdem **Cam:** Florent Herry **Ed:** Reha Erdem **Prod des:** Ömer Atay **Music:** Nils Frahm **With:** Ecem Uzun, Berke Karaer, Melisa Akman, Murat Deniz, Ayta Sozeri, Hakan Cimenser **Print/Sales:** Picture Tree International

www.picturetree-international.com

Fri 27-1 12:30 LantarenVenster 3

Sat 28-1 12:30 Pathé 1

Thu 2-2 16:30 KINO 2

Fri 3-2 13:30 Schouwburg GZ

Eden is in Turkey, close to a dusty provincial town, not all that far by moped. The orphans Ali and Zuhul live in this earthly paradise, a fairy-tale forest where the damp moss lies like a blanket over the tree trunks. It's filled with animals and the nights are never still. The brother and sister are hiding from the police here after committing a crime. While Ali tries to earn money in town, Zuhul becomes increasingly wild. And then it becomes apparent that they are not as alone in the forest as they had thought.

The stunningly beautiful world that director and scriptwriter Reha Erdem sketches in *Big Big World*, his ninth feature, is captured by his regular cameraman Florent Herry in enchanting shots, pregnant with (fairy-tale) symbolism. The actors Berke Karaer and Ecem Uzun, both on that magical borderline between child and adult, don't need many words to tell a story about family and loneliness, desire and jealousy.



South Korea, 2016, colour, DCP, 86', Korean

Prod: Hong Sangsoo **Prod Comp:** Jeonwonsa Film Co. **Sc:** Hong Sangsoo **Cam:** Park Hongyeol **Ed:** Hahm Sungwon **Sound des:** Kim Mir **Music:** Dalparan **With:** Kim Joohyuck, Lee Youyoung **Print/Sales:** Finecut Co, Ltd

www.finecut.co.kr

Mon 30-1 19:15 LantarenVenster 6

Thu 2-2 15:30 Cinerama 1

Fri 3-2 22:00 Pathé 4

Sat 4-2 09:15 Pathé 7

Yourself and Yours

Dangsinjasingwa dangsinui geot

Hong Sangsoo

He's madly in love with her, but when the painter Youngsoo hears from a friend that his beloved Minjung is again unable to resist the demon alcohol, he starts having his doubts about their relationship.

Minjung promised to lay off the booze – so is she lying to him or are his friends stringing him along?

With his new film, Hong Sangsoo, master of melancholy and drunken romantic bungling (all his films can be regarded as variations on a theme), doffs his hat to Luis Buñuel, and especially to his *That Obscure Object of Desire* (1977). Minjung turns out to have at least one double.

Is she playing a game? Does she have a twin sister? It's clear that she continues to search for true love, while Youngsoo wonders with surprise why he didn't see her the way she was before this. A sourly comic story about blind love and the male as wolf – or child.



La Flor (Parte 1)

The Flower (Part 1)

Mariano Llinás



HUBERT BALS
FUND

INTERNATIONAL PREMIERE

Argentina, 2016, colour/b&w,
DCP, 220', Spanish

Prod: Laura Citarella **Prod Comp:**
El Pampero Cine **Sc:** Mariano Llinás
Cam: Agustín Mendilaharsu **Ed:** Alejo
Moguillansky, Agustín Rolandelli
Prod des: Laura Caligiuri **Sound
des:** Rodrigo Sánchez Mariño **Music:**
Gabriel Chwojnik **With:** Elisa Carricajo,
Valeria Correa, Pilar Gamboa, Laura
Paredes **Sales:** El Pampero Cine **Distr
NL:** Hubert Bals Fund

www.elpamperocine.com.ar

Sun 29-1 13:15 Pathé 4

Mon 30-1 19:15 Cinerama 6

Press & Industry

Wed 1-2 14:00 Cinerama 4

The long-awaited new film epic by Mariano Llinás is finally approaching completion. The first part is ready, the other will follow this year. In all the stories that Llinás presents to us here with his narrative flair, well-known from *Extraordinary Stories*, we see the same four actresses, but each time in different roles: Elisa Carricajo, Valeria Correa, Pilar Gamboa, Laura Paredes – we also see them grow and get older.

The Flower (Part 1) is visibly (and deliberately) made cheaply, with strange things happening after a mummy gets dug up. A little like “the way Americans used to make films with so much ease”, as Llinás himself explains in the prologue. In the second story, we see the same protagonists, but now in completely different roles in a tragic and romantic musical drama; almost 10 years older, more mature in their acting and with a director who now visibly uses a very different, more accomplished register. To be continued, as the single closing credit states. We can't wait.



Delírio em Las Vedras

Delirium in Las Vedras

Edgar Pêra

WORLD PREMIERE

Portugal, 2017, colour, DCP, 83',
Portuguese

Prod: Rodrigo Areias **Prod Comp:**
Bando à Parte **Sc:** Edgar Pêra
Cam: Edgar Pêra, Luís Branquinho
Ed: Edgar Pêra **Sound des:** Artur
Cyanetto **Music:** Jorge Prendas **With:**
Nuno Melo, Jorge Prendas, Marina
Albuquerque, José de Pina, Débora
Marita Coelho, Albano Jerónimo,
Miguel Borges **Print/Sales:** Bando
à Parte

Sat 28-1 13:15 Cinerama 3

Sun 29-1 09:45 Cinerama 2

Thu 2-2 17:30 Cinerama 2

Edgar Pêra has made more than a hundred films since the mid-1980s, turning him into a chronicler of modern Portugal. In short and full-length films, music videos, comics, performances and an occasional TV series, Pêra and his inseparable camera went looking for signals, not necessarily of youth culture, but of a Portugal that had to rediscover itself after the dictatorship.

With returning themes such as the relationship between spectator and performance and the tension between formal structures and whimsical nature, *Delirium in Las Vedras* is a contagious and fairly anarchic registration of the equally anarchic carnival in Las Vedras, a suburb of Lisbon. With a pack of actors who have appeared more often in front of Pêra's camera, for instance in *CineSapiens* (2013), he dives into the crowds for interviews. But the egos of the interviewees are too large and the spectators can hardly get a word in edgewise.



Germany, 2016, colour, DCP, 86', German

Prod: Frieder Schlaich, Irene von Alberti **Prod Comp:** Filmgalerie 451 **Sc:** Angela Schanelec **Cam:** Reinhold Vorschneider **Ed:** Angela Schanelec, Maja Tennstedt **Prod des:** Jochen Dehn **Sound des:** Rainer Gerlach, Matthias Lempert, Andreas Mücke **With:** Miriam Jakob, Thorbjörn Björnsson, Maren Eggert, Phil Hayes, Anaia Zapp, Alan Williams, Miriam Horwitz **Print/Sales:** Filmgalerie 451

www.filmgalerie451.de/en/filme/der-traumhafte-weg

Tue 31-1 14:30 Cinerama 7

Wed 1-2 09:00 Pathé 2

Thu 2-2 22:15 KINO 2

Der traumhafte Weg

The Dreamed Path

Angela Schanelec

In her latest film, Berliner Schule filmmaker Angela Schanelec remains faithful to her minimalist style; a couple of glances, gestures and words are enough to express a whole love affair, crisis or phase of life.

The meticulously composed, elliptical images, filmed with natural light, tell more than the narrative line. The plot largely consists of suggestive details and snapshots of an amorous couple who meet in 1980s Greece. Together they play guitar in the streets until the boy suddenly has to leave. Thirty years later, they meet again in Berlin. In parallel, perhaps the path the couple could have dreamt of taking, a Berlin TV actress faces a crisis in her relationship with her husband, an anthropologist. The crisis is only expressed in subtle references. The actress always wanted to be someone else, she tells a journalist in the film, but she has to make do with herself. The smallest and most tranquil moments turn out to be the most romantic.



Austria, 2016, colour, DCP, 90', German/English

Prod: Ulrich Seidl **Prod Comp:** Ulrich Seidl Film Produktion GmbH **Sc:** Ulrich Seidl, Veronika Franz **Cam:** Wolfgang Thaler, Jerzy Palacz **Ed:** Christof Schertenleib **Sound des:** Paul Oberle **Sales:** Coproduction Office **Distr NL:** EYE Film Institute Netherlands

Thu 26-1 15:45 Doelen WBZ

Sat 28-1 12:00 KINO 1

Sun 29-1 14:45 LantarenVenster 2

Thu 2-2 16:00 Pathé 1

Safari

Ulrich Seidl

In the documentary *Safari*, Ulrich Seidl, Austrian chronicler of European social unease, shows Western recreational hunting of African wildlife. Seidl, known from the *Paradise* feature trilogy (2012-2013), has a style that involves tight frames and symmetrical visual compositions. He sets off with German and Austrian holiday hunters (including the Ellinger married couple from his documentary *In the Basement*, 2014), who take professional guides on their expensive hunting holidays, killing impala, zebra and giraffe from a great distance. But Seidl is primarily interested in the motives of the hunters (who proudly get their photo taken with each dead animal), such as the family of four, all of whom could take a pot shot. Whereas the protagonists in Seidl's documentary *Animal Love* (1995) embraced animals, the hunters' vocabulary keeps animals at an emotional distance describing them as "pieces" (*Stücken*). In neocolonial contrast to the whites' wealth are the poor black labourers who cut the enormous giraffe into pieces in an abattoir.



La mort de Louis XIV

The Death of Louis XIV

Albert Serra

France/Portugal/Spain, 2016, colour, DCP, 115', French

Prod: Thierry Lounas, Joaquim Sapinho, Montse Triola **Prod Comp:** Capricci Production, Rosa Filmes, Andergraun Films **Sc:** Thierry Lounas, Albert Serra **Cam:** Jonathan Ricquebourg **Ed:** Ariadna Ribas, Artur Tort, Albert Serra **With:** Jean-Pierre Léaud **Sales:** Capricci Films **Distr NL:** Contact Film

www.capricci-international.com

Fri 27-1 11:45 LantarenVenster 5 d.s.
Tue 31-1 15:30 Cinerama 1 d.s.

Wed 1-2 20:00 Pathé 1 d.s.

With *The Death of Louis XIV*, Catalan filmmaker Albert Serra continues a series of radical films, from *Honour of the Knights* (2006) to *Story of My Death* (2013), characterised by an opulent yet urgent feeling for the philosophical recreation of historic subjects. His iconoclastic approach is pictorially beautiful and humorous. For the first time, and with worldwide success, Serra here works with professional actors: icon Jean-Pierre Léaud as the French Sun King turns the film into a high point of the year.

In the dark rooms of the palace, illuminated by candles in a beautiful Rembrandt-like pallet, a procession of functionaries and helpers pass the bed of the ruler, who is dying of gangrene. He is unmistakably still the most powerful man in a Europe which is setting one foot – painful, rotting foot – into the modern, rational era, while the other is still bogged down in the mud of the Middle Ages. Or vice versa.

Supporting Film Signatures

Hierro

Eva Claus

Chronicle of a long stay on an island. Each static shot offers an experience of the time spent facing out to sea, observing the natural landscape. The maker drew inspiration from Robert Bresson's working motto, "To translate the invisible wind by the water it sculpts in passing." *Screens before Un rêve solaire.*

Belgium/Spain, 2016, colour, DCP, 17', no dialogue

Prod: Eva Claus **Print/Sales:** Eva Claus

www.evaclaus.com



**WORLD PREMIERE**

Belgium, 2017, colour, video, 60',
no dialogue

Prod: David Claerbout Prod Comp:
Claerbout studio Print/Sales:
Claerbout studio

Sun 29-1 14:00 Pathé 6
Tue 31-1 22:15 Cinerama 5
Wed 1-2 09:30 LantarenVenster 2
Fri 3-2 15:00 Boijmans Auditorium

Press & Industry

Sat 28-1 09:00 Cinerama 2

Die reine Notwendigkeit

The Pure Necessity

David Claerbout

This emulation of the animated movie classic *Jungle Book* abandons all singing, dancing and silly humour to render the animals back their natural dignity. The frames of Wolfgang Reitherman's 1967 original are redrawn with great precision and devotion, only to end up with a completely eventless narrative. Devoid of all 'humanized' activity, the animals now simply behave in a manner befitting their species. The biggest intervention, however, is the erasure of the protagonist.

Claerbout is obviously addressing our personal memory of the film. Or does he want to reawaken our collective memory as fellow mammals? Or direct our attention towards the human drive to make things happen? In the end, he does retain a few faint echoes of the lively original. The title, of course, still refers to the song that made Baloo famous. And in the finale, mankind is integrated into this natural habitat after all, when a young girl comes to the edge of the jungle to fetch water.

**INTERNATIONAL PREMIERE**

Australia/USA, 2016, colour, DCP,
70', English

Prod: Amiel Courtin-Wilson Prod
Comp: Flood Projects Cam: Germain
McMicking Ed: Amiel Courtin-Wilson,
Alena Lodkina Sound des: Rosalind
Hall Music: Cecil Taylor, Rosalind Hall
With: Cecil Taylor, Tanaka Min Print/
Sales: Flood Projects

www.357films.com

Fri 27-1 15:00 Boijmans Auditorium
Sun 29-1 17:30 LantarenVenster 3
Mon 30-1 09:30 KINO 2
Thu 2-2 11:45 Cinerama 5
Fri 3-2 15:00 Pathé 2

Press & Industry

Tue 31-1 22:00 Doelen JZ

The Silent Eye

Amiel Courtin-Wilson

Australian filmmaker Amiel Courtin-Wilson came to New York a few years ago to haunt the city's bars and jazz clubs. His particular focus was on Cecil Taylor (1929), revolutionary jazz pianist and one of the pioneers of free jazz. Taylor used to play with a propulsive intensity, but nowadays he brings a more serene energy to his instrument.

In the private setting of his loft, Taylor's piano improvisations are echoed in the corporeal movements of Tanaka Min (1945), a Japanese dance pioneer who has collaborated with the likes of Luciano Berio, John Cale, Karel Appel, Richard Serra and Susan Sontag. The camera captures an elegant, non-verbal conversation between two masters, both meditative and highly emotional. "Rhythm is life... the space of time danced through. The root of rhythm is its central unit of change." (C.T.) This film is also a forerunner to Amiel's upcoming sci-fi time-travel biopic feature about Cecil Taylor.

**WORLD PREMIERE**

USA, 2017, b&w, video, 80',
English

Prod: Kevin Jerome Everson,
Madeleine Molyneaux **Prod Comp:**
Trilobite-ArtsDAC, Picture Palace
Pictures **Cam:** Kevin Jerome Everson
Ed: Kevin Jerome Everson **Print/
Sales:** Picture Palace Pictures

Sat 28-1 15:00 Boijmans Auditorium
Sun 29-1 19:45 Cinerama 6
Mon 30-1 09:30 LantarenVenster 4
Thu 2-2 14:45 KINO 3

Press & Industry

Sat 28-1 21:15 Cinerama 4

Tonsler Park

Kevin Jerome Everson

This portrait of the black staff members in the polling station at Tonsler Park in Charlottesville, Virginia was filmed during the US Presidential Election Day on 8 November 2016, the day when the battle between Donald Trump and Hillary Clinton was decided. Kevin Jerome Everson records the staff taking an oath, seeing rows of voters pass as they hand out voting slips, while no one seems aware of the camera that is standing there motionless. Conversations change to hubbub, backs block the camera's view – this is democracy in practice and every vote counts. Everson is a very productive filmmaker who has made countless short and long films about the work culture of black Americans. His choice for this location is not without significance: Tonsler Park is named after Benjamin Tonsler, a local Afro-American school director who continued to teach older Afro-American pupils against the rules in the era of segregation.

**WORLD PREMIERE**

Canada/USA/United Kingdom/
Ireland, 2017, colour, DCP, 74',
English

Prod: Ashley Sabin, David Redmon
Prod Comp: Carnavalesque Films
Sc: David Redmon **Cam:** Ashley
Sabin, David Redmon **Ed:** Ashley
Sabin, David Redmon **Print/Sales:**
Carnavalesque Films

www.carnavalesquefilms.com

Sat 28-1 16:00 Pathé 3
Sun 29-1 15:00 Boijmans Auditorium
Mon 30-1 12:00 LantarenVenster 2
Wed 1-2 09:30 KINO 4

Press & Industry

Fri 27-1 12:45 Cinerama 4

Sanctuary

Ashley Sabin, David Redmon

For those who enjoyed Robert Bresson's *Au hasard Balthazar*, this project takes it a step further. Here, the camera's eye-level is that of the donkey, not man. This concept, initially the subject of two shorts (*Choreography* and *Herd*, both 2014), has now been elaborated further by the artist duo Redmon and Sabin into a feature-length observation of four donkey sanctuaries across the UK, Ireland, Canada and the US. Since its inception, the Donkey Sanctuary has saved over 19,000 donkeys. The artists structure their material as an inspirational example illustrating the ideas of David Abram as expressed in his 2011 book *Becoming Animal*. Abram questions why mankind, a curious, inventive species, went from worshipping nature to destroying it, and how this is further accelerated by our sensuous detachment from the living world, as we funnel our attention to the cyber realm. Yet another version of the film (*Do Donkeys Act?*) is forthcoming, this time with a voice-over by Willem Dafoe.



Netherlands/Japan, 2016,
colour/b&w, DCP, 80', English/
Japanese

Prod: Fiona Tan **Prod Comp:**
Antithesis Films **Sc:** Fiona Tan **Ed:**
Nathalie Alonso Casale **Sound des:**
Hugo Dijkstal **Music:** Leo Anemaet
With: Hiroki Hasegawa **Sales:** Mongrel
International **Distr NL:** Periscope Film

Fri 27-1 16:30 KINO 1
Sun 29-1 22:00 LantarenVenster 6
Wed 1-2 09:30 Pathé 3

Ascent

Fiona Tan

Behind grey shreds of mist in fairytale landscapes, we keep seeing Mount Fuji, the Japanese volcano with its great symbolic significance, in ordinary family snapshots. All the shots in *Ascent* are real, but the story is fictional. After *History's Future*, Fiona Tan again investigates the possibilities of film. Here the departure point is a montage of thousands of photos of the volcano, collected from sources ranging from the Izu Photo Museum to amateur photographers. On the expressive soundtrack, we hear the voices of fictional protagonists.

Thousands of miles from Japan, an English woman receives a package with the photos and notes of her dead Japanese partner. His account of his conquest of Mount Fuji evokes a stream of thoughts and associations. The higher he gets, the broader the perspective of this reflection on photography and film, reminiscence and mourning, eternal change, the essence of cherry blossoms and how some things can best be seen from afar.



INTERNATIONAL PREMIERE

Singapore, 2016, colour, DCP, 89',
no dialogue

Prod: Ting Min-Wei **Sound des:** Shark
Fung, Dennis Tan, Zai Tang, Jun Han
Wu **Print/Sales:** Ting Min-Wei

www.mwting.com

Tue 31-1 18:45 Cinerama 2
Wed 1-2 15:15 Pathé 6
Fri 3-2 11:45 Cinerama 5

Press & Industry

Tue 31-1 09:00 Cinerama 3

I'm Coming Up

Ting Min-Wei

Ting's first feature is a monumental documentation of a large-scale HDB (Housing and Development Board) flat in Jurong by portrayal of its corridors and interior balconies. The film seamlessly scales the building from bottom to top, traversing every available 'public' space in its ascent. Shot just before sunrise with few inhabitants to be seen, the film becomes solely occupied with the interplay between camera and architecture – the shifting tones, lights and shapes that emerge from movement.

The soundtrack is derived from a live performance by Balbalab during the world premiere of the film at the Singapore International Film Festival on 28 November 2016. Balbalab is a collective of experimental musicians from Singapore exploring a variety of strategies toward electroacoustic improvisation. Their sonorous response uses field recordings mined from the same HDB block and then cut up, processed, and reassembled.



Germany, 2012, colour, video, 71',
English

Prod Comp: Galerie Daniel Buchholz
Print/Sales: Galerie Daniel Buchholz

Fri 27-1 11:15 KINO 1

Mon 30-1 12:00 LantarenVenster 4

Press & Industry

Fri 3-2 12:30 Cinerama 4

Tony Conrad: Invented Acoustical Tools-Instruments 1966-2012

In 2012, Tony Conrad presented an overview of his self-invented instruments for a solo exhibition at Galerie Buchholz in Cologne. As he guides us through the show he reminisces how, half a century earlier, he began playing improvised music with La Monte Young, Marian Zazeela and John Cale in a group whose purpose was to dismantle the cultural function of the Western serious music composer. In 1960, Conrad became inspired by a lecture on South Indian music that explained how the elaborate vocal tradition of this music is tied in with the vina, a stringed instrument with very deep frets. After that he started to design his own string instruments, using the most modest and often quite atypical means. When in 1966 he experienced a Buchla 100 audio synthesizer, Conrad subsequently decided to construct musical “pieces” by “composing” machines himself. The soundtrack for his film *The Flicker* was thus performed on a customised single-purpose self-built audio synthesizer.

Jan Němec: Mystifying the Real

Evgeny Gussyatinskiy & Irena Kovarova



The Party and the Guests

This programme was initiated two years ago. Back then, we were expecting Jan Němec's new film to be completed. But not only the production of *The Wolf from Royal Vineyard Street* was prolonged, finishing only in 2016, this autobiographical work suddenly became Němec's final film. He passed away four months before the film's world premiere in Karlovy Vary. An unexpected, unbelievable turn of events – like another spontaneous cut for which his style is famous.

Against Canonisation

A nearly complete retrospective presumes a certain canonisation – a process that Němec's unsettling films, and perhaps also his non-conformist personality, strongly resisted. A retrospective of someone who recently passed away is even more at risk of becoming an obituary and act of consecration. Luckily, that could never be possible in the case of Jan Němec.

The enfant terrible of the Czechoslovak New Wave (a moniker for the director coined by film critic Peter Hames), Němec was actually never part of any legitimate film tradition. Even though his body of work is routinely associated with surrealism, absurdism and existentialism, his singular films do not necessarily fall within the traditional lines of European modernism. There is always something that strikingly detaches Němec, preventing him from fitting into those categories completely. A hardly definable 'shift', be it super-sharp editing, an extreme point of view or a sudden convergence of polarised images, undermines even the conventions of modernism in his films. An experimentalist by nature, Němec constantly challenged his own aesthetic principles as well, aiming to extract the essence of what he called 'pure film'.

In *Diamonds of the Night*, there is a striking repetitive close-up of ants covering the palm of a human hand. In one respect, and Němec admits this, it is a direct replica of Buñuel's *Un Chien Andalou*. However, it is positioned within the film in such a way that it looks more real

than surreal, as well as more mundane than abstract. If a film like that were made today, perhaps nobody would see it as surrealistic. Long subtle shots, sensitive handheld camera, inexplicable elliptic narrative as well as minimalist sound and a minimum of dialogue are so in tune with today's auteur filmmaking that you could consider *Diamonds of the Night* as a contemporary film in the tradition of 'new realism'. However, it was Němec's feature debut. This impression suggests that Němec's works not only exist in time, but also have the potential to change *with* time – exactly like the world they capture.

Belonging to Oneself

The rebellious nature of Němec's cinema is also related to the difficulties he experienced as a dissident artist. However, those obstacles never stopped him from making films and only stimulated his will to express himself, regardless of the means of expression. He was passionate about every film medium and format, ranging from 35mm to digital to 3D, from features to music films to shorts, and last but not least from fiction to non-fiction to metafiction.

After making three features, one of which had been shelved by the Communist authorities (*The Party and the Guests*), Němec was not allowed to work in Czechoslovakia any more. Under the threat of imprisonment, he was forced into exile, moving first to Germany and then to the United States, where he stayed for almost 13 years. But unlike Miloš Forman and Ivan Passer, Němec could not integrate into the American film system either. Perhaps he was just too independent and individualistic for that.

In his experimental collage film *The Czech Connection*, he vividly deconstructs his own identity by imagining, without a sense of self-pity, different versions of his own death. Presented as an ironic response to the political and economic pressure he experienced in exile, it was also an act of self-appropriation. A call for ultimate freedom from all kinds of objectification, including a thing such as death, which in the playful world of Němec can be sabotaged too.

Němec came back to Prague only after the Velvet Revolution and gradually turned to subtle intimate issues in the late 1990s and 2000s. This is another shift that confirms the contemporaneity of his work and his feeling of time too. After returning from political exile, Němec – with the help of small digital cameras – went into exile in his inner self, making extremely personal diary films (*Late Night Talks*





Diamonds of the Night

with *Mother*), documenting the physical life of his body (*Landscape of My Heart*) and reinterpreting his own past (*The Ferrari Dino Girl*).

The punk energy of his new work *The Wolf from Royal Vineyard Street*, a re-enactment of NĚmec's misadventures in Czechoslovakia, at Cannes Film Festival and in the United States, never suggests that it was made by an aging classic of European cinema. Even as a memoir about the past and passing time, it never falls into sentimentality or nostalgia, which are so common for the genre. On the contrary, NĚmec prefers to be endlessly ironic, self-mocking and distanced. Once again he freely deconstructs and reconstructs his own life and plays with his own identity as if they are just imagined or even fabricated by someone else.

Playing a Game

As a close witness to the twentieth century, who survived the Second World War, Communist oppression, forced exile and the pressures of capitalism, NĚmec always confronted the notion of a man as a stable predetermined human being, as well as questioning reality as something evident and steady.

According to NĚmec's films, reality is never the same and is always in a process of transition and transformation, sometimes elusive, undetectable. As time is reversible, the medieval past can easily enter and break the neoliberal present (*Flames of Royal Love*). As it is also unpredictable and destructive, a rural idyll can quickly be turned into a totalitarian spectacle (*The Party and the Guests*). In a similar way, the free-spirited Prague Spring abruptly ended with the Soviet occupation of Czechoslovakia in 1968 (*Oratorio for Prague*).

Despite their disastrous nature, such radical changes are seen by NĚmec as elements of almost metaphysical play. The world he presents is a grotesque game with flexible rules, where each person plays a multiple role that varies depending on unsteady circumstances. It is certainly a very tragic experience formed by the horrendous reality of the twentieth century and exposes us to all kinds of nightmares. On the other hand, and that's the case with NĚmec, it provides a chance to become a genius player and win; or rather survive the game by constituting your own pure freedom.

The Jan NĚmec retrospective was organised in partnership with the Czech Film Center. Many thanks to Robert de Rek, Ilse van der Spoel, Iva Ruszeláková and Markéta Santrochová for their enormous help.



Czechoslovakia, 1964, b&w, 35mm, 63', Czech

Prod: Miloš Bergl **Prod Comp:** Československý Filmexport **Sc:** Jan Němec, Arnošt Lustig **Cam:** Jaroslav Kučera, Miroslav Ondříček **Ed:** Miroslav Hájek **Prod des:** Oldřich Bosák, Ester Krumbachová **Sound des:** František Černý **Music:** Vlastimil Hála, Jan Rychlík **With:** Ladislav Janský, Antonín Kumbera, Ilse Bischofová, Ivan Asič, August Bischof, Jan Řiha **Print/Sales:** Národní filmový archiv

Thu 26-1 18:30 Pathé 2
Mon 30-1 21:45 Pathé 2

Diamonds of the Night

Démanty noci

Jan Němec

For his first feature Jan Němec collaborated with the classic Czech writer Arnošt Lustig, adapting his autobiographical story *Darkness Casts No Shadow*. Two Jewish teenagers escape the train that is taking them to a concentration camp – only to be persecuted and hunted by a group of old Germans, whose bloody job is just a mechanical routine defined by Hannah Arendt as “the banality of evil”. The film’s austerity and expressionism recall Bresson’s *A Man Escaped* that indeed partly inspired Němec. However, *Diamonds of the Night* is a distinct masterpiece in its own right. It’s also one of the most fascinating film debuts ever. Its subjective and at the same time observational camera, elliptic editing, minimalist sound as well as both narrative and non-narrative compositions free the film from the canons of realism and turn it into a visceral sensory experience. Pure visionary cinema that never distinguishes between dreams and shadows.



Czechoslovakia, 1965, colour/b&w, 35mm, 107', Czech

Prod: František Sandr **Prod Comp:** Filmové studio Barrandov **Sc:** Jan Němec, Věra Chytilová, Jaromil Jireš, Evald Schorm, Jiří Menzel **Cam:** Jaroslav Kučera **Ed:** Miroslav Hájek, Jiřina Lukešová **Prod des:** Olin Bosák, Oldřich Okáč **Sound des:** Blažej Bernard **Music:** Jiří Šust, Jan Klusák **With:** František Havel, Miloš Čtrnáctý, Josef Hejl, Jan Vašák, Jiří Reichl **Print/Sales:** Národní filmový archiv

Fri 27-1 22:00 Pathé 2
Thu 2-2 12:30 Pathé 2

Pearls of the Deep

Perličky na dně

Jan Němec, Jiří Menzel, Evald Schorm, Věra Chytilová, Jaromil Jireš

Based on short stories by the Czech writer Bohumil Hrabal and considered a manifesto of the Czechoslovak New Wave, this anthology film includes works by Jiří Menzel, Věra Chytilová, Jan Němec, Evald Schorm and Jaromil Jireš. The revolutionary generation of filmmakers emerged in Czechoslovakia in the 1960s and had a great impact on the country’s cultural landscape.

Impostors, a piece by Němec, focuses on two eccentric old men in a tiny hospital ward. They boast about the years of their youth, telling incredible stories, but are these recollections real or fictitious? With only two actors and just one small space with empty walls and two beds, Němec is able to deliver a poignant and hilarious insight into the peculiar nature of memory and time. Already in that early piece he praises imagination and mystification as the only tools to ward off the decaying reality and fear of mortality, introducing a motif that would become central in his later works.



Czechoslovakia, 1966, b&w, 35mm, 70', Czech

Prod: Jan Procházka **Prod Comp:** Filmové studio Barrandov **Sc:** Jan Němec, Ester Krumbachová **Cam:** Jaromír Šofr **Ed:** Miroslav Hájek **Prod des:** Oldřich Bosák, Ester Krumbachová **Sound des:** Jiří Pavlík **Music:** Karel Mareš **With:** Ivan Vyskočil, Jan Klusák, Jiří Němec, Pavel Bošek, Karel Mareš, Evald Schorm, Jana Prachařová **Print/Sales:** Národní filmový archiv

Sun 29-1 12:00 Pathé 2
Fri 3-2 18:45 Pathé 2

The Party and the Guests

O slavnosti a hostech

Jan Němec

A chit-chatting picnic of middle-class friends is suddenly interrupted by the arrival of a few men dressed as officials. The strangers in suits start to playfully harass and control the picnickers, slowly turning them into their subordinates. As a result, a weird as well as wicked power game is enabled, testing tolerance and revealing the dubious identity of all the participants.

This second feature by Němec stirred up a great controversy with Czechoslovak authorities who saw the film's exploration of oppression and submissiveness as an outspoken critique of communism and its totalitarian agenda. The film was consequently banned and released only two years later, during the short period of the Prague Spring, while Němec gained the reputation of dissident and persona non grata. The political aspects of his brilliant absurdist tale are certainly undeniable, however it goes far beyond them and becomes a timeless allegory of human nature and its will to exert power, seen as negation of freedom.



Czechoslovakia, 1967, b&w, 35mm, 71', Czech

Prod: Jan Němec **Prod Comp:** Filmové studio Barrandov **Sc:** Ester Krumbachová, Jan Němec **Cam:** Miroslav Ondříček **Ed:** Miroslav Hájek **Prod des:** Olin Bosák, Ester Krumbachová **Sound des:** František Fabián **Music:** Jan Klusák, Karel Mareš **With:** Lindsay Anderson, Karel Gott, Jan Klusák, Marta Kubišová, Hana Kuberová, Josef Koniček, Jitka Cerhová, Petr Kopřiva **Print/Sales:** Národní filmový archiv

Fri 27-1 12:00 Pathé 2
Wed 1-2 16:30 Pathé 2

Martyrs of Love

Mučedníci lásky

Jan Němec

Riding the wave of international fame that came with his first two feature films, artistically emboldened, Němec turned to his first love – music – to try his hand at an enjoyable audience pleaser. Featuring pop stars Karel Gott and Marta Kubišová (who later became the director's second wife) in lead roles, with cameos by the two girls from Chytilová's *Daisies* and director Lindsay Anderson as traffic policeman, *Martyrs of Love* is the most perfect embodiment of Němec's vision of a film world independent of reality. The nearly dialogue-free music comedy about three timid lovers, which combines aesthetics of 1920s silent slapstick cinema with romantic music of the 1960s, cemented the director's reputation as the kind of unrestrained nonconformist the Communist establishment considered the most dangerous to their ideology. Even though the film received a special mention at the Locarno International Film Festival in 1967, this playful picture became Němec's last fiction film before leaving for exile several years later.



Czechoslovakia, 1968, b&w, video, 32', Czech

Prod Comp: Krátký Film Praha **Cam:** Vladimír Skalský **Music:** Jiří Šust **With:** Jan Kačer **Print/Sales:** Krátký Film Praha

Mon 30-1 09:00 LantarenVenster 6
Thu 2-2 12:00 KINO 4

The Strahov Demonstration

Strahovské události

Jan Němec

Responding to a challenge from a film critic who asked what he would do to take advantage of the brief period without censorship under Dubček in 1968, Němec shot a documentary interviewing victims of police brutality following an unprecedented demonstration of discontent by students in 1967. The result, equally unprecedented, offers an uncensored record of the times.

For the first time Němec assumed in his film an openly political, even activist position, that he again adopted in his record of the Soviet-led invasion of Czechoslovakia in *Oratorio for Prague*, which travelled the world. The Communist establishment took notice. In his signature efficient manner, he sets up stage with an energetically edited opening sequence, and throughout the film uses commentary to present the official position in juxtaposition with the students' testimonies to make his argument for free expression. *Screens together with Oratorio for Prague.*



Czechoslovakia, 1968, colour/b&w, 35mm, 26', English

Prod: Claude Berri, Jean-Pierre Rassam **Cam:** Stanislav Szomolányi **Music:** Ladislav Štáidl **With:** Gene Moskowitz **Print/Sales:** Facets Multi-Media Inc.

