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# Festival International de Films de Fribourg

31<sup>e</sup> 31.03 > 08.04 2017

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## ❖ The FIFF in a nutshell

*«The FIFF wants to keep things as immediate as possible between the films, the filmmakers and the public.»*

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The Fribourg International Film Festival (FIFF) is one of the most important festivals in Switzerland. Over the last 30 years, the Festival has become a national benchmark for diversity. Its programme offers everything from auteur films to popular cinema and draws a bigger crowd every year. In 2016, the FIFF achieved 43,000 entries. It enjoys an excellent reputation within the international scene.

Founded in 1980 by Magda Bossy and Yvan Stern, with encouragement from Freddy Buache, the Festival was initially unabashedly called the Third World Festival. In recognition of its growing size and to distance itself from what some filmmakers deemed rather problematic connotations, the event was renamed Fribourg Film Festival in 1990 with 'International' being added in 1998. Martial Knaebel, who was the event's first Artistic Director, was succeeded by Edouard Waintrop in 2008.

Today with Thierry Jobin, Artistic Director since 2012, François Nordmann, Chairman of the Association, and Giovanna Garghentini Python, Administrative Director, the original mission of the Festival remains at the heart of the endeavour, namely to discover, select and screen high quality work from around the world that is not usually distributed via the usual channels. The exceptional selection of cinematic gems helps the public encounter cultural diversity and social realities, as well as giving them a chance to marvel at big unknown productions in Swiss cinemas. The Festival is characterised by a spirit of unlimited openness towards the world.

The FIFF is a talent incubator that has screened films from filmmakers who have gone on to be celebrated at prestigious festivals such as Cannes, Berlin and, most recently, Venice. There, Filipino Lav Diaz won the Golden Lion in 2016 after being awarded at Fribourg 10 years earlier.

Numerous renowned guests have visited the Festival these last few years: the Dardenne brothers, Eric Cantona, Charles Aznavour, Marthe Keller and Geraldine Chaplin. The FIFF wants to keep things as immediate as possible between the films, the filmmakers and the public. A warm, informal atmosphere and a return to the raw material (the films) have attracted numerous high profile guests who appreciate being able to meet up and share an experience in an uncomplicated setting.

The FIFF puts particular emphasis on cultural outreach. Over the last 20 years, FIFF's school programme Planète Cinéma has become the biggest in Switzerland, with over 11,000 students aged 4 to 25 in 2016. The FIFForum, which offers masterclasses, conferences and Think Tanks, is an important event for Swiss film professionals, FIFF's international guests and the festival audiences.

For the 31st Festival, as well as the international short and feature film competitions, the FIFF invites you to explore the role of ghosts in films around the world, a carte blanche for the writer Douglas Kennedy, films from Nepal, a selection of films from Egypt chosen by Myret Zaki for Diaspora, a Decryption section entitled A Cinematic Cabinet of Curiosities, and a homage to Freddy Buache, the iconic founder of the Cinémathèque Suisse. Welcome to the FIFF!



## ✧ Interview with **Thierry Jobin**, Artistic Director of the FIFF

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#### How did the Fribourg-Nepal connection for the New Territory selection originate?

The **New Territory** section is always sparked off by several things. It takes years to see a new film industry emerge. Suddenly you see a single film, then two, then three entering big festivals. It's not every day that a film industry like Nepal's manages to get a film into Berlin and then two into Venice. That is what happened with *Highway* by Deepak Rauniyar and *The Black Hen* by Min Bahadur Bham, which was in competition here in 2015. He had already caused quite a buzz when he came to present one of his short films at the FIFF. Meanwhile, Locarno has been interested in Nepal since its *Open Doors* programme last August. These were all triggers for me to meet with some Nepalese producers and filmmakers. The film industry in Nepal grew from when a lot of filmmakers working there today were involved in the production of foreign films, such as documentaries for the *BBC*, the *Discovery Channel* and *National Geographic*, and films about Mount Everest. By helping the production teams, a bit like Sherpas, they got the chance to familiarise themselves with the equipment. Little by little, they developed their own films. I should add that these emerging film industries are due to how accessible filmmaking is these days. Anyone can make a

film with their phone. It's almost become easier to make a film than to write. The camera-pen that Alexandre Astruc spoke of in the late 1940s now really exists.