Mon 30-1 09:00 LantarenVenster 6
Thu 2-2 12:00 KINO 4

Oratorio for Prague

Oratorium pro Prahu

Jan Němec

A big admirer and direct participant in the Prague Spring, Němec intended to make a documentary about it, capturing the first steps of Communist Czechoslovakia towards democracy in the late 1960s. Enthusiastically and even euphorically filming the streets of Prague full of unprecedented freedom and young people opened up to a new world, he could not expect that everything would soon be destroyed by the invasion of the Soviet army which would cover the same streets with blood and the dead bodies of young protesters. Peace turning into violence and chaos, as well as hopes becoming illusions and just nothingness, are the true subjects of this film which features the iconic images of Soviet tanks crushing the Prague Spring.

That footage, shot by Němec and his crew without authorisation, was secretly transported abroad and immediately went viral, as it was widely broadcast by Western television and defeated the propagandistic version of the same events fabricated by pro-invasion Communists. *Screens together with The Strahov Demonstration.*



West Germany, 1975, colour, video, 55', German

Prod Comp: ZDF **Sc:** Jan Němec, (based on the novel by) Franz Kafka
Cam: Nicole Gasquet, Thomas Mauch
Ed: Horst Rossberger **Prod des:** Gerd Krauss **Sound des:** Thilo Parr, Heinz Inderst **Music:** Evžen Illin **With:** Zdeňka Procházková, Heinz Bennent, Edwige Pierre, Tamara Kafka **Print/Sales:** ZDF

Sun 29-1 19:00 LantarenVenster 6
Fri 3-2 20:00 KINO 2

Die Verwandlung

Metamorphosis

Jan Němec

Living in forced exile since 1974, Němec had limited opportunity to make films the way he wanted – the few significant works then were productions made for television. German TV station ZDF gave him the chance to finally turn to Franz Kafka, whom he called his “essential author” and to whom he had already paid tribute in his feature debut *Diamonds of the Night* by placing all the Prague dreamscapes on Kafka’s favourite walks.

Taking a typically personal approach, Němec depicts Samsa’s world through a subjective camera, emphasising his inner world and his observation of shocked family and his surroundings. In line with Kafka’s wishes we don’t get to see the bug, instead we feel the suffering of exclusion and mockery intensely, looking at the world through Samsa’s eyes. Yet even in moments of such existential turmoil, Němec finds ways to bring in a dash of comedy and playfulness, in tune with the best of Kafka’s literary works.



United Kingdom, 1988, b&w, video, 99', English

Prod: Otto Olejář **Prod Comp:** CINETEL Productions Ltd **Sc:** John Charmley **Cam:** Colin Clarke **Ed:** Nicolas Wayman-Harris, Colin Gordon, Annat Kennet **Sound des:** Roger Johnson **Music:** Eric Clapton **With:** Nicol Williamson, John Cleese, Peter Cook, Doris Kearns Goodwin, Alexander F. Douglas-Home, John Charmley

Sun 29-1 16:45 LantarenVenster 5
Thu 2-2 09:15 Cinerama 2

True Stories: Peace in Our Time?

Otto Olejář, Jan Němec

Throughout his years in exile (1974-1989), Němec was only able to bring a few of his original fiction film screenplays to fruition and in the US he worked as a commercial wedding videographer. Before the political situation allowed him to return to Czechoslovakia, he was invited to make two conventional documentaries: in the US a portrait of the Polish author Czesław Miłosz, *The Poet Remembers*, and prior to that, producer and director Otto Olejář asked Němec to co-direct a documentary with him about the historical events surrounding the signing of The Munich Agreement of 1938 – for Czechoslovakia a subject of national trauma.

Using plentiful archival footage and existing TV material along with well-researched new interviews, they arrived at an engaging argument against the appeasement tactics of the Western allies towards Hitler, spearheaded by British Prime Minister Chamberlain. A comedy TV sketch with John Cleese mocking the perceived culprit is weaved throughout the film to lighten the mood.



Czechoslovakia, 1991, colour, 35mm, 87', Czech

Prod: František Sandr **Prod Comp:** Filmové studio Barrandov **Sc:** Jan Němec, Ladislav Klíma **Cam:** Jiří Macháně **Ed:** Alois Fišárek **Prod des:** Vladimír Labský **Sound des:** Karel M. Martínek **Music:** Jan Hammer **With:** Ivana Chýlková, Vilém Čok, Pavel Landovský, Jiří Bartoška, Jiří Abrahám, Boleslav Polívka **Print/Sales:** Národní filmový archiv

Mon 30-1 16:00 LantarenVenster 6
Sat 4-2 17:00 Pathé 2

Flames of Royal Love

V žáru královské lásky

Jan Němec

The first Němec film made in Czechoslovakia, after his return from his long time in exile. Adapted from the novel by the Czech philosopher Ladislav Klíma, follower of Nietzsche and rebellious outsider, it portrays a deranged royal family whose members, including a punk prince and his kinky wife, enthusiastically dive into pure chaos and madness. Using the pulp style of burlesque and *grand-guignol*, Němec mocks an interplay of freedom and abuse, as well as showing, in a satirical way, the relationships between transgression and enlightenment. Shot in Prague immediately after the Velvet Revolution that started a process of globalisation in the country, it is also a tribute to those euphoric years. However, Němec is fully aware that globalism is also about the convergence of different times, as in this film the barbarian medieval age perfectly meets and matches the neoliberal present.



Czech Republic, 1996, colour, 35mm, 80', Czech

Prod: Iva Ruszeláková **Prod Comp:** Jan Němec - Film **Sc:** Jan Němec, Iva Ruszeláková **Cam:** František A. Brabec **Ed:** Šárka Němcová **Sound des:** Ivo Špalj **Music:** Jan Hammer **With:** Jan Potměšil, Lucie Rejchrtová, Čestmír Řanda, Josef Miřáček, Václav Tomšovský, Jaromír Typlt, Milos Stehlik **Print/Sales:** Jan Němec - Film

Mon 30-1 14:30 Pathé 2
Wed 1-2 12:00 KINO 4

Code Name: Ruby

Jméno kódu: Rubín

Jan Němec

A young couple, Michal and Ruby, embark on a mysterious journey through Prague, a long-time centre of alchemy, in search of a mystic stone which once belonged to a well-known philosopher. Němec has always been preoccupied with the nature of history, observing its oppressive relationships with the current moment. Partly an occult quest, partly an archeological trip into the Europe of the 20th century, the film explores the past and present as highly volatile substances which are changing all the time, and mostly for the worse. While Michal and Ruby discover ghosts of the Third Reich in contemporary as well as ancient Prague, the film moves towards an experimental, or alchemical, blend of documentary, archival material and fiction, becoming as multilayered, perplexing and dramatically dense as the history itself.



Late Night Talks with Mother

Noční hovory s matkou

Jan Němec

A stylised self-portrait inspired by Kafka's *Brief an den Vater*. A fictional dialogue between Němec and his long deceased mother forms the soundtrack to images of Prague, following the route of tram 11: from the statue of Wenceslas in the centre to the Strašnice crematorium, where the son goes looking for the grave of his mother. He wasn't there when she died. Just like Kafka's hero from *The Trial*, Němec was charged without apparent reason and had to flee abroad, an event he still greatly regrets and for which he asks absolution, sitting on his mother's grave.

This autobiography filmed on MiniDV (in the words of Němec: "Digital, but with heart and soul") is a rumination on the human experience, but also a journey past milestones in the history of 20th century Prague, such as the Second World War, the Soviet invasion and the presidency of Václav Havel.

Czech Republic, 2001, colour/
b&w, 35mm, 69', Czech

Prod: Iva Ruszeláková **Prod Comp:**
Jan Němec - Film **Sc:** Jan Němec
Cam: Jan Němec, Petr Marek **Ed:** Iva
Ruszeláková **Sound des:** Ivo Špalj
Music: Jan Němec **With:** Jan Němec,
Karel Roden, Zuzana Stivínová, Ester
Krumbachová, Václav Havel **Print/
Sales:** Jan Němec - Film

Tue 31-1 16:30 LantarenVenster 6
Thu 2-2 15:00 Pathé 2



Landscape of My Heart

Krajina mého srdce

Jan Němec

A virtual fantasy and an intimate diary made with the use of modern technologies, both digital and medical. Němec documents an operation on his heart in order to discover what is happening in his subconscious during a long surgery. Coincidentally, this operation is taking place on the very day of the state visit to Prague by none other than George W. Bush. Němec puts these two main storylines into a parallel flow and enriches them with images of his daily life. It is as if he was trying to see his own life like a film, the promised image of unconscious people. And above all, there is an image of a waving hand helplessly trying to get a grip on reality. In this visual meditation, the journey teeters somewhere between life and death, or heart and soul. *Screens together with Golden Sixties: Jan Němec.*

Czech Republic, 2004, colour,
35mm, 63', Czech

Prod: Iva Ruszeláková **Prod Comp:**
Jan Němec - Film **Sc:** Jan Němec
Cam: Jiří Maxa, Jan Němec **Ed:** Alois
Fišárek **Sound des:** Ivo Špalj **Music:**
Jan Němec **With:** Jan Němec, Zuzana
Stivínová **Print/Sales:** Jan Němec
- Film

Sat 28-1 14:00 LantarenVenster 6
Wed 1-2 21:30 Pathé 2



Toyen

Jan Němec

Czech Republic, 2005, colour, 35mm, 63', Czech

Prod: Jan Němec, Iva Ruszeláková
Prod Comp: Jan Němec - Film **Sc:** Tereza Brdečková, Jan Němec **Cam:** Jiří Maxa **Ed:** Michal Lánský **Prod des:** Tereza Kučerová **Sound des:** Ivo Špalj
With: Zuzana Stivínová, Jan Budař, Tobiáš Jirous, Marek Bouda **Print/Sales:** Jan Němec - Film

www.facebook.com/jan.nemec.film

Tue 31-1 14:00 LantarenVenster 6

A most undefinable and hallucinatory work by Němec, in which he dives into the visionary world of the Czech painter and leading light of both Czech and French surrealism Marie Čermínová (1902-1980). An avant-garde personality, she also challenged the traditional gender roles, taking the enigmatic gender-free name Toyen and becoming one of the few female faces of the surrealist movement. Following her aesthetic principles, Němec radically breaks with the conventions of biopic and with the retro genre as well. Fully aware that any artist biopic would always be a poor illustration of a character's life, as any true artist is unapproachable, he instead makes a kaleidoscope of different images, related and unrelated to reality at once. Archival fragments, re-enactments, Čermínová's paintings and her poetic works, as well as other materials and textures converge and diffuse in this ghostly film which, in the words of Toyen, could have been called "Splinters of Dreams" or even "Silence and Darkness".



Czech Republic, 2007, colour, Betacam Digi, 48', Czech

Prod: Iva Ruszeláková **Prod Comp:** Jan Němec - Film **Sc:** Jan Němec
Cam: Jiří Maxa, Jan Němec, Karel Cudlín, Petr Marek, Karel Slach **Ed:** Šimon Špidla **Sound des:** Ivo Špalj
MUSIC: Michal Pavlíček **Print/Sales:** Jan Němec - Film

Wed 1-2 16:30 LantarenVenster 6

Sat 4-2 14:30 KINO 4

Heart Above the Castle

Srdce nad Hradem

Jan Němec

A neon heart installed above Prague Castle illuminated the city for the last three months of Václav Havel's presidency in an artist's tribute to his extraordinary service. His last major undertaking was hosting the NATO summit in 2002 and Němec was granted extraordinary access to film it. Set to make a "special poetic film", it took Němec years to process what he had witnessed – George W. Bush creating an alliance to invade Iraq. It may then be the director's revenge to point his camera lens democratically at everyone involved with the summit, giving the same screen time to kitchen and waiting staff, musicians, security detail and NATO protesters, as to the heads of states and attending dignitaries. Havel however, became as much of a subject as the president on screen, and the film's narrator, providing commentary in his own voice from the distance of a few years after he left the office. What a treat. *Screens together with The Ferrari Dino Girl.*



Czech Republic, 2009, colour, 35mm, 68', Czech

Prod: Iva Ruszeláková **Prod Comp:** Jan Němec - Film **Sc:** Jan Němec
Cam: Jiří Maxa **Ed:** Michal Lánský
Prod des: Jitka Vobořilová **Sound des:** Ivo Špalj **Music:** Jan Němec
With: Karel Roden, Jan Budař, Tammy Sundquist, Jan Němec **Print/Sales:** Jan Němec - Film

Wed 1-2 16:30 LantarenVenster 6
Sat 4-2 14:30 KINO 4

The Ferrari Dino Girl

Holka Ferrari Dino

Jan Němec

Jan Němec returns to the drama of August 1968 when Soviet troops and tanks occupied his country, the incident that changed the destiny of the country for 21 long years. With an impromptu crew, the director (here played by his alter ego in many of his films, Karel Roden) captured unique evidence of random attacks, soldiers shooting, dead bodies lying on the pavement. The material was, however, worthless in occupied Prague; it had to be shown to the rest of the world. So, while the Soviets concocted false reports for propaganda purposes of hearty welcomes without military resistance, the director set off with the footage on a risky trip across the closed Czech-Austrian border to Vienna with the help of Jana, the most beautiful girl in Prague: the Ferrari Dino Girl. The film consists of two parts: the reconstructed past, and the unique document of the Soviet invasion previously used in part in Němec's 1968 film *Oratorio For Prague*. *Screens together with Heart Above the Castle.*



INTERNATIONAL PREMIERE

Czech Republic, 2010, colour, DCP, 65', Czech

Prod: Jan Němec **Prod Comp:** Jan Němec - Film **Sc:** Jan Němec, Václav Havel **Cam:** Jiří Maxa **Ed:** Michal Lánský **Sound des:** Ivo Špalj **Music:** Midi Lidi **With:** Jan Budař, Michael Rittstein, Vlastimil Tetiva, Karel Roden **Print/Sales:** Jan Němec - Film

Tue 31-1 17:00 Pathé 2
Fri 3-2 17:00 Pathé 2

Heart Beat 3D

Jan Němec

A visual dreamscape of Prague streets, a hallucinatory vision of a world from the operating table for robotic heart surgeries, collaged together with the stories narrated by the mysterious Dr. B, who is a gifted surgeon at the centre of a conspiracy and a criminal ring trafficking in human parts, especially hearts. Because that's where the world has ended up – humans thirsting for endless lives and shadowy businessmen and dealmakers taking advantage of this hunger. Set to original music by Němec's student and fellow filmmaker Petr Marek and his band Midi Lidi, the rich soundscape of the film creates a distinct counterpart to the freewheeling visuals shot digitally in 3D. The former Czech president Václav Havel makes an appearance in the film recalling a script he wrote in the 1960s with Němec, his distant cousin, which the present film utilises as a reflecting surface.



INTERNATIONAL PREMIERE

**Czech Republic/Slovakia/
France, 2016, colour/b&w, DCP,
68', Czech**

Prod: Tomáš Michálek **Prod Comp:** MasterFilm s.r.o. **Sc:** Jan Němec **Cam:** Jiří Maxa **Ed:** Josef Krajbich **Prod des:** Aneta Grňáková **Sound des:** Dominik Dolejší **With:** Jiří Mádrl, Karel Roden, Martin Pechlát, Tomáš Klein, Gabriela Mičková, Jiří Menzel, Jiří Bartoška **Print/Sales:** MasterFilm s.r.o.

Sat 28-1 19:30 KINO 1
Tue 31-1 16:45 Cinerama 2
Thu 2-2 16:30 Cinerama 6

Press & Industry
Sat 28-1 09:30 Doelen JZ

The Wolf from Royal Vineyard Street

Vlk z Královských Vinohrad

Jan Němec

“Take the good and leave out the bad”, Němec, off camera, instructs his lead actor who is eating a fish tail. Such is the method in this masterful coda to his life, a summary of the juicy parts he reconstructs and reimagines for his alter ego, a semi-fictional character John Jan. He brings him, guerrilla-style, to Cannes, which turned from a place of heightened anticipation to a scene of professional heartbreak he never got over. Staging Godard’s murder is just a small payback for it.

Eric Clapton’s music and footage from the director’s previous films blend seamlessly with John Jan’s escapades, while his other alter ego, the film’s narrator, comments with a flare of mischief and irony. The moving footage of the tragedy of the Soviet invasion of Prague reprised in total silence and defence of Kafka as an author of social justice, are only a small taste of the riches that make this film so delectable.



**Czech Republic, 2011, colour/
b&w, video, 58', Czech**

Prod: Čestmír Kopecký **Prod Comp:** První veřejnoprávní s.r.o. **Sc:** Jan Lukeš **Cam:** Marek Brožek **Ed:** Jiří Brožek, Marek Brožek **Print/Sales:** První veřejnoprávní s.r.o.

Sat 28-1 14:00 LantarenVenster 6
Wed 1-2 21:30 Pathé 2

Golden Sixties: Jan Němec

Zlatá šedesátá: Jan Němec

Martin Šulík

As part of the retrospective, this documentary is a rare chance to see the director speak on camera about his approach to filmmaking. Through anecdotes from his life and years of studies at the Prague Film Academy, film clips and a frank conversation with a fellow filmmaker, we can witness Němec’s mischievous personality and get a peek into the life of the roaring 1960s which brought about the Prague Spring and the Czechoslovak New Wave in cinema.

Golden Sixties is an illuminating series offering portraits of a generation of filmmakers who took full advantage of a period of relative political freedom to create artistically bold works of cinema, which have inspired generations of filmmakers. The series predecessor from the same team entitled *The Key to Defining Dwarves*, about Němec’s close friend, screenwriter and director Pavel Juráček, screened at IFFR along with Juráček’s films in 2003. *Screens together with Landscape of My Heart*.

Supporting Films Jan Němec

A Loaf of Bread

Sousto

Jan Němec

Young prisoners try to steal bread from a Nazi train. An adaptation of a story by Arnošt Lustig, Němec's very first film can be seen as a prelude to his feature debut *Diamonds of the Night* (1964). As Němec said, "in *Loaf* the boys are planning to escape and need bread, and *Diamonds* captures their escape". *Screens together with Arnošt Lustig Through the Eyes of Jan Němec and Diamonds of the Night.*

Czechoslovakia, 1960, b&w, DCP, 12', Czech

Prod: Petr Weigl **Prod Comp:** FAMU **Sc:** Jan Němec, Arnošt Lustig **Cam:** Jiří Šámal **Ed:** Josef Dobřichovský **Prod des:** Jan Černý, Alena Lysoňková **With:** Ivan Renč, Jan Bartušek, Oldřich Bláha **Print/Sales:** Národní filmový archiv



A Memory for the Present

Paměť našeho dne

Jan Němec

By mixing footage of World War II with contemporary images of post-war Czechoslovakia, Němec reflects on the relationships between time, memory and legacy, a key issue in many of his later films. The film is also his first study of archival material and its aesthetic potential. *Screens before Pearls of the Deep.*

Czechoslovakia, 1963, b&w, DCP, 10', Czech

Prod Comp: CAF **Cam:** Jaromir Šofr **Ed:** Zdeněk Stehlík **Music:** Jan Klusák **Print/Sales:** Národní filmový archiv



Mutter und Sohn

Mother and Son

Jan Němec

This absurdist parable about the dotting mother of a brutal torturer was shot without the permission of the Czechoslovak authorities and was specially commissioned at the Amsterdam Film Festival. A wordless play with Christmas music on the soundtrack, the film's themes are nothing less than love and humanity. *Screens before Late Night Talks with Mother.*

West Germany/Netherlands, 1967, b&w, Betacam SP, 11', English

Prod: Wim Verstappen, Pim de la Parra **Prod Comp:** Scorpio Film, Westdeutscher Rundfunk Köln **Sc:** Jan Němec **Cam:** Mat van Hensbergen **With:** Peter Straub, Carla de la Carança, Miroslav Dohnal, Eduard Hrubeš, Jiří Janoušek **Print/Sales:** Jan Němec - Film



Between Minute 4 and 5 Mezi čtvrtou a pátou minutou

Jan Němec

After making the provocative *The Party and the Guests* (1966) and the politically dissident *Oratorio for Prague* (1968), Němec was banned from filmmaking in Czechoslovakia. However, he was still assigned to make a social documentary about Prague's emergency services before the authorities forced him into exile. *Screens together with The Czech Connection and Die Verwandlung.*

Czechoslovakia, 1972, b&w, video, 10', Czech

Prod Comp: Krátký Film Praha **Sc:** Jan Němec **Cam:** Jan Pipka **Ed:** Marie Křížková **Sound des:** Antonín Kleisner **Music:** Ladislav Štáidl **Print/Sales:** Krátký Film Praha



The Czech Connection Czech Connection (Gedanken über meinen eigenen Tod)

Jan Němec

The dead body of Jan Němec covered with newspapers is found in a garbage dump, with a suitcase in his hand and a dagger next to him. That's the start of this adventurous mystification, in which Němec imagines himself being murdered as a result of political conspiracy, as well as experiments with American genre. *Screens together with Between Minute 4 and 5 and Die Verwandlung.*

West Germany, 1975, colour/b&w, Betacam SP, 36', no dialogue

Sc: Jan Němec **Cam:** Igor Luther **Ed:** Hana Vogel **Sound des:** Vladimír Vizner **Music:** Ennio Morricone, Francis Lai **With:** Robert Redford, Caroline von Monaca, Jan Němec, Jaroslav Hrdlička, Helena Čepková, Petra Čepková, Manfred Heiting **Print/Sales:** Jan Němec - Film



Ester Krumbachová Through the Eyes of Jan Němec

Ester Krumbachová
pohledem Jana Němce

Jan Němec

The muse and co-creator of the best works of the Czechoslovak New Wave, including Chytilová's *Daisies*, credited for giving the Wave its distinct look, is portrayed here by her former partner in art and life. In a collage of conversations illustrated by her own art, Němec distils his subject's remarkable strength of personality and artistic vision. *Screens before The Party and the Guests.*

Czech Republic, 1993, colour, video, 15', Czech

Prod Comp: Czech Television **Sc:** Jan Němec **Cam:** Karel Slach **Ed:** Jan Mattlach **Sound des:** Michal Holubec, Pavel Sádek **Print/Sales:** Czech Television



Arnošt Lustig Through the Eyes of Jan Němec

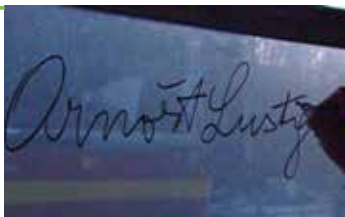
Arnošt Lustig pohledem Jana Němce

Jan Němec

Němec pays tribute to writer Arnošt Lustig, whose stories he adapted for *A Loaf of Bread* and *Diamonds of the Night*. In Němec's words: "The first books by Arnošt Lustig became a sensation. He wrote about war very differently ... I did not even notice that he wrote Jewish stories; for me they were just strong dramas, through him finally also available in Czech literature". *Screens together with A Loaf of Bread and Diamonds of the Night*.

Czech Republic, 1993, colour/b&w, video, 14', Czech

Prod Comp: Czech Television Sc: Jan Němec Cam: Kristián Hynek Ed: Jan Mattlach Sound des: Pavel Sádek Print/Sales: Czech Television



The Life of Singer Marta Kubišová Through the Eyes of Jan Němec

Život zpěvačky Marty Kubišové očima Jana Němce

Jan Němec

The poster child of the Prague Spring of 1968 and a major pop star before the Soviet tanks rolled in, Kubišová is portrayed here by her ex-husband after the Velvet Revolution, when they could both revive their artistic careers after over 20 years of being in opposition and banned from the public eye. *Screens before Martyrs of Love*.

Czech Republic, 1996, colour/b&w, video, 14', Czech

Prod Comp: Czech Television Sc: Jan Němec Cam: Kristián Hynek Ed: Luba Ďurkovičová Sound des: Bohumír Bouček, Petr Kabrhel Print/Sales: Czech Television



Exposition Jan Němec

EXPO

Jan Němec and the Czechoslovak New Wave – Film Posters

An exhibition of unique film posters (from the Terry Poster Collection) dating from before 1989, created by prominent designers from Czechoslovakia. Featuring posters for the films of Jan Němec and other directors from the Czechoslovak New Wave. Whereas in Western countries posters had a commercial purpose, in Central and Eastern Europe they were seen more as an art form.

Thu 26 Jan to Fri 10 Feb, Mon to Fri 10:00-17:00, Tue and Thu 10:00-18:30, Tsjechisch Centrum, free admission



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BankGiroLoterij

WIN MEER, BELEEF MEER

Joost Rekveld: Light Matters

Mariska Graveland



Joost Rekveld returns to IFFR with a retrospective and three exceptional new works: a performance, an installation and a film, which once again span the divide between art and science, mankind and machine. Watching Joost Rekveld's scintillating films sharpens your senses. He captures light straight to film without the intercession of lens or camera. You can ensconce yourself in the abstract images without losing yourself in illusion. Conversely, they underline the fact that you are viewing pure film. Rekveld allows film to be itself.

photo: Patrick Rafferty

Joost Rekveld (1970) dissects light, allows it to trickle through tiny apertures and makes hypnotising moiré patterns dance before your eyes. He often builds his own machines, giving them pride of place, not furtively hiding them. For instance, in *#11, Marey <-> Moiré* he used a stroboscope and built an animation robot that helped him compose his images – an interplay between man and machine. *#11* came about by chopping up a movement into segments, some with short and others with extremely long exposure times, which creates a stroboscopic ballet of planes, colours and lines that encourages a looser style of observation. He calls his films travel journals that record what he found whilst making them. Filmmaking is a game for which Rekveld designs the rules whilst playing. However complex and well thought-out the creation process, the result is always elegantly simple.

Darkest Corners

Joost Rekveld has been making abstract films and light installations since 1991, originally conceiving them as visual music for the eye. He developed optical and mechanical set-ups in which he used computers as compositional machines for most of his animations – a perfect fusion of digital and analogue. To make these films, Rekveld often roots around in the darkest corners of science looking for forgotten or dead-end theories. He then brings these to light in glorious fashion by rendering them in a purely cinematic form during his experiments.

For example, *Marey <-> Moiré* refers to the pioneering work of Étienne-Jules Marey, the inventor of chronophotography who studied the movement of humans, animals and objects. In *#7*, Rekveld used the theory posited by Aristotle, among others, that colours are the result of light and darkness colliding. Rekveld's latest collaborative project *Ursae Minoris*, for double bass and live electronics, is based on the map of the Little Bear constellation. Scientist Cyriacus van Ancona (1391-1453/55) described how sailors in antiquity used the constellation to navigate. For this piece, the composer used transcriptions of star patterns on the basis of this map. Rekveld's accompanying live video is based on the optical effects produced by the night sky. He developed software that simulates the atmosphere's effects on starlight. Three of these interferences are

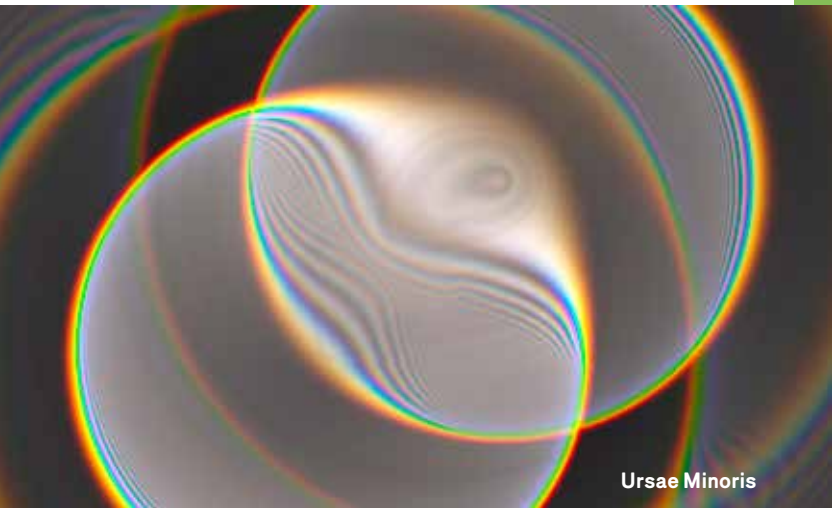
particularly interesting: the twinkling of stars due to irregularities in the layers of air between us and them, the occurrence of halos and light pillars at low temperatures, and the colours that develop due to light refracting when stars appear on the horizon or during rain or mist. He reveals that even in the stable, mathematical world of astronomy there is space for coincidences in the atmosphere and human perception. In Rekveld's hands, mathematical principles are visualised and concretised, not abstract. A good example of this is his vertical #43, a mathematical model that indicates how nerve stimuli travel through tissue whereby he demonstrated similarities with the ways in which organisms grow. By visualising abstract theories he reveals them to be much closer to us than we think.

Eye Movements

Other scientific inspirations include those in #43 and #43.6, the composition of which was influenced by the work of logician G. Spencer Brown, the author of *Laws of Form* (1969), a curious book about a new logic full of paradoxes.

The starting point for Rekveld's most recent installation #61 was the optical phenomena generated by the eye as first studied by Czech scientist Jan Evangelista Purkinje. In 1823 he published a catalogue of 28 different, visual sensations of internal origin; these subjective phenomena are solely generated by the viewer's eye. Rekveld's interactive installation elaborates on this and uses our eye movements, which he views as a dialogue between the self and what we are looking at. He continues that dialogue in his latest film #67, a homage to *Reminiscence* and *Telc* (both 1974) by video art pioneers Steina and Woody Vasulka.

This is how Rekveld, who for a long time was also head of the ArtScience interfaculty in The Hague, bridges the divide between art and science, mankind and machine. IFFR's presentation of Rekveld's new performance, installation and film honours a passionate artist with an exceptional oeuvre which, after a lull, will once again receive the attention it deserves.



Ursae Minoris

Joost Rekvelde: Light Matters

These four films show the evolution in Rekvelde's focus on light, and deal in very different ways with the interaction between light and matter. Whereas #23.2, *Book of Mirrors* arose from an attempt to show the materiality of light as it diffracts, #37 found its inspiration in how such techniques are used in crystallography. The last two films in the programme are based on Rekvelde's interest in the fine structure of matter and its patterns and processes, which can be revealed by electromagnetic radiation.

Saturday 28 January Joost Rekvelde will give an introduction to this programme. Between the films he will discuss topics that were important to him in different periods in his work.

Sat 28-1 14:00 Pathé 2

Tue 31-1 21:45 LantarenVenster 6

#23.2, Book of Mirrors

Joost Rekvelde

Inspired by concepts found in medieval and Renaissance optics, #23.2, *Book of Mirrors* was made with a set-up in which elementary optical principles are used to generate images. These are created by the interplay of light waves directly onto the emulsion and unconventional use of lenses, reproducing patterns of light outside of the camera.

Netherlands, 2002, colour, 35mm, 12', no dialogue

Prod: Joost Rekvelde Cam: Joost Rekvelde Music: Rozalie Hirs Sales: Joost Rekvelde Distr NL: EYE Film Institute Netherlands



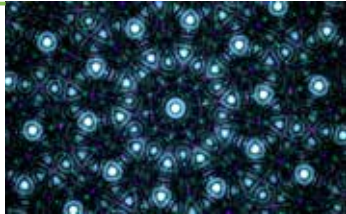
#37

Joost Rekvelde

"Andronicos says that in a certain place in Spain one finds small, scattered stones which are polygonal and grow spontaneously. Some of them are white, others are like wax and pregnant of smaller stones similar to themselves. I kept one to verify this myself and it gave birth at my place, so the story is not a lie." ('Paradoxographus Palatinus', Anonymous, 3rd century)

Netherlands, 2009, colour, DCP, 29', no dialogue

Prod: Joost Rekvelde Cam: Joost Rekvelde Music: Yannis Kyriakides Sales: Joost Rekvelde Distr NL: EYE Film Institute Netherlands



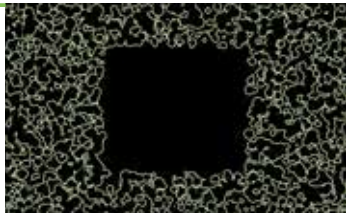
#43.6

Joost Rekvelde

The composition of this film was influenced by the work of logician G. Spencer Brown, who wrote *Laws of Form* (1969), providing a wonderful account of a new kind of logic. The empty pages on which this book was written form the beginning and the end, as well as an integral part of the argument.

Netherlands, 2013, colour, DCP, 11', no dialogue

Prod: Joost Rekvelde Print/Sales: Joost Rekvelde



#67

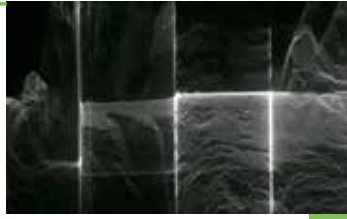
Joost Rekveld

As an embodied homage to the works *Reminiscence* (1974) and *Telc* (1974) by Steina and Woody Vasulka, this analogue HD video work is guided by the concept of reafference, a term that refers to the perceptual changes and sensory stimulation caused by movements of the body.

WORLD PREMIERE

Netherlands, 2017, b&w, DCP, 16', no dialogue

Prod: Joost Rekveld Sales: Joost Rekveld Distr NL: LIMA

**Joost Rekveld: The Motors of Invention**

Many of Joost Rekveld's early films find their inspiration in fundamental characteristics of the film apparatus. This programme provides an overview of the development of this strand in Rekveld's work, with the films VRFLM and #7 as two very different explorations of the 16mm filmstrip. The films #3, #5 and finally #11, Marey <-> Moiré show the evolution in Rekveld's reflection on how the medium of film deals with time. For these films he developed his own tools based on long exposures, scanning and chronophotography.

Friday 27 January Joost Rekveld will give an introduction to this programme. Between the films he will discuss topics that were important to him in different periods in his work.

Fri 27-1 14:00 KINO 1

Fri 3-2 14:30 KINO 2

#2

Joost Rekveld

Joost Rekveld's first film is an homage to the way daylight changes colour during the course of the day and links this to how film is a medium that captures and radiates light. Until 2013, this was the only film for which Rekveld also composed the soundtrack.

Netherlands, 1993, colour, DCP, 12', no dialogue

Prod: Joost Rekveld Sales: Joost Rekveld Distr NL: EYE Film Institute Netherlands

**VRFLM**

Joost Rekveld

A short study for the optical printer, based on found footage of fire, on coloured light from the printer and chemical manipulations of the film emulsion. The film, consisting of 11 sections, changes from a traditionally centered image towards images that cover lengths of the filmstrip and originate from the material itself.

Netherlands, 1994, colour, DCP, 2', no dialogue

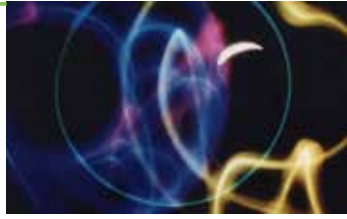
Prod: Joost Rekveld Sales: Joost Rekveld Distr NL: EYE Film Institute Netherlands



#3

Joost Rekveld

The first film Rekveld composed according to methods he still uses to structure films. Featuring images created by recording the movements of a tiny light source with extremely long exposure times, so it draws traces on the photographic emulsion. The light is part of a simple mechanical system that exhibits chaotic behaviour.



Netherlands, 1994, colour, DCP, 4', no dialogue

Prod: Joost Rekveld **Sales:** Joost Rekveld **Distr NL:** EYE Film Institute Netherlands

#7

Joost Rekveld

Essentially a slow evolution from black to white, this film is an articulation of the old idea of Aristotle's that colours arise from the clash between light and dark. The colours of #7 are based on the opposition of pigment and light, and are all produced by stamping paint directly onto the negative.



Netherlands, 1996, colour, DCP, 32', no dialogue

Prod: Joost Rekveld **Sales:** Joost Rekveld **Distr NL:** EYE Film Institute Netherlands

#5

Joost Rekveld

Continuously modulating between animations with long exposures and snapshots enlarged across many film frames, #5 explores the relationship between image and time on the film strip. The images were made using very non-virtual, simple reflecting materials and can be regarded as action painting with light.



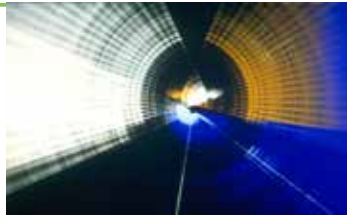
Netherlands, 1994, colour, DCP, 6', no dialogue

Prod: Joost Rekveld **Sales:** Joost Rekveld **Distr NL:** EYE Film Institute Netherlands

#11, *Marey <-> Moiré*

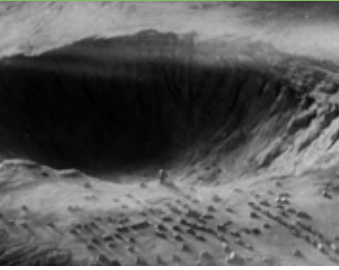
Joost Rekveld

#11, Marey <-> Moiré is about the discontinuity that lies at the heart of the film medium. All images were generated by intermittently recording the movement of a line, revisiting the chronophotographic techniques of Étienne-Jules Marey.



Netherlands, 1999, colour, DCP, 21', no dialogue

Prod: Joost Rekveld **Cam:** Joost Rekveld **Sound des:** Edwin van der Heide **Sales:** Joost Rekveld **Distr NL:** EYE Film Institute Netherlands



compilation programme, 85'

1917 – Europe's Optical Illusion

This compilation consists of mostly anonymous documentary films, all made in the 1910s. Screened together with new film essay *Accelerando*, they evoke the spirit of that time, with an emphasis on the increasing scale of industrial production, everyday anecdotes and middle-class mores, mass migration and the extensive destruction of logistics facilities. In collaboration with EYE.

In order of screening:

Ein neuer Apparat zur Verhütung von Kinobränden (DE, anonymous, 1912 [?]) 4'

Journal (FR, anonymous, 1917 [?], Pathé frères, 35mm) 6'

Mädi macht Krieg (DE, Oskar Einstein, 1917, Oskar Einstein Film) 10'

Accelerando (AT, Georg Wasner, 2016) 40'

De Europeesche oorlog (FR, unknown, 1917, Pathé frères) 15'

London – British Fact and German Fiction/a.k.a. Londen in oorlogstijd (GB, unknown, 1917, Thanhouser Film) 7'

Extraction de mineral de fer dans l'Oural (FR, unknown, 1912, Gaumont) 5'



USA, 2016, colour/b&w, DCP, 90', English

Prod: Michael Almereyda Prod Comp: Survival Media Cam: Piibe Kolka Ed: Piibe Kolka Print/Sales: Survival Media

Mon 30-1 16:45 Cinerama 5
Tue 31-1 09:00 KINO 2
Wed 1-2 19:30 Cinerama 2
Fri 3-2 22:15 Pathé 3

Escapes

Michael Almereyda

The name of actor Hampton Fancher (1938) won't mean much to many people. But he led a thrilling life, as recounted in this documentary which he narrates himself (with aplomb). Director Michael Almereyda underlines his anecdotes with archive material as exciting as it is tense. Fancher's agent predicted he would be the new Warren Beatty, but it didn't work out. He actually wanted to be a flamenco dancer, but Fancher became an in-demand actor for TV series – a booming business in the 1950s and 1960s. He acted mainly in Western series like *Bonanza*, but never landed the really big roles. He talks about his adventures and affairs with great self-deprecation. The latter included actresses Barbara Hershey and Teri Garr, and for a while he was married to Sue Lyon (who played the title role in Kubrick's *Lolita*). Oh, and in the early 1980s he co-authored a screenplay for a now classic science-fiction film that is to get a sequel next year. He also talks animatedly about this.



Belgium, 1984, colour, 35mm, 78', Dutch

Prod: Hilda Verboven **Sc:** Jef Cassiers
Ed: Renaat Rombouts **Prod des:** Suzanne Maes **Sound des:** Roger Defays **Music:** Alain Pierre **With:** (with the voice of) Jan Declair, (with the voice of) Jef Burm, (with the voice of) Jan Pauwels, (with the voice of) Dora van der Groen, (with the voice of) Nolle Versyp, (with the voice of) Linda Conrad, (with the voice of) Dries Wieme

Wed 1-2 16:30 WORM

Jan zonder Vrees

John the Fearless

Jef Cassiers

In 1984 the Brussels composer and sound designer Alain Pierre recorded what was to become an iconic soundtrack for Flanders' first full-length animation film. With famous voice actors such as Jan Declair and Dora van der Groen, *John the Fearless* became an instant classic Sunday afternoon VHS tape for a whole generation of Flemish kids.

It is the soundtrack that resonates the strongest, to the extent that it was recently released on vinyl, followed by some rare live performances by Pierre using his vintage synthesisers to recreate the score which mixes catchy tunes with upbeat medieval melodies. Although hardly a familiar name himself, Alain Pierre composed for the biggest names, but also collaborated with Belgian avant-garde filmmakers like Thierry Zéno and Chantal Akerman. This 1980s animated children's film remains fresh thanks to its pioneering synthesiser soundtrack. *With a live concert by the composer, in co-production with WORM.*



Belgium, 2016, colour/b&w, DCP, 68', French/English/Dutch

Prod: Steven Dhoedt **Prod Comp:** Visualantics **Sc:** Brecht Debackere
Ed: Beppe Leonetti **Sound des:** Boris Debackere **Print/Sales:** Visualantics

www.exprmntl.be

Sat 28-1 14:30 Cinerama 7

Sun 29-1 22:30 LantarenVenster 4

Exprmntl

Brecht Debackere

More a meeting ground than a regular festival, EXPRMNTL knew only five editions, in 1949, 1958, 1963, 1967 and 1974. Nevertheless this handful of events gained the reputation of the most exceptional happening in the history of experimental film. After a first edition that brought the pre-war avant-garde in contact with the young generation, the second event united for the first time what would become the canon of post-war experimental film, including Stan Brakhage, Peter Kubelka, Robert Breer, Len Lye, Kenneth Anger. The catalyst behind this was the visionary director of the Royal Belgian Film Archive (now Cinematek), Jacques Ledoux, who gradually also combined the filmic avant-garde with electronic music, performance, happenings and video art. Legendary amongst all diehards, this documentary opens up the legacy of EXPRMNTL for a contemporary audience thanks to testimonies of participants such as Agnès Varda, Jonas Mekas, Harun Farocki, Birgit Hein, Boris Lehman and Michael Snow.



Italy, 1965, colour/b&w, DCP, 85', Italian

Prod: Carlo Ponti **Prod Comp:** Compagnia Cinematografica Champion **Sc:** Rafael Azcona, Marco Ferreri **Cam:** Aldo Tonti **Prod des:** Carlo Egidi **Music:** Teo Usueli **With:** Marcello Mastroianni, Catherine Spaak, Ugo Tognazzi, William Berger **Print:** Cineteca di Bologna **Sales:** Park Circus Limited

Fri 27-1 22:30 KINO 3
Sun 29-1 20:00 Doelen JZ

Break Up – L'uomo dei cinque palloni

Break Up

Marco Ferreri

You can trust Marco Ferreri (1928 -1997) to depict a man in crisis with flair: from the graphical start in the style of a photo-novel through classical black-and-white to almost psychedelic scenes in colour. As in his later big hit *La grande bouffe* (1973), he is not afraid of the grotesque and social satire. *Break Up* was not released in Italy at the time. Dissatisfied with the result, producer Carlo Ponti used only fragments from it for the episodic film *Oggi, domani dopodomani* (1965). The restored original recently won the Venice Classics Award. Mario (Marcello Mastroianni), owner of a sweets factory in Milan, is about to marry his beautiful fiancée Giovanna (Catherine Spaak). Following a visit by an advertising balloons rep, Mario gradually becomes obsessed with knowing exactly how far you can blow up a balloon before it pops. His search for the answer leads him to an ecstatic, licentious balloon party. Giovanna has soon had enough.



WORLD PREMIERE

Mexico/France, 2017, colour, DCP, 85', French/Spanish

Prod: Christophe Gougeon **Prod Comp:** Atopic **Sc:** Laurence Garret **Cam:** Ricardo del Conde de la Cerda, Wilma Gomez Luengo **Ed:** Carolina Lutenberg, Carlos Serrano Azcona, Ernie Schaeffer **Sound des:** Jorge Torres, Noé Cordeau, Carlos Cortes Navarrete **Music:** Humberto Alvarez **Print/Sales:** Atopic

Mon 30-1 19:30 Cinerama 5
Tue 31-1 12:30 LantarenVenster 2
Sat 4-2 12:00 KINO 4

Press & Industry

Fri 3-2 17:00 Cinerama 3

Por la libertad

Laurence Garret

We've known there was a link between the documentary maker Laurence Garret and Carlos Reygadas since her creative evocation of Luis Buñuel (*En ningún lugar*, 2013). Reygadas was then part of the cast with Jean-Claude Carrière and Denis Lavant. Garret started her career as a fashion designer and photographer. So with this project she was not entirely venturing into unknown territory, while Reygadas was fairly unaccustomed when he took on his first commercial commission.

Garret does not try to get any profound statements from the maestro, who likes to be compared with Tarkovski and Dreyer. She consciously opts for a more anecdotal and indirect approach to a strong yet existentially lonely individual. That is suggested from the very first moment with a fragment of music by Johnny Cash. Her impressionistic sketch forms part of the *Cinéma, de notre temps* series, the sequel to the prestigious series *Cinéastes de notre temps*, once started by André Labarthe.



Portugal/Bosnia and Herzegovina, 2016, colour, DCP, 74', Bosnian

Prod: Joana Ferreira, Isabel Machado
Prod Comp: C.R.I.M. **Sc:** André Gil Mata **Cam:** André Gil Mata **Ed:** Tomas Baltazar **Sound des:** Pedro Augusto
With: Sena Mujanovic, Dragan Kostic, Sasha Skoko, Nur Coric, Tija Zubanowic **Print/Sales:** C.R.I.M.

www.crim-productions.com

Fri 27-1 14:00 LantarenVenster 6
Sun 29-1 09:30 KINO 2

How I Fell in Love with Eva Ras

Kako sam se zaljubio u Evu Ras

André Gil Mata

Seventy-year-old Sena lives in the narrow projection booth of an old cinema in Sarajevo. She makes coffee in an adjacent kitchenette. Every day, she lovingly cleans the antique film projectors, two huge monsters. Now and again she is visited by charming young Sasha and Ilija, who is a little older.

The black-and-white films shown in the cinema, the sound of which echoes through every space, tell stories that evoke many memories for Sena. The film clips with which director André Gil Mata intersperses his observational portrait of Sena reflect her life in Yugoslavia. From the optimism of the first years of Tito's Communist utopia to the disintegration of the socialist federal republic and the violent, bitter aftermath. Serbian actress Eva Ras appears in many of the clips – a star of many (Eastern) European productions, including several of Dušan Makavejev's early films.



USA, 2016, colour/b&w, DCP, 96', English

Prod: Christine Beebe, Paul Williams
Prod Comp: Sixty Cycle Hum, LLC, Burning Bridges **Sc:** Tyler Hubby **Cam:** Fortunato Procopio, Damian Calvo
Ed: Tyler Hubby **Music:** Tony Conrad
Print/Sales: Sixty Cycle Hum, LLC

www.tonyconradmovie.com

Thu 26-1 20:15 LantarenVenster 3
Tue 31-1 14:45 KINO 3

Tony Conrad: Completely in the Present

Tyler Hubby

Filmed over the past two decades, this kaleidoscopic portrait wonderfully captures the lively, freewheeling spirit of avant-garde legend Tony Conrad, who passed away last year. The subtitle of the film already suggests what his attitude towards art was all about: no false assumptions about the past, no pretensions about the future, just being 'completely in the present.' Conrad questioned authority in every period and in every aspect of his life.

As Hubby illustrates, most notably with Conrad's ongoing protests against the Lincoln Center, the institutionalisation of art was one of his ongoing battles. Uprooting and dismantling our western notion of musical composition was another one. Shifting from music to film, to performance, to teaching, to video, to visual art, to public television, the uncompromising artist challenged his audience to redefine film, music and time. This energetic documentary brings the inspiring Conrad one last time to Rotterdam, 'completely in the present.'

**WORLD PREMIERE**

United Kingdom/USA, 2017,
colour/b&w, DCP, 96', English

Prod: P. David Ebersole, Todd Hughes, Larra Anderson **Prod Comp:** The Ebersole Hughes Company **Cam:** Larra Anderson, John Tanzer **Ed:** Todd Hughes, P. David Ebersole, Luke Smith, Joel Maudsley **Prod des:** Jane Morton **Sound des:** Laura Taylor **Music:** Robert Davis, James Peter Moffatt **Print/Sales:** Stray Dogs

www.mansfield6667.com

Sat 28-1 19:15 Cinerama 6
Sun 29-1 15:00 LantarenVenster 3
Fri 3-2 22:15 KINO 2

Press & Industry

Fri 27-1 14:30 Cinerama 4
Mon 30-1 09:30 Cinerama 6

Mansfield 66/67

Todd Hughes, P. David Ebersole

2017 marks the 50th anniversary of the death of actress and sex symbol Jayne Mansfield in a bizarre car accident – a great opportunity to look back at her colourful life. If the documentary *Mansfield 66/67* makes one thing clear, it is that the term 'post-truth' is not a recent phenomenon. The makers deliberately choose to put forward many different, conflicting visions of the 'blonde bombshell'. Was Mansfield, who had Marilyn Monroe as competition in the 1950s, a living cartoon, a camp character – or was she very gifted and blessed with talents other than her amble bosom, to which film titles such as *Kiss Them for Me* semi-humorously referred? And was her death the result of a flirtation with the Church of Satan, or just bad luck?

The exuberantly designed *Mansfield 66/67* – as over-the-top as Jayne herself – also shows the contrast between the 1950s and the 1960s, which brought a new generation of more politically aware actresses to the fore, replacing the three Ms: Monroe, Mansfield and Mamie (Van Doren).

**INTERNATIONAL PREMIERE**

USA, 2016, colour/b&w, DCP, 86',
English

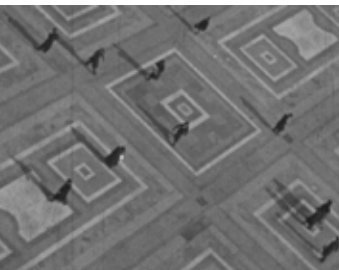
Prod: Ross Lipman **Prod Comp:** corpusfluxus **Sc:** Ross Lipman **Ed:** Ross Lipman, Bruce Conner **Music:** Patrick Gleeson, Terry Riley, Guru Prasanna **Print/Sales:** corpusfluxus, The Conner Family Trust

Sun 29-1 12:15 KINO 3
Mon 30-1 19:45 KINO 2

Conner's Crossroads and The Exploding Digital Inevitable

Ross Lipman, Bruce Conner

The centerpiece of this project is *Crossroads*, Bruce Conner's 36-minute assemblage of US government footage of the iconic Bikini Atoll atomic bomb test, the single most recorded event in human history (500 cameras). As an archivist, Lipman carried out the 4K restoration of the film, a highlight in the currently travelling Conner career retrospective. This restoration involved a multi-tiered strategy of versioning, with different iterations intentionally created for different media forms and exhibition contexts. Parallel to this type of laboratory work, Lipman also creates his own films and documentaries, most notably last year's celebrated *Notfilm*, an insightful outcome of his restoration work on Samuel Beckett's *FILM*. Stylistically the approach here is very similar, but with live narration, integrating an array of movie and audio clips, still photographs, and rare archival documents that tell the story of *Crossroads'* unique production, as well as the massive cultural spectacle of the original Bikini Atoll tests and mankind's drive to self-destruct.



L'amatore

Maria Mauti

Italy, 2016, colour/b&w, DCP, 90', Italian

Prod: Piero Maranghi **Prod Comp:** MP1 **Sc:** Maria Mauti **Cam:** Ciro Frank Schiappa **Ed:** Núria Esquerre, Valentina Andreoli **Sound des:** Paolo Benvenuti, Simone Olivero **Print/Sales:** MP1

Fri 27-1 17:30 LantarenVenster 3

Sat 28-1 22:00 Cinerama 6

Thu 2-2 22:15 Cinerama 5

A trip through the visual archive of architect Piero Portaluppi, who made a significant impression on the city of Milan with the Hoepli Planetarium, the RAS building and countless villas for well-heeled Milanese in the 1920s and 1930s. The 'amateurism' referred to in the title of this experimental documentary was revealed some years ago thanks to the discovery of a collection of 16mm films, which he shot, edited and supplied with title sequences.

In these short films this man – who at one time kept track of exactly how much soup, meat, wine and salad he consumed in a year – gives an equally tightly controlled impression of his personal and social life during a turbulent period of Italian history. A period during which Portaluppi's architectural style evolved from Neo-Gothic to Modernism and he rose into elite circles where he found his clients, as well as effortlessly conforming to the dominant ideology of Mussolini's fascism.



Dawson City: Frozen Time

Bill Morrison

USA, 2016, colour/b&w, DCP, 120', English

Prod: Bill Morrison, Madeleine Molyneaux **Prod Comp:** Hypnotic Pictures, Picture Palace Pictures **Sc:** Bill Morrison **Ed:** Bill Morrison **Sound des:** John Somers **Music:** Alex Somers **Print/Sales:** Picture Palace Pictures

Sat 28-1 16:45 LantarenVenster 1

Mon 30-1 09:15 Pathé 7

Fri 3-2 14:15 Cinerama 5

The first generations of filmmakers shot their productions on nitrate film. An exceptionally flammable material, which is why more than 80 percent of nitrate films in the world have been lost. So it came as a big surprise when, in 1978, 533 cans of film from the period 1910-1920 were found in Dawson City in Canada. They had been dumped in a local swimming pool that had then been converted into an ice-hockey rink. The permafrost had conserved them for almost half a century. It took almost as long again for someone to examine it all. Starting out from this unique material, media artist Bill Morrison reconstructs the history of Dawson City. The silent film and cinema newsreels tell several stories: of the gold rush, the economic prosperity this brought as well as the environmental damage and injustices inflicted upon the native population. A case of sporting fraud is even revealed, too late for prosecution.



USA, 2016, colour, DCP, 90', English

Prod: Jon Nguyen, Sabrina Sutherland, Jason S. **Prod Comp:** Duck Diver Films **Cam:** Jason S. **Ed:** Olivia Neergaard-Holm **Sound des:** Philip Nicolai Flindt **Music:** Jonatan Bengta **Print/Sales:** Film Constellation

Sat 28-1 15:30 Cinerama 1
Sun 29-1 20:00 LantarenVenster 3
Wed 1-2 21:45 LantarenVenster 2
Fri 3-2 15:30 Pathé 3

David Lynch: The Art Life

Jon Nguyen, Olivia Neergaard-Holm, Rick Barnes

This documentary focuses almost entirely on David Lynch as a visual artist. We see his intense enjoyment of what he calls 'the art life': happily working away in a well-equipped studio in the Hollywood hills. Lynch has everything to hand, including his youngest daughter Lula.

As stunning archive footage and his artworks pass by on screen, we hear him talk about the old days. His tastefully presented reminiscences and juicy anecdotes reveal a lot about his roots as an artist.

Lynch grew up in a nice suburb and says he had a happy childhood with loving parents who gave him complete freedom to find out what he wanted. He hung around with the wrong crowd for a while, but once he discovered art everything fell into place. Art allowed him to create his own world "full of splendour and darkness" – one we have come to characterise as Lynchian. The documentary covers the period up to the making of his film breakthrough *Eraserhead* (1977) – his first "moving painting with sound".



INTERNATIONAL PREMIERE

France, 2016, colour, DCP, 63', French

Prod: Delphine Morel **Prod Comp:** TS Productions **Sc:** Alejandra Rojo **Cam:** Jérôme Colin **Ed:** Isabelle Poudevigne **Sound des:** Samuel Mittelman **Music:** Jorge Arriagada **Print/Sales:** Doc & Film International

Mon 30-1 17:00 LantarenVenster 4
Fri 3-2 12:00 Pathé 2

Press & Industry

Sun 29-1 11:30 Cinerama 4

Raoul Ruiz, contre l'ignorance fiction!

Raoul Ruiz, Against Ignorance Fiction!

Alejandra Rojo

When he died, Raúl Ruiz left behind one of the most impressive oeuvres in film history: more than 118 features, short films and documentaries. His universe is so unique and layered that we are nowhere near speaking or writing the last word about it. This documentary is not so much 'about' Ruiz, but briefly brings his incomparable personality back to life, for instance thanks to his presence on the soundtrack. One of the things he reminds us about is that every person has a double, one who is always present.

Ruiz attached a great deal of importance to good company and friendship. A few of his creative sidekicks bear witness to their relationship with the ever-humorous Chilean director, who considered precise formulation just as important as lavish eating and drinking. But the bookworm Ruiz was especially fond of knowledge. Using fragments, Alejandra Rojo illustrates how Ruiz translated scientific themes, and especially his obsession with the phenomenon time, into visual poetry.



INTERNATIONAL PREMIERE

Japan, 2017, colour, DCP, 84',
Japanese

Prod: Komuro Naoko, Takahashi Shinichi **Prod Comp:** Nikkatsu Corporation **Sc:** Shiraishi Kazuya **Cam:** Haibara Takahiro **Ed:** Kato Hitomi **Prod des:** Tamura Takashi **Sound des:** Urata Tomoharu **Music:** Nomura Takuji **With:** Ihata Juri, Maue Satsuki, Michi **Print/Sales:** Nikkatsu Corporation

Sat 28-1 20:00 Cinerama 5

Fri 3-2 22:30 Doelen JZ

Sat 4-2 20:45 Pathé 2

Dawn of the Felines

Mesunekotachi

Shiraishi Kazuya

A one-week shoot, low-budget, under 80 minutes. And a sex scene every 10 minutes. These were the rules of the game assigned for the 1970s-1980s Roman Porno films produced by Nikkatsu studios, Japan's oldest studio, which were responsible for producing 1,100 of these soft-core 'pink' titles. Almost half a century later, Nikkatsu assigned the task to five directors, the youngest of whom was Shiraishi Kazuya (*Lost Paradise in Tokyo*, IFFR 2010).

In his take on prostitution in contemporary Japan, we follow three women – Masako, Rie and Yui – who handle all types of clients from old widowers to hikikomori (socially withdrawn youth). While different shades of contemporary Japanese masculinity are sketched through their eyes, the film's focus is entirely on the women, their camaraderie, their emotional complexities and strength, as well as the changing business practices of prostitution in the age of online interaction. *See also Night of the Felines.*



Japan, 1972, colour, DCP, 68',
Japanese

Prod: Ito Ryoji **Prod Comp:** Nikkatsu Corporation **Sc:** Nakano Akira **Cam:** Hagiwara Kenji **Ed:** Suzuki Akira **Prod des:** Yoko'o Yoshinaga **Sound des:** Akino Yoshinobu **Music:** Sakata Kôichi **With:** Katsura Tomoko, Hara Hidemi, Maki Keiko, Yoshizawa Ken, Kageyama Hidetoshi, Yamaguchi Akemi, Kinugasa Kazuo **Print/Sales:** Nikkatsu Corporation

Sat 28-1 21:30 Cinerama 5

Sat 4-2 22:30 Pathé 2

Night of the Felines

Mesunekotachi no yoru

Tanaka Noboru

In the 1970s and 1980s, Japan's oldest studio Nikkatsu made a slate of soft-core films inspired by the growing popularity of pink pictures: Roman Porno films.

Directors were instructed to shoot a low-budget film in a week that featured at least one sex scene every 10 minutes. Besides Kumashiro Tatsumi (subject of an IFFR retrospective in 1996), one of the directors to emerge from the studio's new direction was Tanaka Noboru. His raunchy sex comedy set in a bathhouse brothel uncovers the sexual eccentricities of everyday people.

Focusing on three female sex workers, the colourful, unpredictable look into the hidden underbelly of Japanese nightlife is playful but also unafraid to explore the darker sides of the business. The fleeting nature of relationships in such an environment and the consequences of toying with feelings are presented with a melancholy tinge. *See also Dawn of the Felines.*



People Power Bombshell: The Diary of Vietnam Rose

John Torres

In the country of his birth, Celso Advento Castillo (1943-2012) is lauded as 'the Saviour of Filipino cinema'. His oeuvre of more than 60 films is highly original and extremely diverse. He has made thrillers, action and horror films, and in the 1970s also put 'bomba films' on the map: erotic drama in which he was able to also tell stories – often with a moral. In the 1980s, he worked on a feature film with the then 19-year-old actress Liz Alindogan, the sexy promise of the moment. Unfortunately, financial and logistics problems meant the film was never completed. More than 30 years later, John Torres used 20 recovered film rolls from this project to make a documentary. Mixed with found footage and with a new overdub, this is a making-of film with a mysterious twist. A homage to the master, but also to the power of cinematic imagination.

INTERNATIONAL PREMIERE

Philippines, 2016, colour, DCP, 89', Tagalog

Prod: John Torres, Ronald Arguelles
Prod Comp: Los Otros Films, ABS-CBN Creative Programs Inc. **Print/Sales:** ABS-CBN Creative Programs Inc.

Mon 30-1 16:30 Cinerama 6
Tue 31-1 12:00 LantarenVenster 4
Fri 3-2 18:00 Cinerama 7

Press & Industry

Sun 29-1 09:30 Pathé 6

Homeless Movies

Six young artists created a new work based on Het Huis van Alijn's collection of amateur films. The project elicits questions concerning the evolution of visual culture, identity, media usage and memory.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Schouwburgplein, free admission

Gil

Eva Giolo

At the core of this film collage is the artist's search for the face of her deceased twin brother, who died without leaving behind any photographic record. Paradoxically his absence is rendered perceptible through a profusion of images. An indirect portrait as the confirmation of an existence.

Belgium, 2016, b&w, video, 5', Dutch



EXPO

Gemini

Meggy Rustamova

Using a wide range of archival images, Rustamova evokes tension between abstract images and familiar scenes from daily life. The artist's associative editing is based on thematic clusters such as twins and look-alikes, as well as references to art history. "What if parrots could actually speak?"

Belgium, 2016, colour/b&w, video, 4', Dutch



EXPO

EXPO

Nora (Gentbrugge, 2000), Laurice & Nora (Gentbrugge, 2010), Nora (Gentbrugge, 2016)

Mekhitar Garabedian

Garabedian documented his mother at her home while she is making sarma, a time-consuming, traditional Ottoman recipe based on vine leaves. The footage is recorded on Hi8, DVCAM, and HD respectively and thus demonstrates an evolution from analogue to digital video. Courtesy of the artist and Albert Baronian Gallery.

Belgium, 2016, colour, video, 5', Dutch



EXPO

Pic-Nic

Lisa Spilliaert

Spilliaert is fascinated by the seemingly spontaneous moments in double portraits that amateur filmmakers make of themselves. She starts her visual essay by mirroring a Super-8 recording from an archive of amateur home movies with a video recording made by Spilliaert's

parents in 1990.

Belgium, 2016, colour/b&w, video, 4', Dutch



EXPO

Reference

Katrin Kamrau

Kamrau focuses on the thesaurus, a series of Dutch key words that make the archive accessible for its consulting visitors. The underlying verbal structure is also a tool and aid for the museum workers. It is their actual voices we hear, speaking to our imagination.

Belgium, 2016, colour/b&w, video, 5', Dutch

danse / Tanz / dance

EXPO

A House Is Not a Home

Jasper Rigole

This film explores the semiotic relationship between word and image; starting point is the notion that ambitious amateurs often add 'relevant details' for extra visual appeal. As they tend to visualise their intentions quite literally, this often leads to absurd interpretations.

Belgium, 2016, colour/b&w, video, 4', Dutch





Belgium, 2017

EXPRMNTL PAPERS

Xavier García Bardón

Film historian, programmer and researcher Xavier García Bardón opens the vaults of the Brussels' CINEMATEK paper archive to highlight some lesser-known aspects of the tumultuous history of EXPRMNTL. One important activity that continued between editions was the correspondence with filmmakers. Between 1967 and 1974, many of them applied for free film stock. Based on their proposals, Ledoux would donate Agfa film, on condition that the new work would premiere at the next festival edition. Some filmmakers tested the limits of the festival by submitting 'films without film', or by sabotaging the manifestation as ideological protest against the Vietnam war. Not to mention notorious examples of titles that never made it through the selection process, such as Marcel Broodthaers' *Le corbeau et le renard*. The graphic look of EXPRMNTL, designed by the likes of Corneille Hannoset and Alechinsky, also deserves special attention. Presented in collaboration with CINEMATEK, Brussels. *Thu 26 Jan to Sat 4 Feb, 12:00-18:00, PrintRoom, free admission*

EXPO



EUROPEAN PREMIERE

USA, 2016, colour/b&w, video, 83', English

Prod: Rick Prelinger Prod Comp: Prelinger Archives Print/Sales: Prelinger Archives

Lost Landscapes of Los Angeles

Rick Prelinger

The Prelinger Library is a haven for artists, activists, researchers and readers. It is a resource for filmmakers from all over the world (see for instance this year's IFFR selection *The Future of Work and Death*, 2016). Over the past decade, Prelinger has also distilled several of his own compilation films from the archive, mostly in the shape of urban history film events. Over time, these have migrated away from the idea of showing vanished cityscapes and towards connecting place with myth and social relations.

The strategy behind installments such as *Lost Landscapes of San Francisco* and *No More Road Trips?* is that the soundtrack is made by the audience. Invited to identify places, to ask questions and to engage with fellow audience members, every screening becomes a meeting ground. As part of the imagery of the new project was originally intended as background visuals for Hollywood movies, Prelinger presents his new work appropriately to the festival public as a background projection.

Thu 26 Jan to Sat 4 Feb, 16:00, Schouwburg Mediawall, free admission

EXPO



Imai Norio: Severed Film/Joined Film

Imai Norio

Beginning his career as the youngest member of Japanese art collective Gutai, Imai's slides, films and video works from the 1960s to the 1980s show him testing the limits of each medium through playful misuse and displacement. His installation *Severed Film* (1972), involving discarded 16mm film dumped on the floor and placed inside a slide projector, will be exhibited for the first time internationally at Gallery JOEY RAMONE.

At a time when most images are compressed onto digital screens, Imai's hands-on relationship with the image apparatus presents a timely counterpoint to the age of swipe and scroll. Presented in collaboration with Axel Vervoordt Gallery, Art Court Gallery and BOZAR.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Gallery JOEY RAMONE, free admission. See also the one-off screening of the compilation programme below.

EXPO

Japan, 1973, b&w, video

Print: Art Court Gallery

Imai Norio: Time Severed, Jointed and Stretched

In light of the exhibition Imai Norio: *Severed Film/Joined Film*, there will be a one-off screening of Imai Norio's films, videos, and the documentations of his performances.

Sun 29 Jan, 18:00, Gallery JOEY RAMONE, free admission

En (Circle)

Imai Norio

Echoing his work in white relief sculptures, Imai Norio's debut film is entirely composed of circular flashes made using a hole punch on each frame of 16mm black film leader. The circles appear to shake dramatically due to slight variations in the position of the holes.