**After the themes of women and humour, this year the FIFF is tackling cinematic curiosities. Where did your desire to step behind the camera come from?**

There's never a conscious plan when I come up with a section. In fact, I had originally planned on something else, as is often the way. In the end though, it's global production that dictates what I should do. I went to Cannes in May with an idea in mind, but after speaking to over 90 international vendors and going through their entire catalogues, I realised there were a lot of films talking about cinema in all its forms. So, from the very act of creating, with for example the last film from the late Abbas Kiarostami and a documentary made by his assistant, who was the only person allowed to film the artist at work, to the enjoyment of film, with for example Gentleman Rissient, the wonderful short from Pauline Jeanbourquin on *La Séance de 15h* at the Cinémathèque Suisse or the story of a young cinephile, in which I of course saw myself, *Moi, Thomas, 12 ans, Cinéfou* by Mamad Haghighat. Then in between there's archiving and the absolute turning point that is the disappearance of celluloid. This year's programme really underlines the extent to which digital is taking over. Even cinema archives that still have celluloid films do not bring them out willingly, and if they do, only on expensive conditions.

**As well as Decryption, there are two sections that are particularly resonant: those curated by Douglas Kennedy and Freddy Buache, who are each presenting us with film classics from their home continents of America and Europe. What will these films bring to the FIFF's world view?**

As I mentioned before, for some sections I let myself be led by what worldwide production has to offer. Then there are cartes blanches like **Hommage à...**, **Sur la carte de...** and **Diaspora** which have become FIFF's calling cards. These cartes blanches help put the history of cinema into context, particularly the sections prepared by Buache and Kennedy. It has always seemed a little pointless to me to only show films from Asia, Africa and Latin America if there isn't also something strong to contrast them with what is being done in the West. Freddy went back to his roots as a cinephile to propose five absolute masterpieces. He suggested them over the phone with complete spontaneity. He had perhaps prepared his choices in advance, but he really knew what he wanted. He focused on Europe with a historical slant. It starts off with *L'Atalante* and *M* and ends with John Huston's last film *The Dead*, which I'm delighted to be able to screen at the FIFF because it would also fit very well into the section **Genre Cinema: Ghost stories**. The 2017 FIFF is full of these interconnections between sections.





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## And what about Douglas Kennedy and the US?

Douglas Kennedy's carte blanche has something very interesting to say about American cinema. I was expecting him to suggest American films, but I wasn't expecting him to only concentrate on the 50s and 60s. When we first got in touch, Donald Trump hadn't yet won the election. And obviously, the films that Douglas chose, whether it was *Sweet Smell of Success*, *The Big Heat* or *Seconds* by John Frankenheimer, take on a whole other meaning in today's climate. With Douglas Kennedy, I think we're going to talk about American cinema today and its capacity, or lack thereof, to meet the challenges currently facing American society. It's something that US cinema has been doing better than any other film industry so far. If we look at the time during the Vietnam War there was an almost instant reaction from American filmmakers who were very quick to offer films about it. If you look at France and the Algerian War, it took a long time before any films were made on the subject, not to mention Switzerland, where there has still never been a film about the Jewish gold left by the Nazis in our banks for example. I've always felt that struggle and hardship help strengthen art. I'm sure that after the Obama era, during which the American cinema has been considerably weaker, there will be a wave of very strong films coming out of the US over the next decade in reaction to the Trump era.

*"I've always felt that struggle and hardship help strengthen art."*

**This isn't the first time that FIFF has combined economy and culture (the Decryption section on the economic crisis in 2014). This year, you have invited one of the most important economic analysts in Switzerland, Myret Zaki, for Diaspora.**

Yes, this isn't the first time we've tried to combine economy and culture. Culture is very important for a society and the buoyancy of its economy. A society without a strong culture, where little is on offer for the community, is a closed society. Culture invigorates the economy in the sense that thinkers, professionals and intellectuals are more inclined to settle with their families in a city where there is a strong cultural movement, where there is something meaningful that they can be proud of. From a cinematic point of view, there is no conflict between the economy and cinema. The economy is often the main subject of films. If you look at a film like *The Bicycle Thief*, Charlie Chaplin films, every bank job film and even *Citizen Kane*, the greatest film of all time, the matters of economy is always there. It is the crux of many narratives and many great films. I know Myret Zaki from when we were both journalists at *Le Temps*. I've always admired not just her skills as an economics journalist, but also her engagement. I still remember the briefing we had at *Le Temps* when the Arab Spring erupted; Myret went straight to Cairo where she had grown up. I've also often seen Myret talk about feminism. Being a woman in economics is obviously an interesting subject. She also completely understood the **Diaspora** section; the question I asked her for making her selection was "which films do you watch when you're homesick?" She chose popular cinema, films she probably shows or will show her children, films from the 1940s to the 1990s that show Egypt dancing, singing and laughing, but with the issue of the economy always in the background.