Japan, 1967, b&w, 16mm, 3', no dialogue

Prod: Imai Norio Cam: Okawara Noboru Sound des: Yamamoto Satoshi Print: Art Court Gallery



Floor

Imai Norio

Imai Norio films the floor of a room. A 16mm home movie that gives a small impression of how an artist's mind works when toying with a medium new to him, that of a recording camera. Subtle shifts suggest a drama unfolding out of seemingly nothing.

Japan, 1972, b&w, 16mm, 3', no dialogue

Prod: Imai Norio Cam: Imai Norio Print: Art Court Gallery



Jointed Film

Imai Norio

The film version of his *Severed Film* installation, Imai Norio's found-footage film is a collage made from discarded 16mm film he collected from a local television station. Ranging in subject from samurais to local news, the random assortment of images call our attention to film as material.

Japan, 1973, b&w, 16mm, 20', no dialogue

Prod: Imai Norio **Print:** Art Court Gallery



On Air

Imai Norio

Describing videotape as a "tape measure of time", Imai Norio wraps open-reel videotape around a television monitor in this performative intervention. Visually silencing the broadcast of animated cartoons, the performance is a playful deconstruction of the video apparatus.

Japan, 1980, b&w, 16', no dialogue

Prod: Imai Norio **With:** Imai Norio **Print:** Art Court Gallery



Pizza Time

Imai Norio

One of several performances where he used the Polaroid, Imai Norio's performance involves him eating slices of pizza while remaking it in picture form. While enjoying his dinner, Imai playfully captures the unique qualities of Polaroid photography in his table-top performance.

Japan, 1983, b&w, 10'

Prod: Imai Norio **Cam:** Mizuno Tetsuo **With:** Imai Norio **Print:** Art Court Gallery



Time in Square

Imai Norio

Four plant pots provide the corners around which Imai Norio wraps open-reel videotape to form a square shape, juxtaposing contrasting embodiments of time. Live playback simultaneously presents his actions on a monitor, adding further layers to the experience of time as image.

Japan, 1984, b&w, 9'

Prod: Imai Norio **Print:** Art Court Gallery



Family of Man

Vintage political paranoia from Belgium, Eisenstein's posthumous outing as a homosexual, a mountain of mutilated female bodies and a Brazilian family album. On the psychology of collecting and the dangerous tendency to also categorise people.

Fri 27-1 17:30 KINO 3

Sun 29-1 12:30 LantarenVenster 3

Answer Print

Mónica Savirón

Images on celluloid eventually deteriorate. In fact, a loss of colour is already noticeable in this poetic collage of recycled, predominantly magenta fragments. The random shots in this 16mm film are all based on a 26-frame length, the standard distance between an image and its sound in 16mm films with optical tracks.

USA, 2016, colour, 16mm, 5', English

Prod: Mónica Savirón **Cam:** Mónica Savirón **Ed:** Mónica Savirón **Sound des:** Mónica Savirón
Print/Sales: Mónica Savirón



Conseil d'Etat

Fanny Zaman

Images from the 1950s evoke both Modernist euphoria and the Cold War. The soundtrack, however, refers to Belgian paranoia in the 1980s. Perhaps each decade has its own typifying form of tension hiding behind the façade of optimism and confidence in technology

Belgium, 2016, colour/b&w, DCP, 8', French

Prod: Fanny Zaman **Prod Comp:** trope-editions **Sc:** Fanny Zaman **Ed:** Fanny Zaman **Sound des:** Fanny Zaman **Print/Sales:** trope-editions www.trope-editions.blogspot.be



SERGEI/SIR GAY

Mark Rappaport

As a teenager, Eisenstein signed his drawings with 'Sir Gay'. Roguish essayist Rappaport sees clear signs of his sexual preferences throughout the Russian's film oeuvre. Numerous asides illustrate how Hollywood productions likewise frequently played with nods and winks and typical motifs from gay culture.

INTERNATIONAL PREMIERE

France/USA, 2017, colour/b&w, DCP, 36', English

Prod: Mark Rappaport **Sc:** Mark Rappaport **Ed:** Mark Rappaport **With:** Mihailo Stanisavac **Print/Sales:** Mark Rappaport



What Happened to Her

Kristy Guevara-Flanagan

Endless scenes of men staring at female corpses. From beyond the grave an off-screen voice testifies about the forensic fetishisation of her body. This provocative accumulation of naked and abused corpses questions why Hollywood imposes such a horrific death on so many beautiful young women.



USA, 2016, colour, video, 15', English

Prod: Kristy Guevara-Flanagan **Ed:** Kristy Guevara-Flanagan **Sound des:** Jesse Malings **With:** Danyi Deats **Print/Sales:** Kristy Guevara-Flanagan www.chuparosafilms.com

Ghost Children

As crianças fantasmas

João Vieira Torres

A procession of cheap snapshots, most likely assembled from discarded family albums. Voices reminisce about childhood, while the camera explores the fading colours. Each of the seven voices seems to remember their day of birth. This impossible act suggests that life is an ongoing chain of constructed memories.



EUROPEAN PREMIERE

Brazil/France, 2016, colour, DCP, 16', Portuguese

Prod: João Vieira Torres **Cam:** João Vieira Torres **Ed:** Deborah Viegas **Sound des:** Simon Apostolou **Print/Sales:** João Vieira Torres

where were we

Since television and later the world wide web have radically altered our notion of time and space, our sense of experiencing the world has also changed. These essayistic short films from around the globe invite meditation on how we inhabit this planet, both on the surface and below.

Thu 26-1 20:00 KINO 3

Sun 29-1 09:15 KINO 3

The Stability of the System

Sasha Litvintseva, Isabel Mallet

Haunted by Italo Calvino's books and the land art of Robert Smitson, this audiovisual trip takes us through the volcanic landscape of Lanzarote. The excursion is used as a background to raise questions about art and mathematics, and whether they generate form in the same way as nature's creative eruptions.



INTERNATIONAL PREMIERE

United Kingdom, 2016, colour, DCP, 17', no dialogue

Prod: Sasha Litvintseva **Print/Sales:** Sasha Litvintseva

A Place I've Never Been

Adrian Flury

The absurd wealth of typical tourist photos that can be found online allows for new forms of archaeology. A frame-by-frame reconstruction of generic behaviour. Although the animation of photos can never become a surrogate for the restoration of ancient ruins, it does reveal all sorts of patterns and references.

Switzerland, 2015, colour, DCP, 5', no dialogue

Prod: Adrian Flury Ed: Adrian Flury Music: Jeroen Visser Print/Sales: Adrian Flury
www.adrianflury.com



Tempo of Tomorrow Revisited

Josh Gibson, Annie Gibson

In 1958, shortly before the communist revolution, a tourist film was made to promote Cuba. In 2014 the filmmakers revisited the same locations. The comparison between past and present through identical camera angles continues on the soundtrack, evoking a country twice in a state of transition.

EUROPEAN PREMIERE

USA/Cuba, 2015, colour, DCP, 14', English

Prod: Josh Gibson Print/Sales: Josh Gibson www.joshgibsonfilms.com



Remote

Eva Giolo

The film transports to a landscape of silence and solitude, alone with the wind, eyes burnt by the light. A place that turns harshness into tenderness. Although television and smartphones help to distract from the monotonous life in a secluded country village, the sense of community and place prevails.

INTERNATIONAL PREMIERE

Belgium, 2016, colour, DCP, 24', no dialogue

Prod: Eva Giolo Cam: Eva Giolo Ed: Eva Giolo Sound des: Yoerik Roevens Music: Conal Herron
Print/Sales: Eva Giolo www.evagiolo.com



Burning Mountains That Spew Flame

Montañas ardientes que vomitan fuego

Samuel M. Delgado, Helena Girón

Immersing the viewer in the darkest corridors deep in the earth, this film suggests all sorts of underground activities, from the political to the mythical. Adopted by the resistance during the war, one of the longest volcanic tunnels in Europe is also the site of a particular chapter in political history.

EUROPEAN PREMIERE

Spain, 2016, colour, DCP, 14', Spanish/English

Prod: Samuel M. Delgado, Helena Girón Sc: Samuel M. Delgado, Helena Girón Cam: Samuel M. Delgado, Helena Girón Ed: Samuel M. Delgado, Helena Girón Prod des: Samuel M. Delgado, Helena Girón Sound des: Juan Carlos Blancas Music: Juan Carlos Blancas With: Silvia Navarro, Francisco Pérez Print/Sales: Samuel M. Delgado www.labandanegra.net



Colossal Cave

Graeme Arnfield

Plato's allegory of the cave is often read as a prefiguration of cinema. Yet this film illustrates how online gaming was born from a network of caves. The reconstruction of one couple's hobby, spending all their time in the world's largest cave system, leads us to the conception of a pioneering video game.



United Kingdom, 2016, colour, video, 11', English

Prod: Graeme Arnfield **Print/Sales:** Graeme Arnfield

Supporting Films Regained

Epistolar

Raúl Ruiz

Five pesos and a cup of coffee on a table top. Raúl Ruiz gets the most from this minimal set-up, both visually and through the laconic soundtrack. *Screens together with Raoul Ruiz, contre l'ignorance fiction! and Le film à venir.*



Chile, 2012, colour, video, 7', Spanish

Prod: Christian Aspée **Prod Comp:** Suricato Eirl, Suricato Eirl **Sc:** Raúl Ruiz **Cam:** Inti Briones **With:** Raúl Ruiz, Christian Aspée, Inti Briones **Print/Sales:** Suricato Eirl

Le film à venir

The Film to Come

Raúl Ruiz

One of the most emblematic films by the master concerns a holy fragment of celluloid that can only be seen by a secret society known as the Philokinetes. They believe that life is but a dream, and cinema is the primeval soup of a new life form, from which pure screening creatures can emerge. *Screens together with Raoul Ruiz, contre l'ignorance fiction! and Epistolar.*



Switzerland/France, 1997, b&w, 35mm, 8', French

Prod: Silvia Voser **Sc:** Raúl Ruiz **Cam:** Jacques Bouquin **Ed:** Valeria Sarmiento **Music:** Jorge Arriagada **With:** Gérard Vincent, Margot Marguerite, Edouard Waintrop, Abdelwahab Meddeb, Guy Scarpetta **Print/Sales:** Waka Films

A Cinema of Contraptions

Edwin Carels

“The cinematograph is an invention without any future.” (Louis Lumière)

What if the Lumière brothers never invented their cinematograph? What if another prototype from the Lumière lab had captured the collective imagination instead, one with its own cultural impact and of equal popularity? Recent Lumière exhibitions in Paris (2015) and Bologna (2016) have demonstrated how the Lumières saw so many more possibilities and applications for moving images, many of which they tried to develop themselves. The exhibitions included such impressive technologies as holographic photography and panoramic film projection in full 360 degrees.

Three-dimensional images and an immersive all-round experience are ambitions that have haunted cinema since its inception. In recent years, the promotion of 3D has led to the digitisation of film theatres. Virtual reality is once again being hyped, after a first wave of speculation about its



potential in the mid-nineties. Over the last two decades our audio-visual tools have evolved into much smaller and yet increasingly more complex devices. The ubiquity of mobile screens has now made the definition of the cinema experience extremely flexible. It is as if we have arrived at an audio-visual crossroads similar to the one in the late 19th century.

Hybrid Media

The first decade of the cinema has often been characterised by the term ‘the cinema of attractions’. The wondrous workings of the cinematograph was an integral part of each séance; every projection of images felt like a performance and cinema was still very strongly associated with the realm of circus, magic and vaudeville. The earliest projections of film were organised in settings such as funfairs and amusement parks, amidst a host of other visual attractions. Several types of optical toys and illusionistic instruments entertained audiences in both the public and private spheres. Only gradually, with the success of the nickelodeon and its non-stop projection of short films, did film screenings start to develop a distinct set of conventions.

Two decades into the digital revolution, filmmakers are no longer makers of film: they make images move with a whole range of media. What is left of cinema? Is there still a common consensus about the usage of the word “film”? While the industry is now once again looking for new formats in order to boost its business, many artists are either coming up with their own variations on the cinematic apparatus or are engaged in “circuit bending” it. These prototypes range from the most sophisticated electronics to deliberately “primitive”, purely mechanical devices. What all these contraptions produce is an optical illusion, a technological effect that attracts us through its “otherness”. The current revival of interest in expanded cinema and paracinema goes hand in hand with all sorts of hybrid media practices, which could be labelled a ‘cinema of contraptions’, a form of audio-visual art that foregrounds its own unique technicality to produce a novel sense of wonder.

Laboratory

From computer-driven eye tracking to the vintage charms of anamorphosis and the zoetrope, creative chaos reigns now that there are so many options possible. Both high-end and low-tech, the Nuts & Bolts programme illustrates how many diverging technologies are currently being used by film and audio-visual artists. The focus is on the maker’s independent use of media, free from industry pressure or commercialised formats. It focusses on how individual



makers confront this incessant drive for innovation. Some develop their own variation on the latest algorithms, while others take a deliberately anachronistic stand and bring us back to the roots of the moving image before it turned into conventional film.

Working against the rhetoric of technology as progress and promise, these artists recalibrate technology and its effect on mediation. They modify obsolete cinematic techniques to develop alternative interfaces that produce moving images. Their media archaeology is in many ways a follow-up to the critical attitude of filmmakers from the seventies who, inspired by Foucault’s notions of the *apparatus* and the *dispositif*, questioned and deconstructed both the technological and ideological constellation that we submit ourselves to while watching a film. Every kind of cinema presupposes an ideal spectator, and then imagines a certain relationship between the mind and body of that spectator and the screen.

The artists in Nuts & Bolts clearly are entering into a dialogue with the history of media, paradoxically through the design of new technological *dispositifs*. Each prototypical contraption engages the amazed viewer in a specific way. Their installations and performances are laboratories for self-reflexive research on our cultural responses to an image.



Composition trouvée

Guillaume Bijl

The building on the Nieuwe Binnenweg in Rotterdam that previously housed the CBK art centre was originally a garage. The first project exhibited there after it became an art centre in around 1982 was Guillaume Bijl's installation *Autorijschool Z*. Bijl's work systematically simulates parts of our everyday, trivial surroundings at 1:1 scale, using realistic materials. Besides such immersive installations, Bijl also creates work in two categories that are more modest: the 'sorry's' (small ensembles of objects) and the 'composition trouvées', in which larger parts are lifted from interiors or pseudo-public settings. He considers them contemporary, archaeological still lifes.

Exhibiting one of Bijl's *composition trouvées* is more than just a whimsical historical joke. It is primarily because of the references to mechanics, quantification and the economisation of time that this work resonates so exceptionally as part of an exhibition full of time-based art. Courtesy of Gallery Tommy Simoens, Antwerp.
Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission

EXPO

Belgium, 1980

www.guillaumebijl.be



P.O.V. Window Nr. 15 Rotterdam

Line Boogaerts

Boogaerts essentially concentrates on painting on windows, using tinted oil or soap and brushes, along with window wipers and some other cleaning materials. The work may be presented as a performance, a maquette or an animated video shot in stop-motion. At its core, there is always an element of time. Boogaerts depicts everyday scenes with ordinary objects, familiar landscapes and cityscapes.

In her very own way, she revives the tradition of the window painter invited by shopkeepers to decorate their vitrines with large painted texts and visuals, a tradition from the era when neon signage, large plotted stickers or flat-screen monitors were not yet cheap and readily available. Her vitrines are empty and quickly disappear. The oil keeps the pigment from drying, always ready to be erased, either by the hands of the artist or nature's elements.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission

EXPO

Netherlands, 2017

www.lineboogaerts.hi-ka-sk.be



United Kingdom, 2014

www.jasondee.co.uk

Cataract

Jason Dee

Jason Dee creates video installations that combine found footage from numerous lens-based and audio media from different eras. In this installation the surface of a wall-mounted screen has been cut and the black reverse side pulled through. Onto this dark overhanging section is projected a looped video of Buster Keaton suspended on the edge of a waterfall. Cutting and folding the screen in this way transforms it from a cinematic “window” to a durational object that oscillates between film and gallery space in the viewer’s perception. The work explores the chaotic, subconscious elements caught up in celluloid recordings that are revealed and readdressed when film’s industrial motion is transferred to the differing temporal qualities of digital media, and cinema’s fixed viewpoint is relocated to the alternative viewing space of a gallery setting.

*Thu 26 Jan to Sat 4 Feb, 11:00-20:30,
Het Atelier, free admission*

EXPO



Belgium, 2017

www.honoredo.com

Out of Office

Honoré δ'O

Holy Molecule is the title of Honoré δ'O's most recent retrospective. Since the mid-1980s he's been introducing trivial objects such as dust masks, Styrofoam granules, cosmetic cotton pads and plastic tubes, which are used to obfuscate the boundary between daily life and the work of art. Honoré δ'O's unique ability is to sublimate the most fragile and worthless items in surprising, playful constellations. His installations always look very recognisable and yet, simultaneously, entirely alien. Every work is a new trap waiting to be sprung on our visual laxness, thereby creating free space for the mind, a laboratory full of unlikely interactions. His visual riddles suggest a web of underlying meanings and connections, with reality constantly turning into art and vice versa. It's up to the viewer to decode his ironic vocabulary and immaterial grammar. Courtesy of Kristof De Clercq Gallery, Ghent.

*Thu 26 Jan to Sat 4 Feb, 11:00-20:30,
Het Atelier, free admission*

EXPO



Projektor

Wim Janssen, Dušica Dražić

Projektor's concept is simple: an old 35mm film projector was entirely disassembled, a mould was made of every part, a bronze copy was then created and the bronze parts were subsequently assembled. The whole process was filmed, to then be projected by the new, bronze projector. The observation that a projector projects the process of its own creation goes beyond a purely conceptual statement. This project is simultaneously an ode to craftsmanship and to how that changed radically over the course of the 20th century. The precise type of projector, the Iskra NP-21, also calls a complete history to mind, as Iskra was as omnipresent in Tito's post-war Yugoslavia as Bosch and Miele in the West. In this manner, what is perhaps the very last, ultimate 35mm projector simultaneously becomes the first fully-fledged monument to a culturally supremely important device.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission

Peter Kubelka Presents: Bread, Butter and Other Metaphors

Peter Kubelka

"Objects of art may be edible, like a buttered slice of bread or they may be inedible, like ordinary sculpture." Avant-garde monument Peter Kubelka has collected thousands of ethnographic objects which he uses in his lectures on issues such as "what is cinema" and "cooking as an art form" to illustrate the evolution of craft, thought and communication. He sees his ongoing collecting as an expanded film practice that explores the evolution of humanity.

Kubelka will personally present a selection of objects from his museum. Particular combinations of objects provoke further insights. While enjoying Kubelka's *butterbrot*, every visitor is enabled to read nonverbal narratives. The perception of film is turned into an active experience involving all the senses. A video by Luise Kubelka/Cibulka shows Peter Kubelka at the Vrielynck collection, encountering a Lumière camera/projector.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission. Performance by Peter Kubelka on Mon 30 Jan, 17:00



EXPO

Belgium, 2017

Prod: Wim Janssen Cam: Hannes Boeck

www.wimjanssen.be
www.dusicadrazic.com

EXPO

Netherlands, 2017



Netherlands, 2017

Lesser Hazards

Andrew Lampert

A rover of mediums who favours formal structures and humorous ruptures, Lampert's slippery live shows disrupt expectations of concept and execution, intention and results. This new entry in Lampert's unruly *Projector Destruction* series will – to give fair warning – not go as planned. Lampert: "When invited somewhere I ask my host to gather as many half-working projectors as they can find and then I ceremonially sentence them to death."

Bringing unscripted and chance elements into cinema's veneer of control, and often working in front of the audience, he foregrounds the contingency of film as a medium. Revelling in cinema as a performative environment, Lampert reclaims this space from a mass media culture to emphasize its potential for immediacy and accident – and to make each of his screenings and performances a one-of-a-kind event.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission. Performance by Andrew Lampert on Sun 29 Jan, 17:00

EXPO



Canada, 2016, 20'

Prod Comp: National Film Board of Canada **Sc:** Guy Maddin, Evan Johnson, Robert Kotyk **Cam:** Stephanie Weber Biron, Ben Kasulke **Sound des:** Galen Johnson **Music:** Galen Johnson **Print/Sales:** National Film Board of Canada

www.seances.nfb.ca

Seances

Guy Maddin, Evan Johnson

Seances presents a new way of experiencing film narrative, framed through the lens of loss. Guy Maddin has long been haunted by the idea that 80% of the films from the silent era have been lost. To reincarnate this vanished history, Maddin and the brothers Evan and Galen Johnson have emulated a multitude of film scenes with the express goal of combining and recombining them to create infinite narrative permutations. The project has been co-created by the NFB as both an installation and a web-based experience. In both iterations the audience has the opportunity to influence the film they are about to see. Through their interaction with a touchscreen, they trigger a unique version of a potential film, a screened version that only exists in that particular instant, offering its specific audience just one chance to see this film before it disappears. No pausing, scrubbing or further sharing possible.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission

EXPO

Step-direction

Julien Maire

This modular installation challenges the space as well as the spectator's movements with its intricate form and effect. Composed from digitally designed and fabricated components together with electronic controllers, a sculptural expansion/contraction system occupies the main room, continuously modifying and creating interruptions to the space, emulating the effect of wonder produced by digital images, yet in an analogue way. Playing with perspective and space to create a 'real' virtual reality, Julien Maire ponders on an archaic way of representing reality using the most recent technology. Over the last decade, Maire has mastered and used in unexpected ways advanced technologies such as laser cutters, precision optics, and 3D printers to create an ironic but no less poetic comment on contemporary media. Courtesy of iMAL, Brussels.

*Thu 26 Jan to Sat 4 Feb, 11:00-20:30,
Het Atelier, free admission*

It's Always Darkest Before It Becomes Totally Black

Serge Onnen

In 2012, Serge Onnen started a new chapter in his oeuvre whilst returning from a trip to China. He had incorporated optical toys before – kaleidoscopes and phenakistoscopes in particular – but this time around, shadow play became the focus of a whole series.

This has now culminated in Onnen's first film, *Cloacinae*, which will have its world premiere at IFFR. Silhouettes that he designed and had manufactured in China also reoccur in various installations. In *It's Always Darkest Before it Becomes Totally Black* (a quote from Chairman Mao), viewers see a rectangular, paper puppet theatre inhabited by a number of clearly visible shadow puppets in the foreground, whilst the background is subtly coloured, changing infinitesimally slowly in a manner invisible to the naked eye.

*Thu 26 Jan to Sat 4 Feb, 11:00-20:30,
Het Atelier, free admission. Serge Onnen
performs a live version of the installation on
Thu 2 Feb, 17:00*



EXPO

France, 2014

www.julienmaire.ideenshop.net



EXPO

Netherlands, 2017

www.sergeonnen.com



Netherlands, 2017

www.focalcamera.com

The Focal Camera

Mathijs van Oosterhoudt

Van Oosterhoudt engages critically with the political landscape of media, exploring the direct and indirect social and cultural influences of invisible technology. His works present such explorations through various ways of participation and interaction.

His new camera system is not a high-tech digital technology that's intended to compete with the major camera companies. On the contrary, it's an open-modular system that is meant to teach people how to build complex cameras. The basic premise is that even complex cameras can be made in simple ways on the basis of a collection of design modules. All other modules (such as 6x6 film back, ground glass, optical viewfinder, pinhole) can be combined with the base module in various ways to create different kinds of cameras. Van Oosterhoudt uses his camera design to teach workshops and has published all his designs for free on the internet.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission. Performance/workshop on Tue 31 Jan, 17:00

EXPO



Belgium, 2014

RE-ENACTMENTS, This Comb Does Not Work at Random (Hommage à Segundo de Chomón) El Hotel Electrico 1908, 2014

Quay Brothers

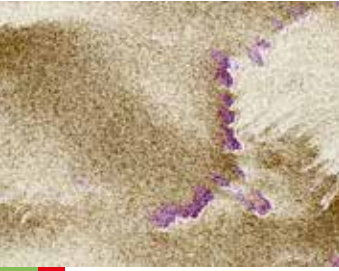
The 'complicity' of the viewer is the most important recurring motif in the Quay Brothers' artistic strategies. The oeuvre of this exceptional duo is a combination of graphic designs, stop-motion animation films, decors for opera and dance, and spatial installations.

The twins constructed an octagonal scale-model with little mirrors, inspired by de Chomón's animated short film, *The Electric Hotel* (1908). An additional looped projection serves as an intertextual anchor. One element, more particularly a strand of hair from the film scene, makes a return in the scale-model's design.

Our gaze is directed by means of an anamorphic mirror, by the delineation of the space around the object and by the reflections of larger mirrors hanging at regular intervals in the room, turning it into a life-size zoetrope.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission

EXPO



#61

Joost Rekveld

The starting point for installation #61 is the optical phenomena that originate in the eye itself. These were studied for the first time by the Czech scientist Jan Evangelista Purkyně, who in 1823 published a catalogue of 28 different visual sensations that do not correspond to anything outside of the body. He meticulously described visual impressions, the circumstances in which they occur and their evolution over time. These phenomena were 'subjective' in that they were caused in the eye of the observer, but Purkyně realized that they could still be studied and explained with reference to the anatomy of the eye.

In #61, abstract moving images react to the eye movements of several visitors. The installation deals with visual perception as a dialogue between observer and observed, seen as a metaphor for similar dialogues that occur in the relations between humans and their technology and humans and their environment.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission. Also see the Joost Rekveld retrospective.

Nausea

Teatro Dondolo



Teatro Dondolo was a traveling company of puppet players from the 19th century, now revived by the young Belgian-Swedish artist Oona Libens. As a shadow-player she integrates a variety of media archaeological techniques to stimulate all senses during her performances.

With *Nausea*, Oona Libens turns the space around her into a kind of aquarium that allows us to explore the vibrant and glittering surfaces on the dark and gloomy bottom of the sea. Underway, a narrator informs us about the most interesting sea creatures. *Nausea* is a poetic-scientific performance, a live documentary visualized by means of shadows, projections and reflections. The soundtrack is played from a reel-to-reel recorder, and several analogue projectors cast extra layers on the screen. *Nausea* is played in a delicate and complex construction consisting of fragile mechanisms, strings, wheels, fishing hooks, fish bones and bits of cardboard.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission. Nausea is performed twice: Fri 3 Feb and Sat 4 Feb, 17:00

EXPO

WORLD PREMIERE

Netherlands, 2017

www.joostrekveld.net

EXPO

Belgium/Sweden, 2017



Belgium, 2016

Cam: Artur Castro Freire, Sarah Vanagt Ed: Sarah Vanagt

www.balthasar.be

Showfish

Sarah Vanagt

With the help of a transparent fish egg, two cat's whiskers and a small piece of copper paper, Sarah Vanagt tries to recall some of the earliest microscopic images. The installation consists of five magic lantern projections and two video projections.

It is often said that the two birthplaces of cinema are the scientific laboratory and the fair. At present, Vanagt is doing research on the discoveries made in the field of optics in the seventeenth century, in particular by Anton van Leeuwenhoek, who is considered the inventor of the microscope. Using a tiny glass lens, van Leeuwenhoek was the first to see moving *diertgens* (animalcules) in a drop of rain-water. The beauty of this early microscope is that, just like the flip book and other precursors of cinema, it is tiny in size. You could say that van Leeuwenhoek was doing 'pocket science'.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission

EXPO



Belgium, 2016

www.endlesswebsite.blogspot.nl

Talking Electronic Components

Floris Vanhoof

From his earliest Super-8 films onwards, Floris Vanhoof's work has looked and sounded emphatically primitive. Like some anachronistic jamming station, the artist confronts his digitally spoilt audience with flickering 16mm films and slide shows, formats that are doomed to extinction. Blueprints of swarms of electronic components serve to evoke what is going on inside electronic musical instruments.

To make these photograms, a collection of old valves, condensers, relays and transistors – the building blocks of electronics usually safely hidden inside a device that have increasingly been miniaturised, made less visible or more shapeless – were placed directly in sunlight. Vanhoof created these photograms as visual scores, curious as to which sounds and imaginary connections these clouds of components would elicit.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, Het Atelier, free admission. Performance by Floris Vanhoof titled Bug Sounds/Vinyl Canon on Sat 28 Jan, 17:00

EXPO



The Future of Work and Death

Sean Blacknell, Wayne Walsh

Imagine a life without work. According to the scientists in this documentary, we'll be busy making a life instead of making a living in the foreseeable future, thanks to automation. What will we do with our days? Will working less mean living more? And if so, will this count for all of humanity, or just a lucky few?

The Future of Work and Death confronts us with two sides of the same technological coin: the utopian as well as the dystopian future implied by these developments. Either way, human ingenuity seems to be a natural extension of our own evolution. Instead of visualising our impending future, this documentary combines statements from a wide range of specialists with archival footage taken from the open-source Prelinger Archives. This complementary approach thus also urges us to look back on how we got into this situation.

United Kingdom/Germany/USA/
Uganda, 2016, colour, DCP, 88',
English

Prod: Sean Blacknell, Wayne Walsh
Prod Comp: Gadfly Productions UK
Sc: Sean Blacknell, Wayne Walsh
Cam: Martin Warrilow, Daniel McPake
Ed: Wayne Walsh **Sound des:** Paul Brookes **Music:** Sean Blacknell **Print/Sales:** Gadfly Productions UK

www.thefutureofworkanddeath.com

Tue 31-1 11:15 LantarenVenster 6

Wed 1-2 19:15 Cinerama 1

Sat 4-2 12:00 KINO 2



Canada, 2016, colour, DCP, 84',
English

Prod: Kristina McLaughlin, Kevin McMahon, Michael McMahon **Prod Comp:** Primitive Entertainment **Sc:** Jay Cheel **Cam:** Jay Cheel **Ed:** Jay Cheel **Sound des:** Andy Frech **Music:** Ohad Benchetrit, Justin Small **Print/Sales:** Primitive Entertainment

Fri 27-1 12:30 KINO 3

Sat 28-1 17:30 LantarenVenster 3

Mon 30-1 11:45 Cinerama 5

How to Build a Time Machine

Jay Cheel

Humans are nostalgic beings. We feel a romantic connection to the past, not in the least to the times before we even existed. In this documentary, we meet two men who both seek to mould the link to the past into something tangible. For animator Rob Niosi, it's all about aesthetics, emulating the time machine featured in the film adaption (1960) of H.G. Wells' science fiction novel. Physicist Ronald Mallett, however, is convinced that when people start investing serious time and money in researching the fourth dimension, traveling through time will become scientific reality.

"If we can do it, what will happen when we actually do?" The beauty of this time warping – symbolic or real – lies partly in speculative dreaming, ignited by technology's possibilities. Another aspect is of course a portrayal of the psyche of these dreamers.



Germany, 2016, colour, DCP, 98', German

Prod: Philipp Hartmann **Prod Comp:** Flumenfilm **Sc:** Philipp Hartmann
Cam: Philipp Hartmann **Ed:** Philipp Hartmann, Herbert Schwarze, Maya Connors
Sound des: Pablo Paolo Kilian **Music:** Johannes Kirschbaum
Print/Sales: Flumenfilm

www.66kinos.de

Thu 26-1 12:30 KINO 3
Tue 31-1 19:30 LantarenVenster 5
Wed 1-2 11:30 Cinerama 6

66 Kinos

Philipp Hartmann

Can something be a hobby if it's your job? Can something be work if you love it so much? These are the questions a cinema owner asks himself out loud in this documentary. In *66 Kinos*, enthusiastic staff members at a range of cinemas answer these rhetorical questions affirmatively. We pass popcorn machines and projection rooms on our way to the screen. There is a downside. Turnover from food and drinks is crucial for earnings. Should one switch from 'real' 35mm to digital? Should some of the cinema's halls be reserved for Hollywood blockbusters? And even then, this might not be enough. Will going to the cinema be the same in a decade's time? Or does its structure need to be fundamentally redefined? It's a conundrum, but the small entrepreneur's hope prevails.



Austria, 2016, colour/b&w, DCP, 126', English/German

Prod: Ralph Wieser, Georg Misch
Prod Comp: Mischief Films **Sc:** Michael Palm **Cam:** Joerg Burger **Ed:** Michael Palm
Sound des: Michael Palm **Music:** Michael Palm **Print/Sales:** sixpackfilm

www.mischief-films.com/filme/cinema-futures

Fri 27-1 14:30 KINO 2
Sat 28-1 17:00 LantarenVenster 4
Mon 30-1 09:30 Cinerama 7

Cinema Futures

Michael Palm

In a voice-over for a *Star Trek* scene in which 'science officer' Spock evaluates a film 200 years from now, the documentary maker contemplates the attitude of future generations towards film. Will digital quality become the yardstick for measuring a film's value? Or will there still be a place for films seen "as a specific life form, as a medium and material"? *Cinema Futures* explores the unique quality as well as the ephemerality of film. Filmmakers and artists (Martin Scorsese, Christopher Nolan, Tacita Dean) champion the specificity of celluloid, while archivists show us the immense task it entails to preserve the hundreds of thousands kilometres of film. Will people grow tired of this effort? Or will they find peace with the fact, quoting Scorsese, that "movies always will need people to take care of them"? Technology and economics will determine the fate of the seventh art.



Grands travaux

Olivia Rochette, Gerard-Jan Claes

INTERNATIONAL PREMIERE

Belgium, 2017, colour, DCP, 101', Afrikaans/French/Dutch

Prod: Bart Van Langendonck **Prod**

Comp: Savage Film **Cam:** Olivia Rochette **Ed:** Dieter Diependaele

Sound des: Gerard-Jan Claes **With:** Mohamed Mohamed Abdi, Ahmadou Oury Barry, Mamadou Diallo, Achmed Xussein **Print/Sales:** Savage Film

www.claes-rochette.be/work_detail.php?work=grandstravaux

Sat 28-1 20:30 KINO 2

Sun 29-1 09:15 LantarenVenster 5

Tue 31-1 17:00 Cinerama 7

Press & Industry

Fri 27-1 19:00 Cinerama 4

Work is always on society's agenda, but is generally absent from most films. This one, however, is all about work. The title refers to the major public works that turned 1950s and 1960s Brussels into a giant building site. These major, post-war works were the advent of an urban planning disaster, the repercussions of which affect the city's social structure to this day.

The film primarily depicts those destined to do the manual labour in the future. Barry, Mamadou, Abdi and Achmed are pupils at a vocational school and are assigned to execute a few 'minor works': the electrics for a bedroom, installing a video phone. Every pupil has a small wooden cubicle in which they have to carry out these exercises. The cubicles then become stage sets in which the boys play themselves. For a documentary, the staging itself seems conspicuously artificial: nothing but static medium shots from a tripod.

Sound Systems

Informed by research and even hardcore science, these demonstrations of acoustic inventiveness illustrate that there are still original methods and techniques for opening up the universe of sound.

Sat 28-1 12:30 KINO 3

Mon 30-1 10:00 KINO 3

An Epilogue

Keith Sanborn

By evoking the Mechanical Turk, a fake chess playing machine devised in the late 18th century, Sanborn addresses the problematic relationship between art and technology. The deliberate anachronism offers a vantage point for questioning authorship in a digital culture, where technology remains either hidden or plays an overly prominent role.



WORLD PREMIERE

United Kingdom/France/USA, 2017, colour, video, 4', English

Prod: Keith Sanborn **Sc:** Keith Sanborn **Cam:** Marc Bujard, Jean Hénard, Willy Faktorovitch, Joseph-Louis Mundwiller **Ed:** Keith Sanborn **Prod des:** Jean Perrier **Sound des:** Keith Sanborn **With:** Charles Dullin, Camille Bert, Pierre Hot **Print/Sales:** Keith Sanborn

What Is an Apparatus?

Sean Lynch

A slightly ludicrous collection of tales illustrated by shots of nuclear submarines, postmodern architecture, robots, scrapyards and supermarkets. Our increasingly technocratic world makes it all the more urgent – and at the same time ever more difficult – to examine the impact of machines on our lives.

EUROPEAN PREMIERE

Ireland/Canada/USA, 2016, colour, DCP, 29', English

Prod: Sean Lynch Print/Sales: Sean Lynch www.seanlynchinfo.com



Little Doorways to Paths Not Yet Taken

Aura Satz

An intimate exploration of a studio, cluttered with all sorts of technological paraphernalia, acts as an indirect portrait of the composer Laurie Spiegel. Without showing her face, Satz renders Spiegel present by focusing our attention on her voice and on her pioneering electronic music.

United Kingdom, 2016, colour, DCP, 7', English

Prod: Aura Satz Cam: Aura Satz Ed: Aura Satz Sound des: Gernot Fuhrmann Music: Laurie Spiegel With: Laurie Spiegel Print/Sales: Aura Satz www.iamanagram.com



The World

Mika Taanila

The Man Who Fell to Earth, pared down and flipped. Animals, furniture and empty vehicles are left awaiting disaster in abandoned landscapes. Taanila has radically reduced Nicholas Roeg's 1976 classic to create a highly original Bowie tribute – sans Bowie.

WORLD PREMIERE

Finland, 2017, colour, video, 8', no dialogue

Prod: Mika Taanila Ed: Mika Taanila Print/Sales: Mika Taanila www.mikataanila.com



The Great Silence

Jennifer Allora, Guillermo Calzadilla

Arecibo, the world's largest radio telescope, is located in Esperanza, Puerto Rico, which is also home to a critically endangered species of parrots. The telescope functions as an ear that is capable of capturing signs of extraterrestrial intelligence. The witty messages from the parrots remain unnoticed.

INTERNATIONAL PREMIERE

Puerto Rico, 2016, colour, video, 16', no dialogue

Prod: Sebastian Krüger Prod Comp: 89mm_minimum.movies Print/Sales: Quartz Studio





Su Hui-yu: The Midnight Hours

Julian Ross

Midnight is when Su Hui-yu is the most awake. Presented in a comprehensive fashion for the first time internationally, the series of recent video works by the Taiwanese artist engages with what people get up to after the clock chimes midnight. Existing between waking life and dreams, Su's world, half-hidden in a foggy haze, is populated with late-night television hosts, suspicious doctors, naked women and ashamed men, all suspended in the moment of orgiastic entanglement. Primarily focusing on the 1980s, during when he was still an adolescent boy, the private and the public intersect in his videos, set in a time when Taiwan was still under martial law imposed by the ruling Kuomintang party, the Chinese Nationalists. Much like Georges Bataille, it is less the pleasures of the flesh than what is deemed unacceptable by society and the state that attracts Su's interest as he explores human desire and sexual behaviour and how both are shaped by the frameworks in which they are permitted to operate.

Between pornographic 'small books' (*xiaoben*), Chinese translations of Alfred Kinsey's sexology and after-hours television, Su Hui-yu's recent videos are founded upon existing cultural texts. Rather than adopting their content verbatim, he opts to use them as a springboard to explore their ramifications for himself and others, which manifest as hallucinations that haunt the mind. Previously presented as elaborate installations in art spaces, the viewers of Su's videos are invited to look through peepholes and reflect on their position as voyeurs of sexual fantasies, unleashed from oppression and at times uncomfortably explicit. Nevertheless, presenting the works on a cinema screen brings to bear the filmic qualities of his immersive video art. While traces of Tsai Ming-liang's candid sexuality and artist Chen Chieh-jen's approach to referencing historical events can be found in Su's works, it is his fellow countrymen's visual style of hyperbolic slowness that can be detected as influences. The deliberately sedate pace in which the reveries unravel holds our gaze with its absorbing atmosphere. In this unique event with the artist present, Su Hui-yu's fever dreams will spellbind those who take the plunge down the rabbit hole.

Su Hui-yu: The Midnight Hours

Midnight is when artist Su Hui-yu is most awake. Walking through the haze of Taiwan's history, he finds naked bodies telling stories of oppressed sexual thoughts. Most titles in this compilation programme will be shown for the first time in a film festival. Also see *Super Taboo in the Tiger Competition for Short Films 2*.

Sun 29-1 14:30 KINO 3

Stilnox Home Video: The Midnight Hours

Su Hui-yu

With over 339 million sleeping pills consumed a year, chronic sleep disorder is a social issue in Taiwan. Trapped between waking life and the subconscious, Su Hui-yu finds television characters come to life in his smoke-filled apartment after taking a sleeping pill too early in the night.

Taiwan, 2010, colour, video, 21', no dialogue

Prod: Su Hui-yu **Cam:** Lin Hoho **With:** Sophia Kuo, Wu Weiwei, Cyril Hong, Su Hui-yu **Print/Sales:** Su Hui-yu



Man Carrying Shame

Su Hui-yu

Shrouded in darkness, the private imagination of a man addicted to pornography is made public in Su Hui-yu's eerie video. Originally an installation where visitors poke their heads into a peephole, the video explores the boundaries between dirty inner thoughts and the body as exposed to others.

Taiwan, 2015, colour, video, 5', no dialogue

Prod: Su Hui-yu **Cam:** Chen Guan-yu **With:** Becky Chen, Chang Hsiao-lan, Sophia Kuo, Lin Jing-yan **Print/Sales:** Su Hui-yu



Thou Shalt Not Self-pollute (Dr. Kinsey)

Su Hui-yu

In a 1970s Chinese translation of a book by American biologist and sexologist Alfred Kinsey, one chapter describes masturbation to be unhealthy. In atmospheric slow motion, Su Hui-yu's video mockingly observes a doctor telling his patients of the 'self-polluting' consequences of exploring one's sexual desires.

Taiwan, 2015, colour, video, 13', no dialogue

Prod: Su Hui-yu **Cam:** Chen Guan-yu **With:** Gao Xiao-gao, Lin Liang-yu, Liang Zhi-wei, Suan 6, Yen Yun-shao **Print/Sales:** Su Hui-yu



The Upcoming Show

Su Hui-yu

Colour bars on television screens used to signal the end of the day for many of us. For Su Hui-yu as a child, this was when his imagination was triggered. While the television took a break, he imagined what happened to the characters on TV in the darkest hours of the night.

Taiwan, 2012, colour, video, 17', Mandarin

Prod: Su Hui-yu **Cam:** Lin Hoho **With:** Wu Kun-da, Chou Ming-yu **Print/Sales:** Su Hui-yu



Nue Quan

Su Hui-yu

Based on a real-life incident that took place in Taipei, this ethereal video is a quiet requiem for a man who suffocated to death from erotic asphyxiation with his one-night stand, an event that took place when LGBT issues in Taiwan didn't have the visibility they have today.

Taiwan, 2015, colour, video, 9', no dialogue

Prod: Su Hui-yu **Cam:** Chen Guan-yu **With:** Liao Yuan-ching, River Lin **Print/Sales:** Su Hui-yu



A Man After Midnight

Su Hui-yu

Referencing a popular ABBA song, Su Hui-yu's video conducts a séance of a late-night Taiwanese television variety show where host Frankie Kao presented song and dance numbers. Filmed in the only remaining Red Envelope cabaret theatre in Ximending, Taipei, the mourning of a disappearing tradition is imbued with melancholy.

Taiwan, 2015, colour, video, 5', Taiwanese

Prod: Su Hui-yu **Cam:** Chen Guan-yu **With:** Tsuei Tai-hao **Print/Sales:** Su Hui-yu





Artist Talk: belit sağ

TALK

belit sağ is a Turkish video artist based in Amsterdam. She studied Mathematics in Ankara, before moving to the Netherlands and enrolling in the Gerrit Rietveld Academy. She finished her artist residency at the Rijksakademie in 2015. The overarching themes in belit sağ's recent works are 'violence of images' and 'images of violence'. Her works revolve around the politics of media images, representation and visibility. sağ's videos address larger political issues in a personal way, making them accessible to a broad public, while playing with their proximity to daily life.

In this presentation, belit will discuss recent images of conflict, propaganda and war, as well as our relationship to those images, with a focus on her four recent videos. Zeynep Sayın is a professor based in Turkey and Austria. She has been writing and teaching on 'image and its politics' since the 1990s. She will contribute with her take on the possibilities of montage in belit sağ's videos.

Mon 30 Jan, 12:00, KINO 3, free admission



Artist Talk: Jesse McLean

TALK

Jesse McLean is an artist motivated by a deep curiosity about human behaviour and relationships, and concerned with the power and the failure of the mediated experience to bring people together. Recent videos put pressure on the ways emotions are lived in an age of mediated experience. Her collagist approach blends fiction and non-fiction forms and employs recognisable appropriated material alongside more elusive sources and material generated by the artist. Her latest work *See a Dog, Hear a Dog* is more specifically concerned with the fraught relationships people have with computers, technology that is equally relied upon and resented.

Her artist talk will consider the production, proliferation, and consumption of media-related experiences, investigating how this transfer of information creates a bind of complex relationships between viewer and subject. Using selections from her work, she will examine the influence of media and technology on her own creative practice.

Mon 30 Jan, 12:00, KINO 4, free admission



TIJDENS HET IFFR
**TWEEDE DRANKJE
GRATIS!***

Op vertoon van deze advertentie

*Geldig tijdens het IFFR van 25-01 t/m 05-02 2017. Bon is geldig voor één persoon bij Charlie's Rotterdam, goedkoopste drankje is gratis binnen één transactie. Niet geldig i.c.m. andere aanbiedingen.



CHARLIE'S

LUNCH - DRINKS - DINNER

- at Pathé Schouwburgplein -

Perspectives



Perspectives

Parallax Views

Black Rebels

A Band Apart

Criss-Cross

Picture Palestine



Parallax Views

Bero Beyer

With a slight shift in a viewer's position, a different image of the visual universe appears. This is called parallax and the human brain uses it to measure distances and create the illusion of depth, by combining the different views of our stereoscopic vision. Cinema has always had the capacity to offer different perspectives on pressing issues. In the Perspectives section, IFFR investigates relevant social and political issues in its thematic programme.

This year, in a pivotal moment of political shifts, the world seems more divided than ever. Differences are emphasised, opposition sought, contrasts increased and fault lines of inclusion and exclusion become ever more apparent. The growing visibility of these fault lines in our societies, as well as the increasingly toxic discourse that plagues the 24-hour media news cycle, have inspired IFFR to highlight works that address these issues with urgency, creating new lines of sight and engagement. Parallax Views is IFFR's agenda-setting platform where filmmakers, artists, thinkers, journalists and the public are invited to discuss the current shifts and fractures, as they are represented in films featured throughout the festival programme.

In the Perspectives section of the festival, IFFR highlights four distinct cases where these fault lines become visible or are challenged. In *Black Rebels*, filmmakers from the African diaspora comment on the cultural divide and emerging racism. We take a closer look at one of the most visible and contested fault lines of the last century through Palestinian cinema – a hundred years after the Balfour letter – in a programme called *Picture Palestine*. In an impression of the new Punk, anarchists, idealists and terrorists set off to bring down the rotten system in a line-up of films called *A Band Apart*. In a selection called *Criss-Cross*, French political thrillers use the popular genre of action thriller to harshly criticise power structures, racism and divisiveness in France and, in so doing, actively try to bridge the societal and cultural divide by combining entertainment with enlightening narratives.

To complement these programmes, IFFR is hosting a series of public talks to question the role of journalism and the media, the power of 'the cinema of abjection', as well as the role of the filmmaker in a time of political upheaval. The audience is invited to join in and speak its mind.

See the next page for the two installations that are part of Parallax Views, and see the And More... section (p.259) for an overview of the talks, debates and panels within the Parallax Views programme, as well as the Parallax Views-related talks in other sections of the festival, including Black Rebels: Minding the Gap, Criss-Cross: Gangland, Copland, Terrorland and Panel Picture Palestine: Perpetual Recurrences. Also in the context of Parallax Views, the Masterclass with Barry Jenkins (Black Rebels, p.223).



Azadaar

Ayamus

In *Azadaar*, Mussah explores the most polarised religion (Islam) and its most polarised branch (Shia Islam). The artist solely depicts the most polarised rituals namely those of self-mortification. He keeps out all dominant political and social themes surrounding violence to show how suffering can be meaningful when trying to rise above the ego.

Although the people photographed for this project were engaged in the ritual carried out for a specific day (Ashura), the themes depicted are universally recognisable. Mussah aims to arrive at the essence of beauty and nuance that is entirely absent from the depictions of Ashura in the media, politics or society. The Ashura commemorations are a multi-sensory event in which song, body, the experience of space, light, smell and touch climax as part of each another's dynamic. The participants experience an unconditional sense of wholeness and authenticity. The installation is part of a photography and book project collaboration with Nieuw Dakota, Amsterdam.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, KINO Rotterdam, free admission

EXPO

Netherlands, 2017, 15'

Prod Comp: Stichting Nieuw Dakota
Cam: Ayamus, Maarten Kal Ed: Asieh Dehghani



Oral History

Meiro Koizumi

“What happened in and around Japan between 1900 and 1945? Please tell us in as much detail as possible.” This is the question artist Meiro Koizumi posed to people on the streets of Japan. To be expected perhaps, the answers vary from insightful to downright embarrassing. Basing the entire visual composition on the respondents' mouths presented in extreme abject close-ups, the installation preserves the anonymity of the individual but brings to bear a nation torn in how to reconcile with their own imperialist past. In what the artist calls “the image of void in the collective memory”, what is revealed is at best willful ignorance and at worst clouded judgements based on a distrust of facts. As post-truth politics appears to be taking over the world, Koizumi's work is a timely reminder of the importance of memory in bringing together a nation no matter how painful it is to remember.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30, KINO Rotterdam, free admission

EXPO

Japan, 2015, colour, 30', Japanese

Cam: Meiro Koizumi Ed: Meiro Koizumi

Black Rebels: Navigating the Cultural Divide

Tessa Boerman



A Divided Past

“Freedom is what one is after. And as it cannot, I suppose, be given, then it obviously must be taken. And there are many ways to take it.” – James Baldwin (Baldwin’s Nigger, Horace Ové, 1969)

Many films, including the *cinéma-vérité* documentary *Baldwin’s Nigger* about the writer James Baldwin, tell the stories of black people who have taken the liberty of closing the social and cultural divide. The price they pay for this, however, is often high, because they face incomprehension or even resistance to the idea that a different perspective, “another reality” exists. The social divide – often literally comprising separate worlds – is reflected in the film industry as well, and has had its effect on it in many ways.

Ever since the early days of cinema there have been attempts to close that divide. Just how painfully slow such a process can be is perhaps best illustrated by an iconic film that is charged with an explicit political and social ideology: *The Birth of a Nation*. This widely praised film by D.W. Griffith from 1915, based on the novel *The Clansman: An Historical Romance of the Ku Klux Klan*, led to fierce protests from the black American Civil Rights movement. It wasn’t just a question of the film’s racist portrayal (it largely focuses on docile and sexually aggressive black men), but also its glorification and legitimisation of violence against black people. The protests were in vain: the film continued to be distributed, thus becoming part of film history and Western cultural heritage.

The Cultural Divide

The present has its roots in the past, and although we cannot deny those roots, we can put them in a different frame of reference. Artist and composer DJ Spooky aka That Subliminal Kid made a visual remix of D.W. Griffith’s film, entitled *Rebirth of a Nation*, rooted in an artistic practice that Amiri Baraka describes as “the changing same”. In the year 2017 it is still necessary to protest against the restricted portrayal and exclusion of black people in the film industry and the fact that black lives are apparently inferior. #OscarsSoWhite and Black Lives Matter have now come to the notice of international public opinion. These issues are relevant not only in the United States but throughout the African diaspora, and are also addressed within the international film industry.

Reason enough for IFFR to highlight this development in Perspectives. IFFR has always focused on global developments and the most distant corners of cinema, but we do not want to lose sight of what is closer at hand. IFFR is not only drawing attention to the racial divide, but also sees a need for the whole film industry to reflect on how women and LGBTQIA people are represented within the context of the Black Rebels theme.

Resistance Against Division

This programme includes a wide variety of films that try to bridge the differences – sometimes with a hand affably extended (*Bayard & Me*), sometimes with biting humour (*Atlanta*) and at other times with an outspoken statement (*Hustlers Convention*). The themes are also very diverse and appeal to broad social involvement. Some might even realise that most difficult and beautiful of accomplishments for a film: creating empathy.

Two films have incomparably succeeded in showing the suffering that accompanies exclusion: *Killer of Sheep* and *Moonlight*. Restoring human dignity to those who have been denied it is a form of resistance that leaves few unmoved. While such films are interesting, innovative and relevant, they also have social and political urgency. Because, however great the divide between them, the fate of the one remains inextricably linked to that of the other. Again, James Baldwin eloquently expresses this interconnectedness: “*If I am not safe, you are not safe.*”

Minding the Gap

This programme, however, is not only about black people who resist but also about black filmmakers who are navigating the film industry to us, the audience. The strategies they conceive in order to tell their stories are countless, ingenious and often born of necessity. The L.A. Rebellion film movement from UCLA that started in the late 1960s, to which filmmaker Charles Burnett belongs, radically distinguished itself in perspective, themes and aesthetics from the white middle-class student majority there. Multimedia artist Keith Piper (*Robot Bodies*) founded the BLK Art Group that became known for “its boldly political stance, producing dynamic conceptual art that offered a series of inventive critiques on the state of inter-communal, class and gender relations in the UK”. Twenty-three-year-old Brazilian Yasmin Thayná worked for three years with fifty people on the set of her debut film, *KBELA*. She went on to create AFROFLIX, a black digital platform.

Such identity politics strategies always provoke debate, which (temporarily) emphasises the divide, but that is inevitable in this process. To question a norm or inequality, you have to describe it and define the different positions. This is the fate of all emancipation movements that challenge traditions and power structures. During the four-hour talk show *Black Rebels: Minding the Gap* at the Rotterdamse Schouwburg, we will dive deeply into this divide in the hope of emerging wiser.





Masterclass Barry Jenkins

Barry Jenkins seemed a rising star with his second feature *Moonlight*, but it soon turned out he had already arrived in the higher echelons of cinema. Rhapsodic reviews, hailed by many critics as best film of the year and barely four months after its premiere lavishly showered with over 140 awards. A groundbreaking film on many levels, *Moonlight* is based on Tarell Alvin McCraney's play *In Moonlight Black Boys Look Blue*.

Barry Jenkins (1979, USA) and McCraney were raised in the same neighbourhood in Miami, which cultural critic Greg Tate defined as "a galaxy far, far away from the places it's received world-cinema accolades from". Jenkins studied Film at Florida State University and directed several shorts, of which the majority are included in the Black Rebels programme. These shorts eloquently testify to both his cinematographic and thematic signatures. His first feature, *Medicine for Melancholy* (2008), had restricted exposure, but gained critical acclaim in a circle of international art house and black cinema fans.

Jenkins knows how to unveil issues around ethnicity, class and identity politics with great subtlety and understanding born of experience. *Moonlight* consolidated his unicity in the film industry. The emotional reception to this film by many viewers resonates with his own experience: "that means the world to me, because I know what it's like to feel voiceless and unseen. When we don't see images outside of ourselves, we feel invisible." In this masterclass, Barry Jenkins will talk about his vision as a director, his skyrocketing to success and the challenges of filmmaking.

Thu 26 Jan, 16:00, KINO 1, €5.50



United Kingdom, 1989, colour/
b&w, video, 60', English

Prod: Avril Johnson **Prod Comp:** Black Audio Film Collective **Cam:** Jonathan Collinson **Ed:** Brand Thumim **Sound des:** Peter Hodges **Music:** Trevor Mathison **Print/Sales:** Smoking Dogs Films

Sat 28-1 12:00 KINO 4

Sun 29-1 22:00 KINO 4

Twilight City

Reece Auguste

This dreamlike, essayist documentary acquires sharp contours thanks to its many-layered form and theme. A letter from a daughter to her mother, who re-emigrated yet considers returning to London, forms the fictional thread through the richly variegated visual material of this documentary. The elements that give form and significance to the city and its inhabitants are linked, not only in the reflections of the daughter, who is a researcher, but also in those of British cultural critics and activists Homi Bhabha, Paul Gilroy and Gail Lewis. Familiar, topical developments and questions resonate in the cultural, political and economic reflections.

Filmmaker Reece Auguste, who now lives in the United States, is co-founder of the famous British Black Audio Film Collective, which also includes John Akomfrah. June Givanni, the former head of the (now abolished) African Caribbean Unit of the British Film Institute, puts *Twilight City* in a film-historical context. *Screens together with Baldwin's Nigger*.



USA/France, 1994, colour, video,
104', English

Prod: Thomas Byrnes, Carolyn Schroeder **Prod Comp:** CiBy 2000, Miramax **Sc:** Charles Burnett, John Eddie Johnson, Ned Welsh **Cam:** Elliot Davis **Ed:** Curtiss Clayton **Prod des:** Penny Barrett **Music:** Stephen James Taylor **With:** Erich Anderson, Richard Anderson, Thomas Babson, Monty Bane, Michael Boatman, Ernie Lee Banks, Jean Hubbard-Boone **Print/Sales:** BFI British Film Institute

Sat 28-1 14:45 LantarenVenster 3

Mon 30-1 17:30 LantarenVenster 3

The Glass Shield

Charles Burnett

Rookie cop J.J., the first black police officer in the service, is a loyal albeit rather naive colleague who cooperates with a scam. He gradually discovers a cover-up that confronts him with a lot of moral dilemmas. The single female cop in the service is his only ally. They soon discover the scale of the moral decay and dark practices, while the other cops stop at nothing and protect each other.

The Glass Shield, which focuses more on human interactions and moods than on violent action, is seen as Burnett's (*Killer of Sheep* and *To Sleep with Anger*) "most stylised and politically outspoken film". This police drama, based on various existing scandals, emerged at the time of O.J. Simpson's arrest and soon after the fierce protests against the violent arrest of Rodney King. The film is still relevant and urgent in 2017, and has been described by *The Guardian* as "a shamefully neglected 1994 squad-room drama".



USA, 1978, b&w, 35mm, 83', English

Prod: Charles Burnett **Sc:** Charles Burnett **Cam:** Charles Burnett **Ed:** Charles Burnett **Sound des:** Charles Bracy **With:** Henry G. Sanders, Kaycee Moore, Charles Bracy, Angela Burnett, Eugene Cherry, Jack Drummond **Print:** BFI British Film Institute **Sales:** Milestone Film & Video

Fri 27-1 16:00 LantarenVenster 6
Sat 28-1 09:00 Pathé 2

Killer of Sheep

Charles Burnett

How do you prepare a child for a vulnerable existence? A man punishes his son because he didn't fight to defend his little brother. Even though he is still a child, he must already be a man. This opening scene painfully summarises the drama. The daily battle for existence and the lack of a future serve to numb Stan and alienate him from his feelings and his family. The children playing in the rubble are the innocent, unsuspecting heirs to this painful reality. Yet hope gleams in the small moments of tenderness experienced by Stan.

This iconic film in American cinema, written, directed, filmed, edited and produced in 1977 by L.A. Rebellion filmmaker Charles Burnett, was deemed in 2002 by the Library of Congress to be a 'national treasure'. *Killer of Sheep* was not seen for decades because of a question involving music rights, but is still universally praised as a visionary masterpiece.



WORLD PREMIERE

Curaçao, 2017, colour, DCP, 130', English/Papiamentu

Prod: Lisa Cortés, Gregory Elias **Prod Comp:** Cortés Films, Fundashon Bon Intenshon **Sc:** Evan Jones, Alaric Smeets **Cam:** Patrick Murguia **Ed:** Stephen Lovejoy **Prod des:** Felix de Rooy **Sound des:** Ron Aston **Music:** Jay Wadley **With:** Lennie James, Melanie Liburd, Bronson Pinchot, La La Anthony, Dani Dare, Colin Salmon, Mustafa Shakir **Sales:** Double Play Production, LLC **Distr NL:** Paradiso Filmed Entertainment (NL)

Fri 27-1 19:30 Oude Luxor d.s.
Sat 28-1 13:45 LantarenVenster 1 d.s.
Tue 31-1 09:30 Cinerama 1 d.s.

Press & Industry

Thu 26-1 09:45 Doelen WBZ
Wed 1-2 16:45 Cinerama 3

Double Play

Ernest Dickerson

This film version adds a contemporary perspective to the prize-winning book *Double Play* by Curaçaoan writer Frank Martinus Arion. We take a retrospective look behind-the-scenes of the fatal domino game in the 1970s through the eyes of Ostriik, now fifty, who is a son of one of the players. Because his Dutch wife has left him, he now returns with mixed feelings after a long absence to his birthplace, where his father was a good-for-nothing taxi driver who was very good at finding his way to rum and the red light district, Campo Alegre.

As a guileless boy of eleven, Ostriik witnesses a tragedy that will mark him for life. The harder the dominos hit the table, the more suspicion flares up. Friendship changes to rivalry, but in this macho world, it's up to two desperate yet courageous women to turn things around. This adultery drama is also a story about pride and humiliation, money and love, ambition and hope.



USA, 2004, b&w, video, 90', English

Prod: DJ Spooky **Prod Comp:** Subliminal Kid Inc. **Sc:** DJ Spooky, Anthony James, Matthew Carpenter **Ed:** Anthony James, Brad Schwartz **Music:** Kronos Quartet, DJ Spooky **Print/Sales:** Sozo Artists

www.rebirthofanation.com

Fri 27-1 14:00 Cinerama 6
Sun 29-1 14:15 LantarenVenster 5

Rebirth of a Nation

DJ Spooky

For *Rebirth of a Nation*, hip-hop pioneer DJ Spooky brought in the Kronos Quartet to compose a music reinterpretation of D.W. Griffith's notorious silent feature, *The Birth of a Nation*. Griffith wrote film history in 1915 with this epic work about the turbulent years of the American Civil War.

In film technology, Griffith was way ahead of his time, that much is still clear in this version, even though Spooky's melancholy hip-hop symphony has a different aim: *Rebirth of a Nation* is a remix film that reveals the racist dimension in the source material. Whereas the black man in *The Birth of a Nation* is posited as hostile, intimidating and violent, Spooky sketches a different portrait using the same images. His version focuses on the frightened looks, the submissive posturing and the caricatural nature of the characters. In the spirit of hip-hop, Spooky appropriates Griffith's notorious film material and confronts America with visual evidence of its racist heritage.



USA, 2016, colour, video, 300', English

Prod: Hiro Murai, Alex Orr **Prod Comp:** FX Productions **Sc:** Donald Glover, Stephen Glover, Jamal Olori, Stefani Robinson, Fam Udeorji **Cam:** Christian Sprenger **Ed:** Isaac Hagy, Kyle Reiter, Ivan Victor **Prod des:** Timothy O'Brien **Music:** Ludwig Göransson **With:** Donald Glover, Brian Tyree Henry, Keith Stanfield, Zazie Beetz **Print:** FOX **Sales:** FNG Benelux

Fri 27-1 16:30 LantarenVenster 5 d.s.

Atlanta

Donald Glover

Earn (Donald Glover) has dropped out of Princeton, his perspectives for the future are sombre and his surroundings have had enough of him. Despair makes him force himself on his cousin Alfred, aka Paper Boi. Continuously navigating different worlds, including the black and white communities in Atlanta, provides surrealistic and absurdist scenes clearly showing the differences between these worlds.

Glover has made a mercilessly honest series that is uneasily realistic. He was also insistent that it shouldn't just be a question of looking at black people, but that he was "trying to make people feel black". Innovative in many regards, from the approach to subjects such as identity politics to the film and narrative style, debutant director Glover and music video maker Hiro Murai often wondered if what they were doing was common. It wasn't. Fortunately for us. *With episodes directed by Hiro Murai, Donald Glover en Janicza Bravo. Winner Golden Globes 2017 (Best TV Comedy, Best Actor). Atlanta is also aired by television channel FOX.*



USA, 2008, colour, video, 88', English

Prod: Justin Barber **Prod Comp:** Strike Anywhere **Sc:** Barry Jenkins
Cam: James Laxton **Ed:** Nat Sanders
Sound des: Nat Sanders **Music:** Michael Griffin **With:** Wyatt Cenac, Tracey Heggins, Melissa Bisagni, Brent Weinbach, Elizabeth Acker
Print/Sales: IFC Films

Thu 26-1 14:00 KINO 1
Sun 29-1 17:00 LantarenVenster 4

Medicine for Melancholy

Barry Jenkins

Micah and Joanne wake up side-by-side one morning in a strange bed in San Francisco with quite a hangover. They don't remember each other's names, and Joanne especially, who cheated on her boyfriend the night before, wants to forget the encounter as soon as possible. After a brief breakfast, each goes their own way, but a lost wallet brings them back together not much later. They spend the rest of the day together, talking about issues such as discrimination on the housing market, the local hipster culture and what it means to be black in America.

With *Medicine for Melancholy*, director/scriptwriter Barry Jenkins shows his hometown of San Francisco in a different light from what we are used to. Even literally: in most of the scenes he removes virtually all colour from the images, symbolic for a city that is getting whiter and whiter because of rising housing prices. *Also see Masterclass Barry Jenkins.*



USA, 2016, colour, DCP, 111', English

Prod: Dede Gardner, Jeremy Kleiner, Adele Romanski **Prod Comp:** A24, Plan B Entertainment **Sc:** Barry Jenkins **Cam:** James Laxton **Ed:** Nat Sanders, Joi McMillon **Prod des:** Hannah Beachler **Sound des:** Chris Giles **Music:** Nicholas Britell **With:** Trevante Rhodes, André Holland, Janelle Monáe, Ashton Sanders, Jharrel Jerome, Naomie Harris, Mahershala Ali **Sales:** A24 **Distr NL:** Splendid Film

Thu 26-1 20:00 Pathé 5 d.s.
Fri 27-1 15:45 Pathé 1 d.s.
Tue 31-1 17:15 LantarenVenster 1 d.s.
Wed 1-2 20:00 Doelen JZ d.s.

Press & Industry

Thu 2-2 09:15 Pathé 6 d.s.

Moonlight

Barry Jenkins

A heart-rending and heart-warming story about a young black kid growing up to be a man in surroundings where danger lurks everywhere. Chiron has to find his way in life at an early age, without a father and with a drug-addicted mother, while he gradually discovers his sexual identity. In a colourful, warm and scintillating style, this biopic takes us to the feelings cloaked in silence of this lonely outsider. Based on Tarell Alvin McCraney's play *In Moonlight Black Boys Look Blue* and on his own experiences, Barry Jenkins sketches a poetic narrative with deep understanding of the pain and challenges that growing up in a poor black district of Miami involves. This second film by Jenkins, who already proved his cinematographic vision and unique voice in the film landscape with *Medicine for Melancholy* (2008), is pioneering in its tender portrayal of black masculinity. *Winner Golden Globe for Best Motion Picture – Drama. Also see Masterclass Barry Jenkins.*



Fonko

Lars Lovén, Lamin Daniel Jadama,
Göran Hugo Olsson

Sweden/Germany, 2016, colour,
DCP, 87', English/French/
Portuguese/Wolof

Prod: Tobias Janson **Prod Comp:**
Story AB **Sc:** Lars Lovén, Lamin Daniel
Jadama, Göran Hugo Olsson **Cam:**
Lars Lovén, Lamin Daniel Jadama,
Göran Hugo Olsson, Ania Winiarska
Ed: Göran Hugo Olsson **Sound des:**
Fredrik Stålné, Niklas Antonell **Print:**
Story AB **Sales:** First Hand Films

Sat 28-1 22:00 KINO 1
Sun 29-1 22:00 Cinerama 6
Tue 31-1 14:30 LantarenVenster 4
Sat 4-2 17:00 Cinerama 7

Today's music revolution is taking place in Africa, where a new generation of enterprising musicians are mixing electronic club music with traditional rhythms and instruments. This energetically edited film is as dynamic and self-assured as the cultural vanguard that visualises it. A wealth of music styles passes by: Ghanaian azonto, South African House and the latest dance hype from Angola: kuduro. From Dakar to Johannesburg, up-and-coming local talents everywhere are expressing the sounds of their generation. More than fifty years after the rise of African independence movements, a new self-awareness is emerging and a new pop culture has sprung up in which the Western music industry is no longer dominant. The film also examines the way these creative developments can engender social change. Godfather of modern African pop music and prominent political activist Fela Kuti, whose statements form a leitmotif for the film, knew it more than twenty years ago: "Music is the weapon of the future."