**What kind of specimens have you caught in your ghost catcher? And what can we take from these journeys through various cultures around the world?**

The Genre Cinema section is always a way to communicate lots of things from different cultures. It's a way of comparing different approaches under one theme. What does a ghost look like in Japan or Mexico? How is the afterlife interpreted in film around the world? Is death a taboo everywhere? I soon found myself in fascinating discussions. But there's no need to be afraid, there aren't just horror films in this section! There are also romantic comedies. For example, in the great classics, we couldn't forget *The Ghost and Mrs. Muir* by Joseph L. Mankiewicz. There are poetic films like *The Innocents*. But of course we had to include some pure horror as well! The FIFF has explored laughter, the excitement of erotica, and the strength of the fight for women's rights last year, so it was time to scare people – the fourth big emotion that films can provoke. In the Midnight Screenings, we have the Japanese film *Sadako v Kayako*, which brings together the ghosts from two of the biggest ghost story franchises in cinema history: the *Ring* and *Ju-on* Films. So as usual we are being led by global production. Now, the question is why are filmmakers around the world suddenly making so many ghost films? I think it raises much deeper questions about our relationship to spirituality and the dead. You realise how in Asia, Africa and Latin America there is no taboo – there is no denial about ghosts and death. Here, it's hard to say you've seen a ghost without sounding like a loon, but when I was travelling in Kathmandu for the Nepalese films, I realised how much people live with death.

**There's a new approach to the International Competition: Short Films with a new selection commission. What is the result?**





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If you made a world map with the origins of the films on the programme this year, you would see that there's a heavy concentration in the Middle East and Asia. Especially in war zones there's a lot of turmoil and a need to tell stories, seeing as there's films from Iraq, Syria and Lebanon in this year's competition. In those sorts of situations, short films are the best way to immediately document what is happening. I'm satisfied that anyone who ventures into the short film competition, which is particularly strong this year, will be seeing everything the FIFF has to offer. There are genre films, auteur films, and impressive co-productions with the West, including a film produced by Julie Gayet. Anything goes in this section. You never see the same film twice. It shows the creative freedom that exists in this region that stretches from the Middle East to South East Asia. A region bursting with creativity, where people use film in the same way you'd use a pen. There's a force, an energy I bring back with me every time I go there. A desire to tell stories, an inspiration, a breath of fresh air that lets us know that already in the short film section, there are directors who will show their films here for the first time and are certain to come back to show us their next piece of work. That's what happened with Bradley Liew (*Singing in the Graveyards*), Soudade Kaadan (*Obscure*) and Dechen Roder (*Honeygiver Among the Dogs*), all three of whom originally made their debuts in Fribourg with short films and now return to this year's Festival for the [feature-length International Competition](#).