Loving

Jeff Nichols

United Kingdom/USA, 2016,
colour, DCP, 123', English

Prod: Ged Doherty, Colin Firth, Nancy
Buirski, Sarah Green, Marc Turtletaub,
Peter Saraf **Prod Comp:** Raindog
Films, Big Beach **Sc:** Jeff Nichols
Cam: Adam Stone **Ed:** Julie Monroe
Prod des: Chad Keith **Sound des:**
Pud Cusack **Music:** David Wingo
With: Joel Edgerton, Ruth Negga,
Marton Csokas, Nick Kroll, Michael
Shannon, Jon Bass, Bill Camp **Sales:**
IMR **Distr NL:** Universal Pictures
International Netherlands BV

Sat 28-1 16:45 Doelen WBZ d.s.
Mon 30-1 20:00 Doelen JZ d.s.
Fri 3-2 21:30 Pathé 6 d.s.
Sat 4-2 12:45 Pathé 7 d.s.

The late 1950s in the USA: driven by love and homesickness, the Lovings defy the laws prohibiting interracial marriage for years, but they turn out to be unrelenting. At the end of their tether and inspired by the civil rights movement, Mildred fights back and asks for help. Thanks to ambitious civil rights lawyers, their case is fought right up to the US Supreme Court. It's only in 1967 that they are able to love in freedom after their historic case, Loving vs. Virginia. Thanks to them, not only was this law abolished, but their case was a precedent for the legal recognition of a marriage between two people of the same sex.

Filmmaker Jeff Nichols (*Mud*, *Take Shelter*) tells the story without spectacular rhetoric and in the spirit of Richard and Mildred, undercooled yet with much warmth. In this way he speaks straight to our heart, as does the married couple. He also goes beyond the romantic heroism of the story, above all showing the heart-rending banality of racial segregation and the guarded resistance of modest people.



United Kingdom, 1968, b&w,
16mm, 48', English

Prod: Horace Ové **Prod Comp:** Infilms
Cam: Gordon Cradock **Ed:** John
Broderick, Alexis Findon **Sound des:**
Mike Colomb **Print/Sales:** BFI British
Film Institute

Sat 28-1 12:00 KINO 4

Sun 29-1 22:00 KINO 4

Baldwin's Nigger

Horace Ové

In this black-and-white cinéma-vérité documentary, writer James Baldwin and comedian/activist Dick Gregory debate passionately in front of an overwhelmingly black British audience. The film shows something exceptional for that period: an uncensored conversation about the black experience, as if no white people were present. This open-hearted, almost intimate public debate tackles many important themes in the US and UK. With the majestic eloquence that characterises not only his literary style but also his speaking, Baldwin provides subtle and critical commentary on complex problematic issues such as race and colour. An insightful document that is still relevant in substance and urgency.

This debut by the Trinidad-born British filmmaker Horace Ové, chronicler of the black British experience and resistance to racism, is introduced by June Givanni, curator of the Pan-African Cinema Archive. *Screens together with Twilight City.*



USA, 2015, colour/b&w, DCP, 91',
English

Prod: Mike Todd **Prod Comp:**
Riverhorse **Sc:** Mike Todd **Cam:**
Quenell Jones **Ed:** Mike Todd **Print/
Sales:** Kaleidoscope Film Distribution

www.hustlersconventionfilm.com

Fri 27-1 19:30 Cinerama 1

Sat 28-1 12:30 LantarenVenster 3

Wed 1-2 12:30 Pathé 4

Sat 4-2 16:15 Oude Luxor

Press & Industry

Sun 29-1 16:45 Cinerama 3

Hustlers Convention

Mike Todd

It was a full moon in the middle of June/In the summer of '59. This text opens the most forgotten album from the pre-history of hip-hop: *Hustler's Convention* appeared in 1973 as a solo project by Jalal Nuriddin of The Last Poets. His epic rhyme in the black American tradition of jail toast, combined with a jazzy/funky soundtrack, showed the way for later hip-hop pioneers such as Fab Five Freddy and Melle Mel. A rights issue surrounding a musical contribution by Kool & the Gang meant that the record, which Nuriddin regards as his masterpiece, was taken off the market soon after its release. On the street, the work led a life of its own, but there was no recognition for its maker. Forty years later, he and such artists as Chuck D, Ice-T and KRS One look back on the musical heritage of this influential album, while The Jazz Café in London brings Jalal Nuriddin back into the spotlight to perform the album in full.

Afro Future

Historical overviews are often painful for people of colour. Looking to the future keeps hope alive, but the present always has roots in the past.

Mon 30-1 11:15 KINO 1

Wed 1-2 14:15 LantarenVenster 1

Afronauts

Frances Bodomo

Zambia, 1969. A rag-tag group is trying to launch a moon rocket to beat the American Apollo 11. The astronaut is a 17-year-old girl who has to be the first to set foot on the moon along with her two cats. The scientific zeitgeist seen from the point of view of those who were not part of it. Inspired by true events.

USA, 2014, b&w, video, 14', English

Prod: Isabella Wing-Davey Sc: Frances Bodomo Cam: Joshua James Richards Ed: Sara Shaw

Prod des: Feli Lamenca Music: Brian McOmber With: Diandra Forrest, Yolonda Ross, Hoji Fortuna

Print/Sales: Frances Bodomo



Remigration

Barry Jenkins

The only people living in the future in San Francisco are affluent citizens and there are too few labourers to do the necessary manual work. Using a remigration programme, the government is luring former working-class inhabitants back into the city; the same people who were once chased out. Can they trust the government? Real inhabitants play themselves here.

USA, 2011, colour, video, 19', English

Prod: Justin Barber, Barry Jenkins, Jesse Ehman, Michael Jacobs, Ariel Dovas Prod Comp: Strike Anywhere, Independent Television Service (ITVS) Sc: Barry Jenkins Cam: James Laxton Ed: Richard Levien Sound des: J.M. Davey, Zach Seivers Music: Keegan DeWitt With: Russell Hornsby, Paola Mendoza, Rick Yune, Avelina Salazar, Jesse Dubus Print/Sales: Strike Anywhere



The Golden Chain

Ezra Clayton Daniels, Adebukola Bodunrin

Yetunde, the only crew member on Nigerian space station Eko, witnesses a recreation of the birth of the universe. This journey to the edge of the universe is a revisit of the Yoruba earth creation tale and a collaboration between experimental filmmaker Bodunrin and graphic novelist Daniels.

USA, 2016, colour, DCP, 14', English

Prod: Adebukola Bodunrin Sound des: Alex Inglizian With: D. Denenge Akpem, Kofi Oforu-Yeboah, Adebukola Bodunrin, Ezra Clayton Daniels Print/Sales: Adebukola Bodunrin

www.adebukolabodunrin.com



They Charge for the Sun

Terence Nance

A sombre future in which sunlight has become rare. The sun's rays are so damaging that the government only allows citizens a limited amount of daylight every day. Even outside, there are strict rules with which people must comply. A naughty little black girl ignores the rules and that's how she discovers the truth.



INTERNATIONAL PREMIERE

USA, 2016, colour, DCP, 16', English

Prod: Ana Souza, Kady Kamakate, Giulia Caruso Prod Comp: Film Independent Sc: Eugene Ramos Cam: Andressa Cor Ed: Aleshka Ferraro Music: Amrithra Vaz With: Rylee Khkol, Jontille Gerard Print: Ana Souza Sales: Film Independent www.facebook.com/theychargeforthesun

Freestyle

Experimental space for idiosyncratic artists who make their own rules. They also depict how rules can be broken using their own, unique imagery.

Sat 28-1 20:00 KINO 3

Wed 1-2 11:30 LantarenVenster 6

Kindah

One Family

Ephraim Asili

Cinematographic link between two African diaspora communities: one in Hudson, New York and one in the Maroon village of Accompong in Jamaica. Symbolic of this link is the Kindah tree, under the branches of which the slave rebellion was settled in 1739. Slave leader Cudjoe (aka Cojo, Kodjo) united different African tribes into one: the maroons, enslaved Africans who liberated themselves.



INTERNATIONAL PREMIERE

USA/Jamaica, 2016, colour/b&w, DCP, 12', no dialogue

Prod: Ephraim Asili Sc: Ephraim Asili Cam: Ephraim Asili Ed: Ephraim Asili Prod des: Ephraim Asili Sound des: Ephraim Asili Music: Jerome Cooper Print/Sales: Ephraim Asili

KBELA

Yasmin Thayná

Hair is an important marker for black female identity. Many films have been made about 'nappy' hair, but this debut by Yasmin Thayná is among the best. This powerful visual essay is both a form of resistance to the invisibility and oppression of black women in Brazil and an ode to their power and diversity.



EUROPEAN PREMIERE

Brazil, 2015, colour, DCP, 22', Portuguese

Prod: Erika Cândido, Monique Rocco Sc: Yasmin Thayná Cam: Felipe Drehmer Ed: Rafael Todeschini Prod des: Ana Almeida Sound des: Ana Beatriz Barbosa Silva, Ana Magalhães, Monica Ávila, Thomas Harres With: Dandara Raimundo, Tais Espirito Santo, Thamyres Capela, Isabel Zua, Tais de Amorim Print/Sales: Yasmin Thayná

Improvement Association

Kevin Jerome Everson

A film about the life and work of Malik Hudgins, who ever since 1974 has been a member of the Universal Negro Improvement Association founded by Marcus Garvey. One of the films made by Kevin Jerome Everson about the massive trek by black Americans to the northern USA in the last century.

WORLD PREMIERE

USA, 2017, colour, video, 12', English

Prod: Kevin Jerome Everson, Madeleine Molyneux Prod Comp: Picture Palace Pictures Cam: Kevin Jerome Everson Ed: Kevin Jerome Everson Print/Sales: Picture Palace Pictures



Identification

Mike Hoolboom

Shot in the murk and fog of a breakdown. Friends jam, a body lies on the ground, James Baldwin visits his father for the last time. Inspired by Black Lives Matter. Remembering Charlie 'Africa' Keunang. (*Mike Hoolboom*)

WORLD PREMIERE

Canada/USA, 2017, colour/b&w, video, 29', English

Prod: Mike Hoolboom Cam: Mike Hoolboom Ed: Mike Hoolboom Sound des: Phil Strong Print/Sales: Mike Hoolboom www.mikehoolboom.com



Let Love Rule

A loving manifesto aimed at turning every nation, community and individual into a State of Love. Stop fighting and let love rule in all its shapes and guises!

Fri 27-1 15:00 KINO 3

Wed 1-2 10:00 LantarenVenster 3

Reluctantly Queer

Akosua Adoma Owusu

In a letter to his mother, a young Ghanaian immigrant writes frankly about his love for her, but in more guarded terms about his love for men. His attempt to explain why he left for America largely expresses doubt and uncertainty. Hushed monologue in black-and-white.

Ghana/USA, 2016, b&w, DCP, 8', English

Prod: Akosua Adoma Owusu Prod Comp: Obibini Pictures Sc: Kwame Edwin Otu Cam: Akosua Adoma Owusu Ed: Aaron Alexis Biscombe, Akosua Adoma Owusu Prod des: Akosua Adoma Owusu Sound des: Kari Rae Seekins With: Kwame Edwin Otu Print/Sales: Obibini Pictures www.obibinipictures.com



My Josephine

Barry Jenkins

Two Arab immigrants work in a launderette where, soon after 9/11, American flags are washed for free. As they meticulously fold up the flags, a love affair unfolds. Jenkins' first short film, made as a student, was filmed by co-student and cameraman James Laxton, who also did the cinematography for *Medicine for Melancholy* and *Moonlight*.



USA, 2003, colour, video, 9', Arabic

Prod: Jasmin L. Tiggett **Prod Comp:** Florida State University School of Motion Picture, Television and Recording Arts **Sc:** Barry Jenkins **Cam:** James Laxton **Ed:** Meghan Robertson **Prod des:** Joi McMillon **Sound des:** Meghan Robertson **With:** Basel Hamdan, Saba Shariat, Marc Levi **Print/Sales:** Florida State University School of Motion Picture, Television and Recording Arts

Chlorophyll

Barry Jenkins

A young woman wrestles with her identity and failed relationship, portrayed and reflected in the city of Miami. Change as a continual and inevitable natural process, just like photosynthesis through chlorophyll. Short and powerful visual film essay by Barry Jenkins, commissioned by Borscht, a non-profit organisation that encourages cinema in Miami.



USA, 2011, colour, video, 17', English/Spanish

Prod: Andrew Hevia **Prod Comp:** Borscht Corporation **Sc:** Barry Jenkins **Cam:** David Bornfriend **Ed:** Joi McMillon **Music:** MillionYoung **With:** Ana Laura Trevino, Sasha Vaziri **Print/Sales:** Borscht Corporation

Tall Enough

Barry Jenkins

A love story about two photographers, a black American woman and a Chinese-American man, specifically made for Bloomingdale's department store; there isn't a product to be seen, but the couple is strikingly well-dressed. The short film has Jenkins' typical cinematographic signature: much feeling for intimacy, humanity and subtlety surrounding racial identity.



USA, 2009, colour, video, 7', English/Mandarin

Prod: Dan Berk, Chadd Harbold **Prod Comp:** Young Indies Films, Last Pictures **Sc:** Barry Jenkins **Cam:** Adam Newport-Berra **Ed:** Bryan Gaynor **Prod des:** Vivian Bond **Sound des:** Jeff Seelye **With:** Crystal Cotton, Stephen Lin **Print/Sales:** Strike Anywhere

Bayard & Me

Matt Wolf

Intimate portrait of Bayard Rustin, black civil-rights activist, organiser of Martin Luther King's March on Washington, and gay. Back then Bayard, who is now dead, chose the civil rights movement rather than gay liberation. His partner, Walter Naegle, describes how, despite the impossibility of same-sex marriage, they rebelliously managed to tie the knot legally.



INTERNATIONAL PREMIERE

USA, 2017, colour/b&w, DCP, 16', English

Prod: Brendan Doyle Prod Comp: C41 Media Cam: Pete Sillen Ed: Conor McBride Sound des: Mark Henry Phillips Music: Mark Henry Phillips Print/Sales: Super Deluxe www.mattwolf.info

195 Lewis

Chanelle Aponte Pearson

"Black, queer, filled with activists, artists and other producers of culture – that is what makes Bed-Stuy in Brooklyn what it is", according to Pearson. This is the backdrop to this web series, about a group of young women, in which identity and polyamory are investigated honestly and freely.



INTERNATIONAL PREMIERE

USA, 2016, colour, video, 45', English

Prod: Rae Leone Allen Prod Comp: 195 Lewis LLC Sc: Rae Leone Allen, Terence Nance, Chanelle Aponte Pearson, Yaani Supreme Cam: Jomo Fray Ed: Niq Lewis, Jon Proctor Prod des: Soull Ogun, Dynasty Ogun With: Rae Leone Allen, Sirita Wright, Roxie Johnson, D. Ajane Carlton Print/Sales: 195 Lewis LLC www.195lewis.vhx.tv



Netherlands Antilles, 2017

Ed: Tirzo Martha

Testament of Hope and Failure

Tirzo Martha

Twelve monitors, placed horizontally and vertically, form an altarpiece with two saints looking on. They show the attempts, illusions and failures of one figure, who presents himself as holy man, hero and the hope of his fellows and has even started believing that himself. Pride obscures his view of reality, as a result of which he underestimates his fellows, but also ignores them. In the end, he ends up the focus of attention himself. This work is part of the series *You're OK for a Black Fellow*.

Tirzo Martha investigates and comments on social and political shortcomings in the Curaçaoan and Caribbean community. He not only focuses on his social and political commitment in his own work, but also beyond. With the Institute IBB (Instituto Buena Bista), co-founded with artist David Bade, he offers a preliminary education to young people who want a creative career. It is an expression of the practical idealism with which he hopes to realise positive changes.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30,
V2_, free admission

EXPO



United Kingdom, 2001

Ed: Keith Piper

Robot Bodies

Keith Piper

Robot Bodies by the British artist Keith Piper, curator, researcher, academic and co-founder of BLK Art Group, is an interactive installation on three screens that investigates racial metaphors in popular science fiction. The starting point is *R.U.R. (Rossum's Universal Robots)*, a play from 1920 by Czech writer Karel Čapek, in which the term 'robot' was first used. The robot is portrayed in Čapek's play as an entity that is only allowed to perform meaningless, heavy and cheap labour. The fear of a robot class that would rise up against its human masters is a recurring theme in science fiction.

Piper regards this mechanised Other as a metaphor for characteristic racial differences, in which the mechanical form represents the black body. The visitor can employ interactive interfaces to dissect these notions via three body types; robot, android and cyborg. Each provides access to relevant science-fiction film excerpts and texts that make it possible to draw parallels with historic and social concepts about the black body.

Thu 26 Jan to Sat 4 Feb, 11:00-20:30,
V2_, free admission

EXPO

A Band Apart

Léo Soesanto



Alipato: The Very Brief Life of an Ember

A Band Apart: Is It Punk?

No. Not another punk tribute. In celebration of punk's fortieth anniversary last year, the British obviously did it very well, raising the question that has everlastingly followed this subculture since its beginnings: Is it punk (i.e. having a state-funded celebration, having a celebration at all)? Joe Corr , son of punk co-conspirators Vivienne Westwood and Malcolm McLaren, protested against this by setting fire to six million dollars' worth of punk memorabilia from his own collection. Was that punk? "A pathetic corny stunt, a massive ego show-off", punk singer and comedian Henry Rollins commented. While punk may be the official offspring of Dada and Situationism, it is also the unofficial child of Hamlet and Schr dinger's Cat. It is and it is not. "If punk is dead then punk is not dead, there's no difference between those two statements", according to Sex Pistols archivist Johan Kugelberg. But Never Mind the Nostalgia: Here's A Band Apart. The aim of this programme is not to look backwards – it is Sex Pistols-free. Within the scope of the 2017 Parallax Views theme, it looks at the current production of films to find the same punk DNA. Youth. DIY. Anti-establishment. Direct action. Subversion of public space. Minimalism. Disorder. Satire. And of course, music. The youth are still angry, just wearing new clothes. There's the same Schr dingerian tension of being outside/inside the system, being alone/together. Hence the Godardian title: A Band Apart.

Public Mayhem

Let's review the programme's playlist. Bertrand Bonello's *Nocturama* was the starting point of this programme, based on the naive concept that a group of terrorists/radicals has the same dynamics as a punk band. There's a leader, there's consent and dissent, whoring for the media, electricity. The Baader-Meinhof Gang felt like a band led by the charismatic Andreas Baader – and the Red Army Faction logo was their album cover. By contrast, Carlos 'the Jackal', the Venezuelan terrorist currently serving a life sentence in France, didn't need a band. In 2016, the 'punkiest' image is perhaps – tragically – the chilling one depicting 22-year-old Mevlut Mert Altintas, the murderer of Russian ambassador Andrey Karlov in Turkey, standing next to his victim and raising his finger almost like a rock star in a stadium.

All this angst, from the 1970s to the present, runs through *Nocturama*. To be fair, Bonello's film feels more post-punk than straight punk, less Sex Pistols and more Public Image Limited (the group formed by John Lyndon – formerly Rotten – after the Pistols' disbanding). The sense of menace is colder; droning rather than exploding. 'Public Image' indeed, when *Nocturama*'s characters wander through the sections of a department store staring at dummies, slowly realising they're becoming dummies themselves.

At the opposite pole, Martine Doyen's *HAMSTERS* would make a fine B-side to *Nocturama*, siding with the victims rather than the terrorists, even if they adopt the same tactics of shock value (here, by dancing randomly in public). Doyen's film is straightforward punk and perfectly fits punk theorist Greil Marcus's book *Lipstick Traces*: punk is an ageless force of mayhem, emerging at several moments of history and tracing back to Gnosticism. Or to quote one character in *Nocturama*: "It was bound to happen, right?"

New Archetypes

Let's not forget that, by changing two letters, 'punk' becomes 'prank'. Its humorous element is part of its energy, channelled here by Jay McCarol and Matt Johnson's *nirvanna the band the show*, Peter Van Hees and Joost Vandecasteele's *Generation B* and Mars Roberge's *Scumbag*. The two latter works strangely but slyly envision call centres and telemarketing companies as substitutes for rock bands in order to convey angst. A new avatar? The punk archetype (spiky coloured hair, leather jacket, outrageous everything) may have morphed into the nerdy slackers at the heart of *nirvanna* and *Generation B*: there's the same sense of being an outcast, while the ongoing debate about geek culture being engulfed by the mainstream uses the same vocabulary as the one about being an 'authentic'. The geek subversion of mainstream culture may be more subdued than punk's, but it is again about promoting 'the outsider' and 'low art'.

Another specifically British punk archetype was the subversion of the high school uniform (and any uniform): the Japanese *joshikousei* (high-school girl fetish) at the heart of Matsui Daigo's *Japanese Girls Never Die* is their distant cousin, sharply returning in the film as a kick-ass warrior. And while dealing with Asian films, there is no need to justify the inclusion of Khavn's *Alipato: The Very Brief Life of an Ember*, as the IFFR audience knows very well that everything the Filipino filmmaker does or touches is punk.

A Band Apart, finally, is a subjective and partial map of sizzling youthful energy – and if you're looking for black rebels in this predominantly 'white riot' section, well, we have the wonderful Black Rebels section. Films such as Morgan Simon's *A Taste of Ink* and Karl Lemieux' *Maudite Poutine* may be just personal, loud apocalypses which do not want to overthrow society – even if Simon's film is a radical attack on patriarchy. But they are fed by the same sense of emergency and necessity that motivated punk decades ago. The essence of youth is longing for something (that is mostly unattainable), for fitting in somewhere, for playing a role at all costs. A band. A part.



France/Germany/Belgium, 2016, colour, DCP, 130', French

Prod: Edouard Weil, Alice Girard
Prod Comp: Rectangle Productions
Sc: Bertrand Bonello **Cam:** Léo Hinstin **Ed:** Fabrice Rouaud **Prod des:** Katia Wyszokop **Sound des:** Andreas Hildebrandt **Music:** Bertrand Bonello
With: Finnegan Oldfield, Vincent Rottiers, Hamza Meziani, Manal Issa, Martin Guyot, Jamil Mc Craven, Rabah Naït Oufella **Sales:** Wild Bunch **Distr NL:** Cinéart Netherlands

Thu 26-1	12:30	Pathé 5	d.s.
Tue 31-1	20:15	Pathé 7	d.s.
Wed 1-2	15:30	♣ Cinerama 1	d.s.
Thu 2-2	19:00	♣ Cinerama 5	d.s.
Sat 4-2	21:45	Cinerama 1	d.s.

Nocturama

Bertrand Bonello

In Paris, a motley group of young people engineer a deadly plan to spread shock and awe in the city. Each plays their own role. Then they all hide in a department store, a symbol of the consumerist society they are attacking.

Nocturama is one of the best French films of 2016, an impressive action film where the characters play a fascinating, wordless choreography of gestures, whether planting a bomb or traveling in the metro; a feverish dream straight from a Brett Easton Ellis novel (looking at times like an unofficial adaptation of Ellis's *Glamorama*). *Nocturama* is not about religious or political extremism, however – leaving a void that will surely provoke the audience. After *House of Tolerance* (2011) and *Saint Laurent* (2014), Bonello delivers another beautiful experiment on melancholy, moods, texture and non-linear time. The 'non-political' hole in the film is the abyss the characters gaze into with a sense of wonder and terror.



WORLD PREMIERE

Belgium, 2017, b&w, DCP, 71', French

Prod: Martine Doyen **Prod Comp:** Spinach Productions asbl **Sc:** Martine Doyen **Cam:** Martine Doyen, Maxime Gourdon **Ed:** Martine Doyen, Patxi Endara **Sound des:** Casio Bxl **Music:** Casio Bxl **With:** Frédéric Rolland, Delphine Brual, Veerle Vaes, Jérôme Roland, Nicolas Monfort, Jean-Pierre Rostenne, Jean-Claude Dupéciaux **Print/Sales:** Spinach Productions asbl

Fri 27-1	19:15	Cinerama 6
Sat 28-1	14:30	LantarenVenster 4
Wed 1-2	17:00	Cinerama 7
Sat 4-2	09:00	Cinerama 6

Press & Industry

Thu 26-1 12:45 Doelen JZ

HAMSTERS

Martine Doyen

Trauma and post-traumatic stress are common concepts nowadays. Director Martine Doyen puts a nice spin on them by making an historic and modern film at the same time. In Brussels, witnesses from nearby or afar of the terrorist attack at the Jewish Museum in 2014 are plagued by collective hysteria, dancing frenetically in the streets. *HAMSTERS* is also inspired by the 'dancing mania' which took place in Brussels in 1564. Doyen's film spontaneously absorbs chaos and shock, responds to mindless disorder by its own joyfully weird, therapeutic disorder. The 'dancers' disrupt public space the same way terrorists do, maybe in a more disturbing way.

Lo-fi, micro-budgeted, improvised, as raw as a punk song, *HAMSTERS* is also a documentary on the old, working-class Marolles neighbourhood in Brussels, using non-professional actors and throwing some eccentric inhabitants into the mix. Its title suggests a cold experiment with guinea pigs but the film is sincerely, humanely embedded in its surroundings.



Generatie B

Generation B

Pieter Van Hees

WORLD PREMIERE

Belgium, 2017, colour, video, 90', English/French/Dutch

Prod: Marijke Wouters, Saskia Verboven, Pieter Van Huyck, Kim Vandercruyssen **Prod Comp:** De Mensen **Sc:** Pieter Van Hees, Joost Vandecasteele **Cam:** Brecht Goyvaerts **Ed:** Koen Timmerman **Prod des:** Johan Van Essche **Sound des:** Jan Deca **Music:** Nico Renson **With:** Jeroen Van der Ven, Ella-June Henrard, Efrat Galai, Eva Binon, Katelijne Damen, Jeroen Perceval, Mungu Cornelis **Print/Sales:** De Mensen

www.demensen.be

Thu 26-1 21:15 Pathé 6

Fri 27-1 15:15 Pathé 6

Sat 28-1 10:00 LantarenVenster 3

Press & Industry

Thu 26-1 13:00 Doelen WBZ

Some forty years ago, the punk movement emerged in England among disaffected youth suffering an economic crisis, unemployment and disillusionment. What if that also now affects millennials? *Generatie B* imagines a dystopia where Belgium has lost Standard and Poor's cherished A rating, downgraded to a shameful B. But baby-boomers desperately want to cling onto their remaining privileges, leaving the young literally begging for jobs and sleeping on the street.

In Brussels, Jonas struggles to get his life together and his girlfriend back. He then meets strange characters who quietly prepare a revolution against their elders. Stand-up comedian Joost Vandecasteele mocks the generation gap, consumerism and apathetic millennials. His ragtag and proto-punk world is painfully plausible. Channelling his anger means not joining a rock band but a call-centre where others want to humiliate you – old-fashioned rebellion has morphed into a mix of neurotic resignation and comic action.



Canada, 2016, colour, video, 75', English

Prod: Mathew Miller **Prod Comp:** Zapruder Films **Sc:** Andrew Appelle, Robert Hyland, Curt Lobb, Matthew Miller, Jay McCarrol, Jared Raab **Cam:** Andrew Appelle, Jared Raab **Ed:** Andrew Appelle, Robert Hyland **Prod des:** Adam Belanger **Sound des:** Matthew Chan **Music:** Jay McCarrol **With:** Matt Johnson, Jay McCarrol **Print/Sales:** Vice Media

www.nirvannathebandtheshow.com

Sun 29-1 12:00 Cinerama 7

Tue 31-1 17:00 LantarenVenster 4

Wed 1-2 19:30 Cinerama 5

Thu 2-2 17:00 KINO 4

nirvanna the band the show

Matt Johnson, Jay McCarrol

What would the punkiest rock band be? The one without any songs, obviously. This is the case with nirvanna (two 'n's to avoid legal troubles) and its members Matt and Jay, dimwit slackers who spend their days absorbing pop culture (*Star Wars*, Netflix) and dreaming of playing in their favourite club. Instead of writing music, they prefer performing practical jokes to gain attention – like storming the premiere of the latest blockbuster. The creators, writers, actors and best friends Jay McCarrol and Matt Johnson (also director of *Operation Avalanche*, IFFR 2016) frantically spike their narrative with nerdy references and perform improvised Jackass-style pranks amongst unsuspecting bystanders (in a more naive, sympathetic way than in the mockumentary *Operation Avalanche*, where Johnson managed to involve NASA people without their knowledge for his film about faking the Moon landing). Here, it's two friends against the world, sliding through this non-linear, absurd comedy with a warm sense of anarchy.



Germany/Philippines, 2016, colour, DCP, 88', Tagalog

Prod: Khavn, Achinette Villamor **Prod Comp:** Kamias Overground, Rapid Eye Movies HE GmbH **Sc:** Khavn **Cam:** Albert Banzon **Ed:** Carlo Francisco Manatad **Prod des:** Ninay Castinlag **Sound des:** Fabian Schmidt **Music:** Brezel Göring, Francis de Veyra **With:** Marti San Juan, Dido De La Paz, Rey Cardines, Robin Palmes **Print/Sales:** Stray Dogs

Sun 29-1 22:15 KINO 2

Tue 31-1 16:30 Cinerama 6

Wed 1-2 19:45 LantarenVenster 2

Alipato: The Very Brief Life of an Ember

Ang napakaigsing buhay ng Alipato

Khavn

In 2025, a gang of kids – aged between five and fifteen – terrorise the slums of Manila. They have nicknames like Pork Chop, Bull Dog, Snowman, McAbnormal and J. Blo. When this notorious thieving and murdering Kotka gang decides to rob a bank, things go wrong and the leader ends up in jail. When he is released in 2053, the big question is where the booty is. After which this unconventional crime film turns into an equally unconventional whodunnit: Who is the serial killer systematically killing all the gang members? In his characteristically whirlwind style, Khavn uses slo-mo and high-speed images, plenty of wide-angle shots, animation (including stop-motion) and an idiosyncratic mix of humour and grotesque violence. Meanwhile, he evokes an alarming picture of 'Mondomanila', where children grow up among the refuse dumps without any sense of morals and a smoking toddler with a pistol in his hand is not an unusual sight.



Canada, 2016, b&w, DCP, 91', French

Prod: Sylvain Corbeil **Prod Comp:** Metafilms **Sc:** Karl Lemieux, Marie-Douce St-Jacques **Cam:** Mathieu Laverdière **Ed:** Marc Boucrot **Prod des:** Louisa Schabas **Music:** David Bryant, Thierry Amar, Kevin Doria **With:** Jean-Simon Leduc, Martin Dubreuil, Francis La Haye, Robin Aubert, Marie Brassard, Alexa-Jeanne Dubé **Sales:** Stray Dogs **Distr NL:** EYE Film Institute Netherlands

Thu 26-1 12:00 KINO 2

Fri 27-1 12:30 Pathé 4

Sat 28-1 22:30 Pathé 4

Wed 1-2 10:00 Pathé 1

Maudite Poutine

Shambles

Karl Lemieux

Karl Lemieux became known through his experimental shorts (*Mamori*, IFFR 2010; *Quiet Zone*, co-directed with David Bryant, IFFR 2015) and his work on live performances with musicians (such as members of Jerusalem In My Heart or Godspeed You! Black Emperor). His first feature is logically rooted in both idioms but with a more straightforward narrative: 27-year-old musician Vincent is targeted by the mob after stealing drugs and goes back to his rural hometown. There he reconnects with his older, tormented brother Michel, trying to lead a normal life by playing in a hardcore band. A spiral of violence will catch both brothers.

Shot on 16mm, *Shambles* is a loud, almost wordless tribute to punk energy where it always comes from – the working class, boredom, urgency. Its hypnotic intensity is reminiscent of Philippe Grandrieux's cinema. Stroboscopic effects, distorted shots, hyper-contrast black-and-white and music, of course, translating day-to-day angst into some raw nightmare.



Japanese Girls Never Die

Azumi Haruko Ha Yukuefumei
Matsui Daigo

Three faces of Japanese young womanhood, three levels of representation: first, there is Haruki, a 28-year old, unmarried, bored office worker stuck at home with her parents. Her apparent vanishing energises the bubbly 20-year old Aina and her street artist friends, who spread Haruki's face all over the city's walls, Warhol-style, escalating to media attention that overwhelms them. And finally, a gang of cool, anonymous teenage girls randomly attacking men in the streets at night. Adapting a 2013 novel by Mariko Yamauchi, actor-turned-director Matsui Daigo blends these three storylines in a dazzling mix of romantic comedy, documentary and outbursts of pop violence. Shifting between timelines and storylines, between the grounded world of Haruki and the fantasy world of girl guerrillas, *Japanese Girls Never Die* nevertheless remains focused on one aim: standing against misogyny, women's exploitation, sexualisation and patriarchy with fun, introspection and fury.

EUROPEAN PREMIERE

Japan, 2016, colour, DCP, 100', Japanese

Prod: Edami Yoko **Prod Comp:** Nippon Television AX-ON **Sc:** Setoyama Misaki **Cam:** Shioya Hiroki **Ed:** Obara Satoko **Prod des:** Takahashi Tatsuya **Sound des:** Yano Masato, Kaku Akihiko **Music:** Roy Tamaki **With:** Aoi Yu, Takahata Mitsuki, Kase Ryo, Ishizaki Huey, Hayama Shōno, Taiga **Print/Sales:** The Klockworx co., ltd

www.azumiharuko.com

Sat 28-1 14:00 Cinerama 5
Sun 29-1 11:30 LantarenVenster 6
Wed 1-2 19:15 Cinerama 6
Fri 3-2 15:45 Cinerama 1

Press & Industry

Thu 2-2 21:00 Cinerama 4



Scumbag

Mars Roberge

Phil, a young wannabe DJ, works at a telemarketing company where his co-workers are lunatics, former convicts and junkies. Not ideal surroundings for someone trying to battle addiction and keep his girlfriend. Director Mars Roberge calls *Scumbag* "a modern version of a John Osborne play" – an apt reference to the author of *Look Back in Anger*, which embodied post-World War II angst. Inspired by the fraudulent Canadian company where Roberge worked before turning to DJing (more successfully than his character), *Scumbag* is a dark, DIY, take-it-or-leave-it comedy with a musical pulse: a fragmented, MTV-video-clip form; a noisy punk and electronic soundtrack; in-your-face, satirical energy. The film also sports an impressive number of cameos/faces from US underground culture such as filmmaker Nick Zedd, actress Penny Arcade, porn legends Nina Hartley and Ron Jeremy, and punk singer Keith Morris.

WORLD PREMIERE

USA/Canada, 2017, colour, DCP, 114', English

Prod: Mars Roberge, Tamas Birinyi **Prod Comp:** World Domination Pictures, Inc., Ininitfilm **Sc:** Mars Roberge **Cam:** Marco Tomaselli **Ed:** Mars Roberge **Sound des:** Mars Roberge **Music:** Lionel Cohen **With:** Princess Frank, Debra Haden, Nick Zedd, Michael Alig, Keith Morris, Brennan Keel Cook, Monique Parent, Stephen Winders, Camille Waldorf **Print/Sales:** World Domination Pictures, Inc.

www.scumbag-movie.com

Thu 2-2 15:30 Pathé 3
Fri 3-2 19:00 Pathé 4
Sat 4-2 16:15 Pathé 3

Press & Industry

Tue 31-1 11:30 Pathé 6
Fri 3-2 11:15 Pathé 5



A Taste of Ink

Compte tes blessures

Morgan Simon

France, 2016, colour, DCP, 80',
French

Prod: Amaury Ovise, Jean-Christophe Reymond **Prod Comp:** Kazak Productions **Sc:** Morgan Simon **Cam:** Julien Poupard **Ed:** Marie Loustalot **Prod des:** Marion Burger **Sound des:** Mathieu Villien **Music:** Selim Aymard, Julien Krug **With:** Kévin Azais, Monia Chokri, Nathan Willcocks, Julien Krug, Selim Aymard, Cedric Laban **Print/Sales:** Versatile

Mon 30-1 21:30 Pathé 6

Tue 31-1 12:30 Cinerama 1

Wed 1-2 19:30 KINO 1

Sat 4-2 22:15 Pathé 1

“Fuck you, I’m done with you”, sings (screams) Vincent with his metalcore band, Seven Day Diary. The angry lyrics seem primarily aimed at his father, Hervé, with whom he has a tense love-hate relationship. Vincent (24) is discontented with his aimless life and angry at his father, who has found a new lover not long after the death of Vincent’s mother. At the same time, Vincent yearns for his father’s praise; not for nothing does he have pictures of both his parents tattooed on his neck. The father-and-son conflict escalates into a battle for a woman, Hervé’s younger girlfriend, Julia. In this self-assured feature debut, Morgan Simon combines music with a difficult father-and-son relationship, subjects he also tackled in his earlier short films. With frequent use of close-ups, he stays close to his characters, and especially to the restless, rebellious and insecure Vincent as he wrestles with himself.

Gangland, Copland, Terrorland

Olaf Möller



Arguably the unluckiest film of 2016 was James Watkin's grossly underrated political action thriller *Bastille Day*. Its world première was postponed in reaction to the attacks in Paris on Friday 13, 2015. Then its French release, scheduled for July 13 2016 to coincide with the titular event, was cut short by the Nice attack (July 14). The next day, the film was taken off local screens. When it finally opened in the US, the title was changed to the nondescript *The Take* so as to not look like an attempt to cash in on the 'tragedy'. Seems this film hit a nerve. But when *Bastille Day* went into production in 2013, the wave of terrorist activities sweeping Europe since mid-2014 was nowhere to be foreseen – or was it?

French multiplex patrons with a passion for tougher home-made crime cinema might say that movies here are constantly talking about politics – who kills whom and then fingers whom. Consequently, they address problems usually brought up in connection with terrorism: a middle class on the brink of collapse due to an endless series of worldwide financial crises, xenophobia, the (ir)resistible rise of right-wing populism and a liberal/left-wing/bourgeois/academic/artistic establishment's gruesome cluelessness in finding useful, hands-on answers to this very real threat, et cetera.

Didn't Frédéric Schoendoerffer use the term '*Opération Satanique*' in *Agents secrets* (2004) to talk about the way (not only) French secret services are involved in a global strategy of tensions (remember *Operation Gladio*)? And who knows, really, who is behind ISIL/Daesh, Al-Qaeda, you name 'em? Doesn't Philippe Haim's *Secret défense* (2008) suggest similarities too close for comfort – nay outright ties – between the secret services and their terrorist 'others'? Olivier Masset-Depasse may talk about the bloody 1980s in *Sanctuaire* (2015), but this story of how the state plays and pays insurgent and vigilante groups, how nationalist armed activists with an anti-Fascist agenda can be turned into enemies of the state better killed than caught and tried, is easily applicable to other situations, countries, conflicts. And while the 'short twentieth century' may have ended on November 9th 1989, the 'long nineteenth century' – with its colonial economics and global political strategies only a (self-)selected few could develop and execute – is still very much alive. Just look at Éric Valette's *Un affaire d'état* (2009) or Mathieu Kassovitz' *L'ordre et la morale* (2011): how they talk about the remnants of France's erstwhile empire apropos

botched (para)military interventions and secret dealings with insurgents of all ilks. Or, more allegorically, how the shadow of the Algerian War still looms over French life, as exemplified in Olivier Panchot's *De guerre lasse* (2014) or Julien Leclercq's *Braqueurs* (2015). It's all there.

And the movies knew. They spoke of the miasma we wade through 24/7 in a language everybody understands: that of popular cinema and genre films. Olivier Marchal (*36 Quai des Orfèvres*, 2004), Franck Mancuso (*R.I.F. (Recherches dans l'intérêt des familles)*, 2011), Fred Cavayé (*Mea culpa*, 2014): they know the rules of their chosen genre by heart. And they respect them, because they're keenly aware of the fact their audience does too – there is a lot they doesn't need to tell. It's a crime movie, this is the way things work here. Real life may not work like that, but under this set of rules it does. Which doesn't mean you cannot twist and tweak things – actually that's a key part of the rules: they are flexible, not iron-clad.

So why then is this cinema (as well as its TV variant: series like the Olivier Marchal-created *Braquo*, 2009-16, and miniseries like Éric Valette's soon-to-air *Dans l'ombre du tueur*, 2017), so little known outside of France, while the latest in Gallic horror at the same time is potentially conquering the world? Sure, genre aficionados have seen these – usually on DVD, late-night TV or at very specialised festivals – and sure, auteurs like Dominik Graf (IFFR retrospective 2013) know what they have in colleagues like Schoendoerffer. But what these days passes for the middle-ground in film culture (in terms of festivals as well as text outlets) is either ignorant or disinterested. In the 1960s, 1970s, 1980s, the equivalents of Valette, Schoendoerffer, Marchal – Yves Boisset, Alain Corneau, Jacques Deray – were major figures of French cinema, whose works won awards in all the right places, got distributed, were recognized by audiences and critics alike – not all critics, but enough to make them a cultural force. A force that needs to be awakened again: a popular cinema that takes its audience seriously – as part of the body politic.

The French presidential elections are immanent, and a catastrophe on the scale of Brexit and Trump beckons. Éric Valette's *Le serpent aux milles coupures* (2017) shows us its scope – but maybe also how to face it.





France, 2014, colour, DCP, 90', French

Prod: Cyril Colbeau-Justin, Sidonie Dumas, Jean-Baptiste Dupont **Prod Comp:** LGM Productions, Gaumont **Sc:** Fred Cavayé, Guillaume Lemans **Cam:** Danny Elsen **Ed:** Benjamin Weill **Prod des:** Philippe Chiffre **Sound des:** Alain Féat **Music:** Cliff Martinez **With:** Vincent Lindon, Gilles Lellouche, Nadine Labaki, Gilles Cohen, Max Baissette de Malglaive, Medi Sadoun, Velibor Topic **Print/Sales:** Gaumont

Wed 1-2 22:45 Cinerama 7
Fri 3-2 18:30 Pathé 6

Mea culpa

Fred Cavayé

Once upon a time, Simon and Franck both worked for the police. They were good at their jobs – but less brilliant off duty. After a drink-driving accident, Simon has to leave the service and finds work driving an armored car. A cruel twist of fate reunites the two when Simon's son witnesses a gangland killing and is targeted by a furious mob of Serbian drug dealers – the exact same group Franck is investigating...

This might be crime action 1.01 – keep-your-eye-on-the-prize-basic and almost defiantly free of all psychological ballast. Undiluted genre fare. Its execution, on the other hand, is Champions League. Fred Cavayé, France's new master craftsman in all matters chase, gun play and *mano a mano*, keeps things moving fast and furious through a Toulon that probably never looked better – attractive, almost seductive in a somewhat disquieting, dark way.



France, 2008, colour, 35mm, 100', French

Prod: Alexander Emmert, Yves Marmion **Prod Comp:** UGC YM, France 3 Cinema **Sc:** Julien Sibony, Philippe Haïm **Cam:** Jérôme Alméras **Ed:** Sylvie Landra **Prod des:** Ambre Fernandez **Sound des:** Frédéric Le Louet, Vincent Mauduit **Music:** Alexandre Azaria **With:** Gérard Lanvin, Vahina Giocante, Nicolas Duvauchelle, Simon Abkarian, Mehdi Nebbou, Rachida Brakni, Aurélien Wiik **Print:** UGC International **Sales:** Athena Films

Fri 3-2 12:00 KINO 4
Sat 4-2 17:00 KINO 4

Secret défense

Secrets of State

Philippe Haïm

Diane, a student, is recruited by the DGSE, France's external intelligence agency – while Pierre, a criminal, is recruited in prison by a terrorist organisation killing in the name of Islam. Both are mere munition to their respective recruiters/handlers. Two times, two parallel lives doomed to intersect. A sardonic, typically Philippe Haïm abstract meditation on the way all radicals are closer to each other than they would like to believe, as well as the treacherous nature of clandestine lives. A text at the end of the film states that the DGSE has been able (implicitly, due to all the duplicitous dealings shown here) to thwart more than a dozen terrorist attacks. That was 2008 – before Charlie Hebdo, the Black Friday of November 2015, Nice... which is to say that nowadays the upshot of the film reads in a different way: counter-terrorism is a losing game, despite the occasional wins.



L'ordre et la morale

Rebellion

Mathieu Kassovitz

Most people would have a very hard time finding New Caledonia on a map, let alone know who rules there. One has to look at the other side of the earth, as the archipelago lies in the South-West Pacific, relatively close to the coast of Australia. This makes New Caledonia, at a distance of some 16,000 kilometres from France, just about its furthest colonial possession. When the FLNKS (*Front de Libération Nationale Kanak et Socialiste*), an armed Melanesian socialist separatist organization made up mainly of Kanaks (New Caledonia's original inhabitants), took some 30 people hostage on 22 April 1988, the far-away capital retaliated – with extreme prejudice. *Opération Victor*, a joint commando operation involving SWAT teams from four different branches of the French armed forces and police, ended in a bloodbath. Actor/director Mathieu Kassovitz uses this rather sordid foreign politics disaster for a scathing comment on how France has dealt with the last remnants of its erstwhile colonial empire.

France, 2011, colour, DCP, 136', French

Prod: Mathieu Kassovitz, Christophe Rossignon **Prod Comp:** MNP Entreprise, Nord-Ouest Production **Sc:** Mathieu Kassovitz, Pierre Geller, Benoît Jaubert **Cam:** Marc Koninckx **Ed:** Thomas Beard, Lionel Devuyt, Mathieu Kassovitz **Prod des:** Bruno Coupe, Emmanuelle Cuillery, Giuseppe Ponturo **Sound des:** Guillaume Bouchateau **Music:** Klaus Badelt **With:** Mathieu Kassovitz, Iabe Lapacas, Malik Zidi, Alexandre Steiger, Daniel Martin, Philippe Torreton, Sylvie Testud **Print/Sales:** Kinology

Wed 1-2 19:45 Cinerama 7

Thu 2-2 12:30 Pathé 3



Braqueurs

Julien Leclercq

A group of heist artists get into trouble with a major narcs outfit. To avoid serious retribution, they have to intercept a 'go-fast' (drugs convoy) for them. As is to be expected, things get out of hand... Julien Leclercq is arguably the most curious of the new French crime cinema auteurs, mainly because he seems to go off in a new direction with each and every work – almost as if he wants to rush through the genre and try out all its opportunities. After a science fiction paranoia thriller (*Chrysalis*, 2007), a somnambulist SWAT actioner in sickly silver-greys and greens (*L'Assaut*, 2010) and a melancholy-going-on-depressive piece of true crime (*Gibraltar*, 2013), he now goes full-tilt into the land of Michael Mann-style macho glitz and thieves' honor, each scene a bravura set-piece and all done in a tempo as relentless as it is unforgiving. Just like the world of *Braqueurs*.

France, 2015, colour, DCP, 81', French

Prod: Julien Leclercq, Julien Madon **Prod Comp:** Labyrinthe Films, SND Films **Sc:** Julien Leclercq, Simon Moutairou **Cam:** Philip Lozano **Ed:** Mickael Dumontier **Prod des:** Gwendal Bescond **Sound des:** Sébastien Marquilly **Music:** Laurent Sauvagnac **With:** Sami Bouajila, Guillaume Gouix, Youssef Hajdi, Redouane Behache, Kahina Carina, David Saracino, Alice de Lencquesaing **Print/Sales:** SND Films

Sun 29-1 19:30 LantarenVenster 5

Mon 30-1 12:15 Pathé 6



France, 2011, colour, 35mm, 90', French

Prod: Fabio Conversi, Patrick Gimenez
Prod Comp: Babe Films, Studio Canal
Sc: Franck Mancuso **Cam:** Thomas Hardmeier **Ed:** Jennifer Augé **Prod des:** Emile Ghigo **Sound des:** Amaury de Nexon **Music:** Louis Bertignac
With: Yvan Attal, Pascal Elbé, Valentina Cervi, Armelle Deutsch, Agnès Blanchot, Eric Ruf, Pascal Elso **Sales:** Tamasa Distribution **Distr NL:** Cinéart Netherlands

Sun 29-1 14:00 LantarenVenster 6
Thu 2-2 21:45 Pathé 2

R.I.F. (Recherches dans l'intérêt des familles)

Franck Mancuso

The job has taken its toll on the nerves of *capitaine* Stéphane Monnereau. The cop is high-strung and prone to flip at any given moment; too often it is his family who has to suffer his moods and fits. A vacation should have done them good. Instead, it pushes Stéphane over the edge when his wife goes missing and he becomes suspect number one, as is usual in cases like this. Writer-turned-director Franck Mancuso knows what he's talking about when it comes to police work, for this was his own job for many years. The most gripping aspect of *R.I.F. (Recherches dans l'intérêt des familles)* is actually its slowness and even seeming aimlessness at times: the film moves with the often frustrating rhythm of a criminal investigation, including running on empty. Of course, when things darker and more paranoid, when procedural matters turn (back) into a thriller, the going gets faster, and faster.



France, 2004, colour, 35mm, 111', French

Prod: Franck Chorot, Cyril Colbeau-Justin, Jean-Baptiste Dupont, Éric Nève **Prod Comp:** Gaumont, LGM Productions, TF1 Films Production
Sc: Olivier Marchal, Franck Mancuso, Julien Rappeneau **Cam:** Denis Rouden **Ed:** Hugues Darmois **Prod des:** Ambre Fernandez **Sound des:** Joël Rangon **Music:** Erwann Kermorvant, Axelle Renoir **With:** Daniel Auteuil, Gérard Depardieu, André Dussollier, Roschdy Zem, Valeria Golino, Anne Consigny, Mylène Demongeot **Print/Sales:** Gaumont

Sat 28-1 11:30 LantarenVenster 6
Fri 3-2 21:45 Pathé 2

36 Quai des Orfèvres

Olivier Marchal

Léo Vrinks is head of the BRI (*Brigade de recherche et d'intervention*), while Denis Klein is head of the BRB (*Brigade de répression du banditisme*) – two units in the Byzantine system called the French police. These two power animals now have their respective sights set on the same, rather prestigious job: director of the DRPJ (*Direction Régionale de Police Judiciaire*), headquartered at 36 Quai des Orfèvres in Paris.

This moody mix of a political and crime thriller became the breakthrough work for ex-cop/actor Olivier Marchal, who as a producer/writer would become something like the patron of French crime cinema's new breed. Allusions are made to two notorious cases from the 80s: the *gang des ripoux*, a cabal of cops turned robbers, and the *gang des postiches*, a group of gangsters who wore wigs and false beards on the job.



Sanctuaire

Olivier Masset-Depasse

France, 2015, colour, DCP, 89', French

Prod: Barbara Letellier, Jimmy Desmarais, Quitterie Duhurt **Prod Comp:** Versus Production, Haut et Court **Sc:** Pierre-Erwan Guillaume, Olivier Masset-Depasse, Xabi Molia, Quitterie Duhurt **Cam:** Tommaso Fiorilli **Ed:** Damien Keyeux **Sound des:** Marc Bastien **Music:** Frédéric Vercheval **With:** Jérémie Renier, Alex Brendemühl, Juana Acosta, Rubén Ochandiano, François Marthouret, Michel Bompouil, Vincent Ozanon **Print/Sales:** Studio Canal

Mon 30-1 14:00 LantarenVenster 5
Tue 31-1 18:30 Cinerama 1
Sat 4-2 14:30 KINO 2

The Basque separatist organisation ETA (Euskadi Ta Askatasuna), founded in 1959, became (circumstantially) part of the anti-fascist struggle in Spain. Because of this, ETA combatants found sanctuary in the northern part of Euskal Herria (the Basque Country) during the 1970s – with quite a bit of (unofficial) support from the French government. When the PSOE (Partido Socialista Obrero Español) under Felipe González won the general election in 1982 with a landslide, open season was (unofficially) declared on ETA, including veritable death squads. The GAL (Grupos Antiterroristas de Liberación) tracked down and murdered combatants, as well as many innocent bystanders accused of armed activities – on French territory. The French government paid the price. Between 1983 and 1987, the region around Bayonne in particular became a war zone. *Sanctuaire* is the political thriller version of this bloody chapter in French history – and a most supportable piece of counter-history and information.



France, 2014, colour, DCP, 94', French

Prod: Denis Carot, Marie Masmonteil **Prod Comp:** Elzévir & Cie, SND Films **Sc:** Olivier Panchot **Cam:** Thomas Hardmeier **Ed:** Barbara Bascou **Sound des:** Erwan Kerzanet **Music:** Éric Neveux **With:** Jalil Lespert, Tchéry Karyo, Hiam Abbas, Mhamed Arezki, Sabrina Ouazani, Jean-Marie Winling, Olivier Rabourdin **Print/Sales:** SND Films

Fri 27-1 21:45 LantarenVenster 6
Wed 1-2 16:30 Cinerama 2

De guerre lasse

Olivier Panchot

Crime cinema loves Marseilles, for it truly is a city of shady dealings done by gangs from various ethnic backgrounds – the kind of culture only harbor towns breed. In *De guerre lasse* it's a pied-noir outfit vs. the Corsican mafia. At the former's top is Armand, whose son Alex kills a member of the latter. To lay low, Alex enlists in the Foreign Legion – the way these things have been done since forever. When he returns after years of marching to *Le Boudin*, the rules and their makers have changed. Nevertheless, there are quite a few people waiting for him, all with their own sweet reasons...

De guerre lasse is, of course, first and foremost a prime piece of gangster cinema at its toughest and sharpest. But if we look a bit more closely, we might find traces of a Greek tragedy there, with damning family secrets and too many untold stories. A true gem: grim and serene at the same time!



Le grand jeu

The Great Game

Nicolas Pariser

France, 2015, colour, DCP, 100',
French/English

Prod: Emmanuel Agneray **Prod Comp:** BiZiBi Productions **Sc:** Nicolas Pariser **Cam:** S  bastien Buchmann
Ed: L  a Masson **Prod des:** Nicolas de Boisguill   **Sound des:** Jon Goc
Music: Beno  t de Villeneuve, Benjamin Morando **With:** Melvil Poupaud, Andr   Dussollier, Cl  mence Po  sy, Sophie Cattani, Nicolas Wanczycki, Gavino Dessi, Antoine Chappay **Print/Sales:** Athena Films

Tue 31-1 14:30 Path   2
Fri 3-2 22:15 Cinerama 2

Pierre Blum has seen decidedly better times, some fifteen years ago when he made the big time with his debut novel. Since then he's an also-ran of the *belles lettres*, as well as a failure in his private life. While attending the wedding of an ex, he meets a charismatic elder gentleman gambler, Joseph Paskin, who offers him a strange but decidedly intriguing-sounding job: he will pay him to ghost-write a book for him – a call to arms-cum-manual for insurrection.

The film has a cheeky *je ne sais quoi*, in that erstwhile Rohmer-assistant and graduate of the Mac-Mahon Academy of Cinephilia, Nicolas Pariser, makes fun of successful debuts, *wunderkinder* and golden boys in a debut that scored nicely at award time. And deservedly so, for *Le grand jeu* is an icily elegant allegory on seduction, vanity and the past's long shadow, and for all that a most timely and also timeless work.



Agents secrets

Secret Agents

Fr  d  ric Schoendoerffer

France/Italy/Spain, 2004, colour,
35mm, 109', French/English/
German/Spanish

Prod:   ric N  v  , Francisco Ramos
Prod Comp: Les Chauves Souris, Carcharodon **Sc:** Yann Brion, Jean Cosmos, Olivier Douy  re, Fr  d  ric Schoendoerffer, Ludovic Schoendoerffer **Cam:** Jean-Pierre Sauvaire **Ed:** Irene Bleuca **Prod des:** Jean-Baptiste Poirot **Sound des:** Fr  d  ric Attal **Music:** Bruno Coulais
With: Vincent Cassel, Monica Bellucci, Andr   Dussollier, Charles Berling, Bruno Todeschini, Sergio Peris-Mencheta, Eric Savin **Print/Sales:** The Festival Agency

Sat 28-1 19:15 LantarenVenster 6
Mon 30-1 22:15 LantarenVenster 3

They have been warned by sources from outside the DGSE (*Direction G  n  rale de la S  curit   Ext  rieure*): the operation they are working on is destined to fail – a set-up, actually. And still, the Action Division operatives get sent into the field. Just like the film *Rebellion* by Mathieu Kassovitz, *Secret Agents* is rooted in a true story of violence abroad: the 1985 'Satanic Operation', popularly remembered as the sinking of Greenpeace's vessel the *Rainbow Warrior*. Fr  d  ric Schoendoerffer and his co-authors short-circuited this seedy piece of history with additional plot lines addressing illegal arms dealing; the last remnants of colonialism in the form of carefully orchestrated (and financed) civil unrest all over Africa; and the role of new Russian money in the shifting post-Cold War landscape of world-wide intrigue and power games. Rarely has Fr  d  ric been as close to his father, legendary war-adventure literator/filmmaker Pierre Schoendoerffer, as he is here. For isn't *Secret Agents* above all a Conradian journey into the heart of darkness?



France, 2016, colour, DCP, 102', French

Prod: Éric Névé, Frédéric Schoendoerffer **Prod Comp:** Carcharodon, Orange **Sc:** Frédéric Schoendoerffer, Yann Brion **Cam:** Vincent Gallot **Ed:** Sophie Fourdrinoy **Prod des:** Franck Benezech **Sound des:** François-Joseph Hors **Music:** Thibault Quillet **With:** Benoît Magimel, Reem Kherici, Mahdi Belemlih, Tewfik Jallab, Amir El Kacem, Léon Garel, Foëd Amara **Print/Sales:** Indie Sales

Sun 29-1 19:00 Cinerama 4
Mon 30-1 19:45 LantarenVenster 2
Sat 4-2 16:00 Pathé 7

Le convoi

Fast Convoy

Frédéric Schoendoerffer

A 'go-fast' in French is a drug run done by way of car convoy (the term comes from the fast boats used first during the prohibition era for alcohol smuggling). A go fast has actually little to do with squeaking tires and burning rubber, as the runners obey the speed limits, trying to blend in with the rest of the traffic. Go fasts use a lead car that checks out the road ahead and warns the other cars of potential problems, such as roadblocks. Caution is the name of the game. And yet, from some point in his story on, Frédéric Schoendoerffer does give the term go fast a pleasantly literal interpretation: *Le convoi* is as much an existentialist paranoia noir *Kammerspiel* as it is a lean and mean exercise in action at its sleekest, chrome silkiest.



France, 2009, colour, 35mm, 99', French

Prod: Éric Névé **Prod Comp:** Les Chauves Souris **Sc:** Éric Valette, Franck Magnier, Alexandre Charlot **Cam:** Vincent Mathias **Ed:** Fabrice Rouaud **Prod des:** Jean-Marc Tran Tan Ba **Sound des:** Cyril Holtz **Music:** Noko **With:** Rachida Brakni, André Dussollier, Christine Boisson, Thierry Frémont, Gérald Laroche, Serge Hazanavicius, Eric Savin **Print/Sales:** Kinology

Sat 28-1 21:45 LantarenVenster 6
Tue 31-1 19:15 LantarenVenster 6

Une affaire d'État

Éric Valette

A group of Congolese insurgents was able to capture eight French soldiers. By way of ransom, the French government sends an airplane load of illegal weapons, which never arrives due to a well-aimed ground-to-air missile. But one could also start the story in Paris, with a murdered hooker. Whether it be the deal gone sour or the dead woman, quite a few people in very high places now get very nervous. It's rather curious that only one novel by Dominique Manotti, arguably contemporary French crime fiction's biggest star, has been adapted for the big screen thus far. Nobody else has written with such grim humour as well as understanding about the world of capitalist intrigue, about how representatives of the state are always involved when major crimes happen. That novel is *Affairs of State*, and Éric Valette's film does justice to its source, even if at times it does seek its own paths through Manotti's money jungle.



Le serpent aux mille coupures

Éric Valette

WORLD PREMIERE

France, 2017, colour, DCP, 104', French

Prod: Alexis Dantec, Raphael Rocher
Prod Comp: The French Connection, Capture the Flag Films **Sc:** Éric Valette, Hervé Albertazzi **Ed:** Sébastien Prangère **Prod des:** Catherine Cosme
Sound des: Charles Autrand **Music:** Christophe Boulanger, Mike Theis
With: Tomer Sisley, Pascal Greggory, Terence Yin, Stéphane Debac, Clémence Bretécher **Print/Sales:** SND Films

Fri 27-1 20:00 Doelen JZ
Sun 29-1 21:45 LantarenVenster 2
Wed 1-2 13:00 Pathé 1
Sat 4-2 22:00 Cinerama 6

Press & Industry

Tue 31-1 21:45 Cinerama 4

Omar is not a name one would traditionally connect with French wines. That's at least what too many of the other local winegrowers think; accordingly, they have tried their worst to get rid of him. Into the midst of this otherwise utterly ordinary bit of xenophobia in action stumble a bunch of South American drug goons, who promptly get themselves killed. The hit-man, physically not in great shape, needs a safe place to hide. Like Omar's farm.

Éric Valette made some of the smartest, as well as gutsiest, crime movies made in France in recent years: the snidely smart political thriller *Un affaire d'état* can be found elsewhere in this programme, while the serial killer film *La proie* (2011) should be searched out by any upstanding cinephile. *Le serpent aux milles coupures*, now, is a true Valette masterpiece of socio-political circumspection and rule-savvy genre craftsmanship that shows how entertainment and enlightenment can still go hand-in-hand!

Picture Palestine

Nat Muller



A Boy, a Wall and a Donkey

Picture Palestine and many will conjure images of war, militarised checkpoints, the Israeli separation wall, stone-throwing youth and overcrowded refugee camps. While this is all part of a certain Palestinian experience – others may include life in exile in Palestine’s large diaspora or the complexities of being a Palestinian with Israeli citizenship – much of Palestine remains, to a large extent, unseen. There is a Palestine of dreams, desire, beauty and laughter, even if in the background the Israeli military occupation and decades of dispossession loom. Picture Palestine does not sugar-coat a harsh and adverse reality, but rather offers a multitude of perspectives on Palestine through the voices of Palestinian filmmakers. In these voices we find hope, joy, anger, frustration, but above all, and in spite of it all, resilience and a refusal to be rendered invisible.

A Struggle for Visibility

Amid the immediacy of social media and 24-hour news cycles, this might be a good moment to pause and consider the historical arc of the Palestinian plight. After all, 2017 commemorates the centenary of the 1917 Balfour Declaration, when the British government supported the establishment of a national home for the Jewish people in Palestine. It also marks seventy years since the *nakba*, or ‘catastrophe’ in Arabic, that between 1947 and 1949 saw close to 700,000 Palestinians displaced, many of their villages destroyed and the founding of the State of Israel in 1948. To cap it all off, this year marks fifty years since the 1967 Arab-Israeli war, in which Israel occupied swaths of territory of historic Palestine from Jordan and Egypt, including East Jerusalem, the West Bank and Gaza Strip and also the Golan Heights from Syria. These historical events have determined and continue to produce the fragmented geography and political fault lines of the Israeli-Palestinian conflict.

In this context, the collective and individual memories of Palestinians, as well as their historical narrative and presence, remain underrepresented. There is a loss of historical and visual representation here due to the fact that the Palestinian experience is, to a degree, outside of history and thus vulnerable to omissions and amnesia. It is no surprise then that the first forays of Palestinian cinema in the late 1960s and 1970s, by amongst others the Palestine Liberation Organisation’s Palestine Film Unit founded in 1968, were ones to reclaim their own image. Reem Shilleh’s

PICTURE PALESTINE

montage of militant film of that period, *Perpetual Recurrences*, poignantly shows how the struggle for a homeland and self-determination is also very much a struggle for visibility.

Between Witnessing and the Imaginary

French film director Jean-Luc Godard once famously claimed that “the Jews became the stuff of fiction, the Palestinians, of documentary”*. There is indeed in Palestinian filmmaking an emphasis on witnessing and chronicling events, also within narrative and experimental fiction. The cultural trauma of the nakba, dispersal and the ongoing loss of Palestinian land are scripted covertly or overtly in Palestinian film. In particular, the disruption of daily life and the curtailment of physical and other mobility through a system of checkpoints, permits, evictions and restrictions are cases in point. For example, Kamal Aljafari’s *Port of Memory* poetically documents the memory of the city of Jaffa that once was but no longer exists. The difficulty of creating an image that is continuously threatened with disappearance, whether in the realm of fiction or documentary, is at the heart of Palestinian cinema. This also explains filmmakers’ pressing concern with the ideological and logistical challenges of image production and filmmaking in and about Palestine, as is demonstrated forcibly in Annemarie Jacir’s *Like Twenty Impossibles* and playfully in Hany Abu-Assad’s *A Boy, a Wall and a Donkey*. Can the realm of the imaginary still be inhabited if visual representation is under duress? Larissa Sansour’s, Mirna Bamieh’s and Ruanne Abu Rahme and Basel Abbas’ futurist and speculative shorts prove that it most definitely can. Moreover, the imaginary becomes a way to break out of set narratives and clichéd expectations.

Breaking with Stereotypes

If anything, the films in Picture Palestine complicate the roles usually attributed to Palestinians, namely those of the victim or the terrorist. This comes to the fore in Elia Suleiman and Jayce Salloum’s classic *Introduction to the End of an Argument* and is further emphasised by a slew of anti-heroes, unlikely mythmakers, traitors, cheeky boys and rapturous musicians. Together they straddle the grey zone between defiance and disenfranchisement caused by their geopolitical realities.

In a time of global uncertainties and polarisation, which are amplified in a Palestine where the chance of a two-state solution looks increasingly slim, Picture Palestine reminds us of the arc of history and the vulnerability of freedom.



* From Jean-Luc Godard’s film *Our Music* (2004).



Port of Memory

Mina alzakira

Kamal Aljafari

France/Germany/Palestine,
2009, colour, DCP, 62', Arabic/
Hebrew

Prod: Kamal Aljafari Sc: Kamal Aljafari
Cam: Jacke Besse Ed: Marie-Hélène
Mora Prod des: Silvija Saranovic
Sound des: Gilles Laurent Print/
Sales: Kamal Aljafari

www.kamalaljafari.net

Thu 26-1 19:45 LantarenVenster 4
Fri 27-1 22:15 KINO 2
Sun 29-1 14:30 Cinerama 7

Once a thriving Palestinian port city, Jaffa has now become an extension of Tel Aviv. It often served as the backdrop for action films set in the Middle East, without showing any actual Palestinians. Aljafari offers a subtle portrait and memoir of a disappearing city that has been changed forever by incessant construction, gentrification and dispossession of its inhabitants.

It quietly traces the streets of Jaffa and follows the rhythms of life of the city and its people, centered around mundane rituals and occurrences that instil a sense of normalcy. We find a cat napping lazily on the TV, an elderly parent being taken care of, a family watching TV and hands being washed repetitively. Against this seemingly still décor, the filmmaker's family are at risk of eviction if they cannot prove their ownership of their house.



A Magical Substance Flows into Me

Jumana Manna

Palestine/United Kingdom/
Germany, 2015, colour, DCP, 68',
Arabic/Hebrew/English

Prod: Jumana Manna Sc: Jumana
Manna Cam: Daniel Kedem Ed:
Katrin Ebersohn Sound des: Jochen
Jezussek Print/Sales: Jumana Manna

Sat 28-1 17:00 Cinerama 7
Sun 29-1 14:00 Cinerama 6
Wed 1-2 09:30 KINO 2

An ode to music that undoes the distinction between 'Arabs' and 'Jews', national borders and political differences. Jumana Manna travels across Israel and Palestine with recordings by German-Jewish ethnomusicologist Robert Lachmann, who in the 1930s had a radio show on the Palestine Broadcasting Service called *Oriental Music*. Following in his footsteps, what do these songs sound like when performed today by Moroccan, Kurdish or Yemenite Jews, or by Samaritans, members of the urban and rural Palestinian communities, Bedouins and Coptic Christians?

The piecing together of a multi-faceted musical history of historical Palestine, as well as Manna's own position in this, occurs in people's living rooms, kitchens, front porches, as well as at workshops, while cooking and making coffee. In the background the conflict looms, but Manna moves seamlessly through linguistic, political, historical and territorial divisions. Music as a magical connector that unlocks diversity and trumps the logic of segregation and polarisation.



Picture Palestine: Perpetual Recurrences

Reem Shilleh

EUROPEAN PREMIERE

Italy/West Germany/
Netherlands/Denmark/
Palestine/DDR/Japan/Belgium/
France, 2016, colour/b&w, DCP,
57', Japanese/English/Italian/
French/Arabic

Prod: Reem Shilleh, Mohanad Yaqubi
Prod Comp: Subversive Film, Idioms
Film Ed: Mohanad Yaqubi Print/Sales:
Subversive Film

Sat 28-1 13:30 KINO 2

A crash course in the cinematic representation of Palestine over the past forty years. Shilleh takes us on a historical journey through Palestine in film: from militant filmmaking during the Palestinian revolutionary period (1968-82), to the post-Oslo period (1993 to the present). Her montage consists of sequenced fragments from films by Palestinian makers and those sympathetic to the Palestinian cause such as the Palestinian Film Unit, Johan van der Keuken, Nils Vest, Basma Alsharif, Koji Wakamatsu and Adachi Masao, Mahdi Fleifel and Michel Khleifi. The film provides an incomplete dictionary of the grammar of the moving image produced in and about Palestine, while highlighting its most recurrent visual tropes: the classroom, tight alleyways of refugee camps, traveling shots of the landscape, or the Fedayeen in the open field. All of these are used strategically to make an unseen people visible.

Picture Palestine: Minutes, Myth and Treason

Mythologies of resistance meet sci-fi dystopias and the realities of occupation and war.

Sat 28-1 22:00 KINO 3

Mon 30-1 14:30 KINO 3

A Boy, a Wall and a Donkey

Hany Abu-Assad

Three young boys want to make a film in a village without cameras. They ride their donkey to the separation wall and are in luck as the place is studded with surveillance cameras. When an army jeep approaches they wonder if they will finally get their movie's tape.



Palestine, 2008, colour, DCP, 5', Arabic

Prod: Hany Abu-Assad Cam: Ehab Assal Ed: Eyas Salman Music: Raja Dbayeh With: Najah Abu El-Haija, Majd Dabour, Anas Zaid, Mohannad Baraky Print/Sales: Bryant Mudd

In the Future They Ate from the Finest Porcelain

Larissa Sansour, Søren Lind

On the brink of apocalypse, a narrative resistance group makes underground deposits of porcelain. Their aim is to influence history and support future claims to their vanishing lands. By implementing a myth of their own, their work becomes a historical intervention – de facto creating a nation.



Palestine/United Kingdom/Denmark/Qatar, 2015, colour, DCP, 29', Arabic

Prod: Ali Roche Prod Comp: Spike Film and Video Sc: Søren Lind Cam: Thomas Fryd Ed: Daniel Martinez, William Dybeck Sørensen Prod des: Henrik Bach Christensen Sound des: Luke David Harris Music: Aida Nadeem With: Pooneh Hajimohammadi, Anna Aldridge, Leyla Ertosun Print/Sales: mec film www.mec-film.de

One Minute

Daqqa

Dina Naser

Gaza, summer 2014: Salma is sheltering with her daughter from the onslaught of bombs and mortar fire in her flat in the battered neighbourhood of Shuja'iyya. Her mobile phone is her lifeline to the world, but it also announces her impending fate.



Jordan/Belgium, 2015, colour, video, 10', Arabic

Prod: Dina Naser Sc: Dina Naser Cam: Dina Naser, Ali Saadi Sound des: Hoang Thuy sound, Stefano Capone, Fares Al Werr Music: Hasan Abu Hamad Print/Sales: Dina Naser

The Pessoptimist

Mirna Bamieh

Based on a 1974 novel by Emil Habibi about a man abducted by aliens, this film spirals into a fantastical, surreal world. Its protagonist, an anti-hero, is out of place and out of time. A victim of both his own existential crisis and his surroundings.

Palestine, 2015, colour, video, 13', Arabic

Prod: Mirna Bamieh **Sc:** Dalia Taha **Cam:** Elsy Hajjar **Ed:** Salama Safadi, Mirna Bamieh **Sound des:** Mirna Bamieh **With:** Ali Jaber, Aya Tahhan, Karam, Mirna Bamieh **Print/Sales:** Mirna Bamieh



Flower Seller

Baya'a el ward

Ihab Jadallah

Flower seller Abu el Ward struggles to eke out a living selling flowers in a refugee camp in Jenin. No one cares much for his flowers in a place where there's little cause for celebration. A fast-paced thriller built around a Palestinian collaborator and notions of desperation and betrayal.

France/Palestine/United Kingdom, 2011, colour, video, 15', Arabic

Prod: Ihab Jadallah **Prod Comp:** Aanat Film **Sc:** Ihab Jadallah **Cam:** Sam Care **Ed:** Monica Rubio, Ihab Jadallah **Sound des:** Laurence Teixeira **Music:** Moneim Adwan **With:** Fadi Al Ghol, Hussam Abu Eische, Muhannad El Azza, Raouf Haj Yehia, Ziad Shahdeh **Print/Sales:** Aanat Film **www. aanatfilm.com**



Picture Palestine: Ruptured Chronologies

A filmic political timeline that intersects with the tumultuous developments from the First Intifada and the Oslo Accords to the uncertain present and a speculative future.

Sun 29-1 20:00 KINO 3

Tue 31-1 09:45 LantarenVenster 6

Introduction to the End of an Argument

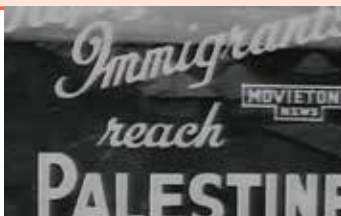
Muqaddimah li-nihayat jidal

Elia Suleiman, Jayce Salloum

A fast-paced collage bringing together snippets from Hollywood, European, and Israeli film, documentary, news coverage and footage shot in the West Bank and Gaza strip. Suleiman and Salloum critique the representation of the Middle East, Arab culture and the Palestinian people as produced by the West.

Palestine, 1990, colour, video, 42', English/Arabic

Prod: Jayce Salloum **Cam:** Jayce Salloum **Ed:** Elia Suleiman, Jayce Salloum **Music:** Jayce Salloum **Sales:** LIMA **Distr NL:** LIMA **www.vtape.org**



20 Handshakes for Peace

Mahdi Fleifel

September 13, 1993: Yasser Arafat, Yitzhak Rabin and Bill Clinton's handshake on the lawn of the White House after signing the Oslo Accords. A historic moment, repeated 20 times. Tainted by countless shattered hopes and with a voice-over by intellectual Edward Said, expressing his outrage at the agreement.



Germany/Palestine, 2013, colour, DCP, 3', English

Prod: Mohanad Yaqubi Prod Comp: Idioms Film Sc: Mahdi Fleifel Ed: Mahdi Fleifel Print/Sales: Idioms Film www.idiomsfilm.com

Like Twenty Impossibles

Ka'inana ashrun mustaheel

Annemarie Jacir

When a Palestinian film crew decides to avert a closed checkpoint by taking a side road, the passengers are slowly taken apart by the brutality of military occupation. Both a visual poem and a narrative about the fragmentation of a people, it also questions the politics of filmmaking.



Palestine, 2003, colour, 35mm, 17', English/Arabic

Prod: Annemarie Jacir Sc: Annemarie Jacir Cam: Philippe Bellaiche Ed: Annemarie Jacir Sound des: Bill Toles Music: Kamran Rastegar With: Reem Abu-Sbaih, Ismail Dabbagh Print/Sales: mec film www.mec-film.de

And Yet My Mask Is Powerful

Basel Abbas, Ruanne Abou-Rahme

A richly layered film in which a group of Palestinian youth wear 3D-printed copies of Neolithic masks on their way to the sites of destroyed Palestinian villages in Israel. The masks become a counterpoint, a marker of speculative possibility linking past to future, countering the dominant imagery of violence.



Palestine, 2016, colour, video, 8', no dialogue

Prod: Basel Abbas, Ruanne Abou-Rahme Prod Comp: Carroll/Fletcher Sc: Basel Abbas, Ruanne Abou-Rahme Cam: Basel Abbas, Ruanne Abou-Rahme Ed: Basel Abbas, Ruanne Abou-Rahme Prod des: Basel Abbas, Ruanne Abou-Rahme Print/Sales: Carroll/Fletcher

And More...

EXPO

Exhibitions, performances, video works and (interactive) installations:

Azadaar (p.220) **EXPRMNTL PAPERS** (p.191) **HEIS** (on the wall) (p.54) **Homeless Movies** (p.189) **Jan Němec and the Czechoslovak New Wave – Film Posters** (p.174) **Imai Norio: Severed Film/Jointed Film** (p.192) **Lost Landscapes of Los Angeles** (p.191) **Luanda – Kinshasa** (p.132) **Nuts & Bolts** (p.200-207) **Oral History** (p.220) **Robot Bodies** (p.235) **Testament of Hope and Failure** (p.235) **Trust Issues**

Thu 29 Jan to Sat 4 Feb, various venues, please also refer to IFFR.com/expo

On Thursday 26 January 2017 the festive openings of **Azadaar**, **HEIS (on the wall)** and **Oral History** (16:00, KINO), **Nuts & Bolts** (17:00, *Het Atelier*), **Robot Bodies** and **Testament of Hope and Failure** (19:00, V2_) as well as **Jan Němec and the Czechoslovak New Wave – Film Posters** (20:30, *Tsjechisch Centrum*).

Every day, the **Nuts & Bolts** exhibition features a brief live moment, the **Punch a Clock Sessions** (17:00) and sandwiches from Peter Kubelka, the most radical filmmaker ever (18:00), with the exception of Monday 30 January when the festival will host the **Piet Zwart Symposium – Media, Models and Metaphors** from 10:30 to 17:30.

TALK**Masterclass Béla Tarr**

Influential contemporary filmmaker Béla Tarr reflects on his work with journalist Jonathan Romney (see p.149).
Thu 26 Jan, 15:00, de Doelen Van Cappellen Zaal, €5.50

Masterclass Barry Jenkins

Occasioned by his latest feature film *Moonlight*, filmmaker Barry Jenkins talks about his exploding career and what defines him as a filmmaker (see p.223).
Thu 26 Jan, 16:00, KINO 1, €5.50

Artist Talk Joost Rekveld:**The Motors of Invention**

Artist and filmmaker Joost Rekveld introduces the programme and discusses subjects important to his work in between films (see p.179).
Fri 27 Jan, 14:00, KINO 1, €11/€8 for the film ticket

Masterclass Andrea Arnold

Masterclass with British filmmaker Andrea Arnold on the creative process occasioned by her latest hit film *American Honey* (see p.111).
Fri 27 Jan, 15:00, de Doelen Van Cappellen Zaal, €5.50

Parallax Views: Jackie

Special screening of *Jackie* preceded by a video essay by Kevin B. Lee and followed by a conversation with film journalists Jan Pieter Ekker and Dana Linssen.
Fri 27 Jan, 15:45, de Doelen Willem Burger Zaal, €11/€8 for the film ticket

IFFR Live

Six films will be screened simultaneously at IFFR, online and in cinemas throughout Europe and will be followed by an interactive Q&A with their respective directors and casts + film-related extras. In screening order:
Mister Universo (Fri 27 Jan, 19:00); *Prevenge* (Fri 27 Jan, 22:30); *The Man* (Sat 28 Jan, 16:00); *Home* (Sat 28 Jan, 20:00); *A Wedding (Noces)* (Sun 29 Jan, 16:00); *The Giant* (Sun 29 Jan, 20:00); *Schouwburg Grote Zaal, €11/€8 for the film ticket*

Scopitone Café

Eclectic mix of documentaries about music and how it is experienced. Stick around for fun, chat, music and more. The bar is open! In screening order:
Blackhearts (Fri 27 Jan); *War of Words* (Sat 28 Jan); *Cairo Jazzman* (Sun 29 Jan); *New Voices in an Old Flower* (Mon 30 Jan); *Two Trains Runnin'* (Tue 31 Jan); *Cassette: A Documentary Mixtape* (Wed 1 Feb); *Placebo: Alt.Russia* (Thu 2 Feb); *The Wonderful Kingdom of Papa Alaev* (Fri 3 Feb), 20:00, *Schouwburg Kleine Zaal, free admission*

Fukeiron or the Politics and Poetics of Landscape

Programme in conjunction with Witte de With in which Eric Baudelaire, Claire Atherton and Nicole Brenez scrutinise the politics and poetry of the cinematic landscape.

Sat 28 Jan, 11:00, KINO 2, free admission

Parallax Views: IFFR x De Balie – Safari

Auxiliary programme by De Balie to accompany Ulrich Seidl's *Safari*. About the link between animal suffering and post-colonial violence as well as how the ecological crisis is linked to repression and racism.

Sat 28 Jan, 12:00, KINO 1, €11/€8 for the film ticket

Panel Picture Palestine: Perpetual Recurrences

Panel with representatives of the new generation of Palestinian filmmakers and video artists.

Sat 28 Jan, 13:30, KINO 2, €11/€8 for the film ticket

Artist Talk Joost Rekveld: Light Matters

Artist and filmmaker Joost Rekveld introduces the programme and discusses subjects important to his work in between films (see p.178).

Sat 28 Jan, 14:00, Pathé 2, €11/€8 for the film ticket

If You Catch Fish, You Can Make Soup: Burma Storybook

Conversation concerning poetry and cinema in collaboration with Poetry International following the screening of *Burma Storybook*.

Sat 28 Jan, 14:30, KINO 1, €11/€8 for the film ticket

IFFR Talk: Double Play

Film journalist Gerhard Busch in conversation with Ernest Dickerson on *Double Play*.

Sat 28 Jan, 16:00, LantarenVenster Foyer, free admission

Criss-Cross: Gangland, Copland, Terrorland

Famous faces from French crime cinema about how their work embodies the dark side of 'la grandeur de la France'. With filmmakers and authors from the Criss-Cross programme.

Sat 28 Jan, 17:00, LantarenVenster 6, free admission

Black Rebels: Minding the Gap

Travel the past, present and future of Black cinema. Talks, films, music and interviews. With filmmakers Charles Burnett and Ernest Dickerson as well as the artists Keith Piper and Tirzo Martha.

Sun 29 Jan, 13:00, Schouwburg Kleine Zaal, free admission

Artist Talk belit sağ

Artist and filmmaker belit sağ about recent images of conflict, propaganda and war, and our relationship with these images. Professor Zeynep Sayin will talk about the use of editing in sağ's work (see p.215).

Mon 30 Jan, 12:00, KINO 3, free admission

Artist Talk Jesse McLean

Artist and filmmaker Jesse McLean examines the influence of the media and technology on her creative process using a selection from her work (see p.215).

Mon 30 Jan, 12:00, KINO 4, free admission

Parallax Views: Thomas Elsaesser – The Cinema of Abjection

Film historian Thomas Elsaesser explains his theory of abjection on the basis of films from this programme.

Mon 30 Jan, 15:00, de Doelen Arcadis Zaal, free admission

IFFR Talk: Family Life

Film journalist Bor Beekman in conversation with filmmakers Alicia Scherson and Cristián Jiménez about *Family Life*.

Mon 30 Jan, 15:30, LantarenVenster Foyer, free admission

Student Talk

Extensive Q&A by film lecturer Ernie Tee and students with directors who will be screening their films at IFFR. The films will be screened preceding the talk.
*Mon 30 Jan to Wed 1 Feb and
 Fri 3 Feb, 16:00, Schouwburg
 Kleine Zaal, free admission*

IFFR Talk: Abdullah

Mohammad Saad & Edwin
 Film journalist Paolo Bertolin in conversation with filmmakers Abdullah Mohammad Saad and Edwin.
*Tue 31 Jan, 15:45, LantarenVenster
 Foyer, free admission*

Studio Erasmus

What do *Game of Thrones* fans seek in Dubrovnik? Top scientists answer this and other questions during the special edition of the Erasmus University talk show.
*Tue 31 Jan, 20:00, Schouwburg
 Foyer, free admission*

Parallax Views: Bigger Than The Shining

Last year, IFFR screened Mark Cousins' *Bigger Than The Shining*. The video essay will be screened one final time, after which Cousins will destroy it with an axe.
*Wed 1 Feb, 13:30, Pathé 2,
 €11/€8 for the film ticket*

A Band Apart: Nocturama

After *Nocturama*, an interview with director Bertrand Bonello about how the film reflects the current political climate in France.
*Wed 1 Feb, 15:30, Cinerama 1,
 €11/€8 for the film ticket*

Erasmus Tiger College

Dr Etienne F. Augé, Senior Lecturer at Erasmus University will provide an English-language lecture to accompany *The Future of Work and Death*.
*Wed 1 Feb, 19:15, Cinerama 1,
 € 11/€ 8 for the film ticket*

Masterclass Olivier Assayas

Olivier Assayas reflects on prior works, his main influences and his latest film *Personal Shopper* (see p.112).
*Thu 2 Feb, 15:00, de Doelen
 Jurriaanse Zaal, €5.50*

Parallax Views: Open Bar Roundup Forum

IFFR filmmakers in lively debate on cinema's role at this juncture in the political transition currently underway.
*Thu 2 Feb, 17:00, de Doelen Van
 Cappellen Zaal, free admission*

TO DO

De nazit/The Afterword: Mini-lecture on the Kennedys – Jackie

Examine the conspiracy theories surrounding JFK's murder with USA expert Willem Post; after the screening of *Jackie*.
*Fri 27 Jan, 17:45, de Doelen
 Lobby, free admission*

Demonstration BoekieBoekie

Illustrators and children turn a text into an illustration. The most beautiful one will be animated.
*Sat 28 Jan, 12:30, de Doelen
 Lobby, free admission*

Kids Only

A selection of short films for children and their parents in the morning and an afternoon of workshop for the kids, while the parents relax with one of the festival's films.
*Sun 29 Jan, 10:00-12:00, Pathé
 Schouwburgplein, €11/€8, 10:00-16:00,
 Pathé Schouwburgplein, €23.50/€16.50*

Petanque Tournament: The Giant

A petanque tournament preceding the IFFR Live screening of *The Giant*, organised by The Young Petanque Club Rotterdam.
*Sun 29 Jan, 15:00, Schouwburg
 Foyer, free admission*

De nazit/The Afterword: Het doet zo zeer/Remember – It Hurts So Much

After *Het doet zo zeer/It Hurts So Much*, Radio Remember and Alzheimer Café will help you remember.
*Sun 29 Jan, 18.30, de Doelen
 Lobby, free admission*

De nazit/The Afterword: Workshop Spoken Word – Paterson

After *Paterson*, spoken word talent YMP will teach you the tricks of the trade.
*Mon 30 Jan, 17:00, de Doelen Van
 Cappellen Zaal, free admission*

Erasmus Film Quiz

A mix of arthouse and Hollywood. Be the star of the Erasmus Film Quiz. Registration starts at 19:00. *Mon 30 Jan, 19:30, Schouwburg Foyer, free admission*

De nazit/The Afterword: Tasting meat – Raw

Taste onion bread and chicken tongues enthusiastically supervised by butcher Freek Schell, after *Raw*. *Sat 4 Feb, 17:30, de Doelen Coffee Corner, free admission*

MUSIC**sound//vision**

Programme in WORM with four evenings of live audio-visual performances. *Thu 26 to Sun 29 Jan, 22:00 till late!, WORM, €11/€8, free with Cineville card. See p.86-87 for the full programme.*

World première Double Play

Live music from the Curaçaoan-Dutch vocalist Izaline Calister. *Fri 27 Jan, 19:30, Oude Luxor, €11/€8 for the film ticket*

World première De wereld van Wubbe/The World of Wubbe

Preceding this world premiere, the Scapino Ballet will dance a special Ed Wubbe choreography. After the film, a live performance by Dutch band Nits. *Tue 31 Jan, 19:30, Schouwburg Grote, €11/€8 for the film ticket*

Jan zonder Vrees/John the Fearless

After this Flemish animation classic, composer Alain Pierre will provide a live score played on original, vintage instruments. *Wed 1 Feb, film starts: 16:30, concert starts: 20:30, WORM, film: €8/concert: €20*

Rotterdam Classics

Musician João Silva's music collection was acquired and digitised by Stadsarchief Rotterdam [municipal archive]. Today marks the official handing over to a Cape Verde's representative. With a brief film on Silva, live music, snacks and drinks. *Wed 1 Feb, 19:30, LantarenVenster 1, €11/€8 for the film ticket*

Fresh Jazzy Sounds by Sublime FM

Fresh jazzy sounds from DJ Quame (Sublime FM). A tasteful mix of old and new heroes. *Sat 4 Feb, 19:00, Schouwburg Foyer, free admission*

AWARDS**Tiger Awards for Short Films Ceremony**

The awards show for the Tiger Competition for Short Films. Three filmmakers will go home with a Tiger Award and €3,000. *Sun 29 Jan, 21:00, KINO 1, free admission*

Awards Ceremony

Festive ceremony with many big awards. Which filmmaker will win, for instance, the Hivos Tiger Award or the Special Jury Award, the VPRO Big Screen Award or the Warsteiner Audience Award 2017? *Fri 3 Feb, 20:00, de Doelen Willem Burger Zaal, €11/€8*

PARTY**Kick-off: Lemon & Opening Party**

For the audience, the 46th edition of IFFR will start with the screening of *Lemon*, the remarkable first feature film by Janicza Bravo. Followed by drinks at the opening party in de Doelen. *Wed 25 Jan, film starts 21:00, Pathé 1 & de Doelen, €13/€10*

Dance Dance Dance

Every evening after the films at de Schouwburg. Dance the night away until the early hours. *Thur 26 Jan to Sat 4 Feb, 23:00, Schouwburg, free admission for card or film ticket holders*

Closing Party by Warsteiner

Spectacular end to the festival! IFFR raises the roof at de Doelen concluding the 46th edition in style. *Sat 4 Feb, 23:00, de Doelen €15/€12*

take
the
netherlands

30%
cash
rebate

cash flow option
30% up front

± 6 weeks
turnaround

famous
Dutch light

high tech
film- & post
production
facilities

exploration
support

About the Festival

The Supportive Festival

IFFR actively supports independent filmmaking from around the globe. The festival is an established and renowned international platform for launching new films and talent from around the world through its various initiatives. Under IFFR PRO, all the activities of CineMart and the Hubert Bals Fund come together. CineMart, IFFR's co-production market for international film projects, takes place at the festival from 29 January to 1 February 2017. The festival's Hubert Bals Fund (HBF) contributes financially to film projects from emerging countries. Each year, the festival programme contains a rich harvest of HBF-supported films. IFFR promotes training and talent development within its Rotterdam Lab for young film producers, Boost NL for projects in development and the IFFR Trainee Project for Young Film Critics. Newly established project Propellor, in partnership with the European Film Market, CPH:DOX and IFFR PRO, looks at the future of cinema. IFFR is also very active in the field of distribution with initiatives such as IFFR Live and IFFR Unleashed.

Hubert Bals Fund

IFFR's Hubert Bals Fund provides financial support to remarkable feature films by innovative and talented filmmakers from all over the world, but predominantly from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe.



HUBERT BALS
FUND

The Fund has supported more than 1,100 projects since its establishment in 1989. Each year, a rich harvest of films supported by the HBF is presented at IFFR. This year, IFFR proudly presents a total of 14 films supported by the HBF in various programme sections, including *Rey* by Niles Atallah (Chile) in the Hivos Tiger Competition and *Cactus Flower* by Hala Elkoussy (Egypt) in the Bright Future Award Competition. The HBF offers several funding schemes: early on for Script and Project Development, or after shooting for Post-production. With the support of the Creative Europe-MEDIA programme of the European Union, minority co-production and distribution support is offered to European partners within the framework of HBF+Europe. Dutch producers are eligible for the NFF+HBF Co-production Scheme, a collaboration with the Netherlands Film Fund. With renewed guidelines and application deadlines, the Hubert Bals Fund will once again be welcoming applications in 2017. More information about these funding schemes and updated guidelines is available at IFFR.com/hbf.

HBF Harvest 2017

The Hubert Bals Fund is proud to present this year's HBF Harvest at the 46th International Film Festival Rotterdam.

Hivos Tiger Competition

Rey (Niles Atallah, Chile/France/Netherlands/Germany/Qatar)

Bright Future

All the Cities of the North (Dane Komljen, Serbia/
Bosnia and Herzegovina/Montenegro)

Burning Birds (Sanjeewa Pushpakumara, Sri Lanka/France/Qatar)

By the Time It Gets Dark (Anocha Suwichakornpong,
Thailand/France/Qatar/Netherlands)

Cactus Flower (Hala Elkoussy, Egypt/United
Arab Emirates/Norway/Qatar)

THE SUPPORTIVE FESTIVAL

Elon Doesn't Believe in Death (Ricardo Alves Jr., Brazil)

Extraño pero verdadero (Michel Lipkes, Mexico)

Kékszakállú (Gastón Solnicki, Argentina)

The Last of Us (Ala Eddine Slim, Tunisia/Qatar/

Lebanon/United Arab Emirates)

Otra madre (Mariano Luque, Argentina)

Signatures

La Flor (Parte 1) (Mariano Llinás, Argentina)

Voices

La idea de un lago (Milagros Mumenthaler, Switzerland/Argentina/Qatar)

Limelight

White Sun (Deepak Rauniyar, Nepal/USA/Qatar/Netherlands)

Wolf and Sheep (Shahrbanoo Sadat, Afghanistan/

Denmark/Sweden/France)

CineMart

The 46th International Film Festival Rotterdam marks the 34th edition of its international co-production market, CineMart. Launching 26



projects in need of additional financing, CineMart heralds an important start of the 'film year'. The project selection is a good reflection of current independent cinema, with projects from debut directors to projects from directors who have received critical acclaim for their films. Two projects have already received Hubert Bals Fund support in the development phase.

The selected projects are presented to a select group of co-producers, funds, sales agents, distributors, TV stations and other potential financiers through carefully scheduled one-to-one meetings and in networking events. One of CineMart's trademarks is its highly productive, informal atmosphere. Besides the co-production market and the Rotterdam Lab, CineMart also aims to be a platform for debate and reflection on current issues in the international film industry.

Former CineMart projects in IFFR 2017

Bright Future

By the Time It Gets Dark (Anocha Suwichakornpong, CineMart Project 2010)

Cactus Flower (Hala Elkoussy, CineMart Project 2015)

Extraño pero verdadero (Michel Lipkes, CineMart Project 2013)

I tempi felici veranno presto/Happy Times Will Come Soon

(Alessandro Comodin, CineMart Project 2014)

Where Is Rocky II? (Pierre Bismuth, CineMart Project 2013 (Art:Film))

Limelight

Night of a 1000 Hours (Virgil Wildrich, CineMart Project 2011)

IFFR Live

The Giant (Johannes Nyholm, CineMart Project 2013)

Rotterdam Lab

The Rotterdam Lab, a workshop for emerging international producers, is an integral part of CineMart. In partnership with numerous international organisations, a group of around 60 emerging producers from all over the world comes to the festival during CineMart to participate in this workshop that deals with various topics on international film financing, production, innovation and distribution. The Lab also has an important networking function.

Art:Film

Art:Film is as an international platform bound by a mission to facilitate meetings between professionals working with art and film. It aims to further enhance, to nurture and to provide a platform for highly artistic cinema and visual arts by responding to the specific needs of artistic cinema, expanding into the new fields of finance, production and distribution.

Boost NL

A partnership between the Holland Film Meeting of the Netherlands Film Festival and IFFR's CineMart, Boost NL offers Hubert Bals Fund and CineMart-supported projects a mentorship programme year round and specifically during the Holland Film Meeting in September and CineMart in January. The HBF & CineMart projects are matched by a number of Dutch projects. The tailor-made programme per project includes expert meetings in the field where the project most needs it and targeted one-to-one meetings with potential partners. The programme focuses on development & financing as well as marketing & distribution.

Propellor Film Tech Hub

CPH:DOX, European Film Market, International Film Festival Rotterdam and Cinemathon have joined forces and launched the Propellor Film



Tech Hub, a one-of-a-kind innovation platform for the development of new business models for production, distribution and experience of films.

The Propellor Film Tech Hub transfers established innovation strategies from the start-up world and focuses on the intersection between film and technology as a breeding ground for new business models. It aims to become the missing link between the film industry and the latest technological trends and new forms of social interactions.

In 2017 the Propellor Film Tech Hub is organizing a series of nomadic ideation events. In 2018 we will establish the Propellor Incubator dedicated to the development of new, innovative business models for the film industry.

During IFFR 2017, the first event will be organised: **The Propellor Kickstart**, on Wednesday 1 February.

Distribution

IFFR is very active in the field of distribution; for years, the festival has organised the distribution of its own HBF films, and often also Tiger Award winners, in the Netherlands. By doing this, the festival strengthens the artistic film climate and provides filmmakers with a platform for finding an audience for their films, also outside of the festival circuit.

IFFR Live

In 2015, IFFR introduced a groundbreaking international live cinema event: IFFR Live. A series of five films premiered during the festival



and were simultaneously screened in cinemas and VOD (Video On Demand) platforms across Europe.

During the third edition in 2017, over 45 cinemas in territories such as the United Kingdom, Italy, Spain, Switzerland, Poland, Serbia, Slovenia and

the Netherlands will take part. In 2017, IFFR Live also expands beyond Europe, including territories such as Singapore and Israel. The films will simultaneously be available on VOD in Spain and Portugal through Filmin, in multiple territories via Festival Scope and for the first time via live.IFFR.com. IFFR Live gives the audience the opportunity to experience the unique thrill of being part of a major international film festival and participate in live Q&A sessions with filmmakers and cast via social media including Facebook, Twitter and Whatsapp using #livecinema.

THE SUPPORTIVE FESTIVAL

The films presented as part of IFFR Live in 2017 are Mister Universo (Tizza Covi, Rainer Frimmel), Prevenge (Alice Lowe), The Man (Charlotte Sieling), Home (Fien Troch), A Wedding (Noces) (Stephan Streker) and The Giant (Johannes Nyholm).

IFFR Unleashed

In the field of distribution, IFFR pays a great deal of attention to digital developments. For years, IFFR has had its own YouTube channel, with over 27,000 subscribers and over 37 million views. Since 2015, IFFR has collaborated with NEP The Netherlands to provide rights-holders with films selected for IFFR with the opportunity to directly release their films on global VOD platforms such as iTunes and Google Play. This joint venture, named IFFR Unleashed, was established to tackle the increasingly difficult challenges for independent filmmakers, producers and sales agents of finding international distribution and a wider audience in a developing marketplace. It permits IFFR to collaborate with the independent film industry directly, establishing a flexible release tool that can adapt to the needs and requirements of participating filmmakers. As part of this venture, and to complement the release via established platforms, IFFR will launch its own IFFR Unleashed platform to a select group of beta testers during the festival. A wider release is scheduled for later in the year.



DCP * video * 70 mm * 35 mm * 16 mm * Super 8 * 8 mm

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Films from The Netherlands

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Using the Catalogue

The films being screened at the festival can be found in this catalogue, listed by the IFFR sections and programmes. Most of the feature and mid-length films are ordered by the director's family name, and in retrospectives mostly chronologically. Filmmakers from China, Japan and Korea (following the tradition) are listed with their family name first, followed by their given name.

This year we have introduced a slightly different way of showing film titles, to improve consistency between the catalogue, the programme supplement and online. In previous years, the original title was shown first with the international title underneath, if that was different. This year, we are showing the 'title in use' first, with the original title or international title underneath, if different. The title in use could be the original title or the international title – that depends largely on the language.

Check IFFR.com for festival news, film descriptions and programme information, director profiles, film stills and trailers. All films are English spoken or subtitled in English, except for films with screenings marked: d.s. = Dutch subtitles.

Abbreviations

b&w = black-and-white

' = length in minutes

Prod = Producer

Prod Comp = Production Company

Sc = Screenplay

Cam = Camera

Ed = Editor

Prod Des = Production Design

Sound Des = Sound Design

With = main actors and actresses

Distr NL = Distributor in the Netherlands

Doelen JZ = Doelen Jurriaanse Zaal

Doelen WBZ = Doelen Willem Burger Zaal

Schouwburg KZ = Schouwburg Kleine Zaal

Schouwburg GZ = Schouwburg Grote Zaal

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NOTES

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