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## Official Selection

### International Competition

#### Feature Films

12 Feature Films from  
12 countries

11 Swiss Premieres

1 International Premiere

#### Short Films

3 programmes

19 Short Films from  
15 countries

9 Swiss Premieres

5 European Premieres

3 International Premieres

2 World Premieres

#### Opening Film

*The Eagle Huntress*  
Swiss Premiere

#### Closing Film

*The Birth of a Nation*  
Swiss Premiere

## Parallel Sections

### Genre Cinema

Ghost Stories

18 Feature Films and 1 Short  
Film from 18 countries

### Decryption

A cinematic cabinet  
of curiosities

12 Feature Films et 3 Short  
Films from 7 countries

### Diaspora

Myret Zaki and Egypt

5 Feature Films

### Hommage à... Freddy Buache

5 Feature Films from  
5 countries

### New Territory Nepal

16 Feature Films and 5  
Short Films from Nepal

5 western

productions about Nepal

### Sur la carte de

Douglas Kennedy

5 Americans Feature Films  
from the 50's and 60's

## Special Screenings

### FIFFamily around the world

1 selection of little  
ghost stories from 6 countries

1 Feature Film

### Films of the International Jury

2 Feature Films from 2 countries

### Passeport suisse

1 Feature Film

2 Shorts Films programmes  
from Switzerland

### Midnight Screenings

9 Feature Films from  
5 countries



A sneak peak of the FIFF



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# Official Selection

International Competition - 9

Feature Films

Short Films

Opening and Closing Films - 15

\*In presence of the filmmaker, the producer or an other member of the team

<sup>1</sup> Release of the movie in Swiss theaters





## International Competition

### Feature Films

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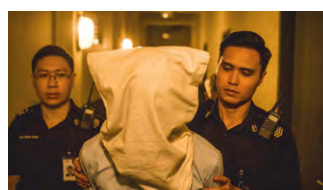
This year, in the **International Competition: Feature Films**, 12 films from 12 countries will compete for the Grand Prix worth 30,000 Swiss Francs. FIFF is very happy to welcome back three directors who made their debuts in the **International Competition: Short Films**. Bradley Liew (*Singing in the Graveyards*, Malaysia, Philippines), Dechen Roder (*Honeygiver Among the Dogs*, Bhutan) and Soudade Kaadan (*Obscure*, Syria, Lebanon) are returning to present their first feature films. Alongside them will be several debut films displaying raw talents to watch that include the Mexican Diego Roos (*The Night Guard*), Amit Madheshiya & Shirley Abraham (*The Cinema Travellers*, India) and Darío Mascambroni (*January*, Argentina). The festival wanted to continue the 30th edition's focus on female directors and this year there are no less than five female directors in competition. The first film to be directed by a woman in Laos, *Dearest Sister* by Mattie Do, fulfils the remit of the **Genre Cinema: Ghost Stories** section, as does *Kati Kati* (Mbithi Masya, Kenya, Germany) and *The Truth Beneath* by the South Korean Lee Kyoung-mi, who explores absence and grief. The flagship nation of the 2017 festival, Nepal, is also competing with *White Sun* by Deepak Rauniyar, which won an award at the Mostra di Venezia. *The Student* by Kirill Serebrennikov and Boo Junfeng's *Apprentice*, which were also honoured at festivals, including Cannes in 2016, complete the line-up.

#### Apprentice

**Boo Junfeng\***

Singapore, Hong Kong, Qatar, Germany, France, 2016

96' | Fiction | **Swiss Premiere**



Aiman, 28, lives modestly with his sister and works as a prison guard. His not entirely selfless zeal attracts the attention of the executioner, who is soon to retire. He takes Aiman under his wing to teach him the rules of a good hanging... The third feature from Junfeng Boo was honoured by the Un Certain Regard section at the 2016 Festival de Cannes.

#### Dearest Sister

**Mattie Do\***

Laos, France, Estonia, 2016

101' | Fiction | **Swiss Premiere**



A villager goes to the Laotian capital, Vientiane. She has to look after her rich cousin who lost her sight and can now communicate with the dead. This cursed cousin's husband, an Estonian expat, also seems to be hiding dark secrets. This first film directed by a female Laotian was selected by many genre cinema festivals. A genre cinema that the film is reinventing.

#### The Cinema Travellers

**Amit Madheshiya\* & Shirley Abraham\***

India, 2016

96' | Documentary | **Swiss Premiere**



For more than 70 years, a travelling cinema has crossed India to bring the magic of moving images to an always enraptured audience. A homage to cinema and celluloid and to the men who protect them from various technological advances, *The Cinema Travellers* received a special mention at the last Festival de Cannes.

#### Honeygiver Among the Dogs

**Dechen Roder**

Bhutan, 2016

132' | Fiction | **Swiss Premiere**



A nun disappears from a small village. An undercover policeman starts to investigate a mysterious, attractive young woman who stands accused of witchcraft. But in the mountains of Bhutan, nothing is as it seems. After having presented his short film *3 Year 3 Month Retreat* in 2015, the young director Dechen Roder returns to Fribourg with a poetic and surprising thriller.







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## January

**Darío Mascambroni \***  
Argentina, 2016

65' | Fiction | **Swiss Premiere**



A father spends his last holidays in the family's soon to be sold country house. He is accompanied by his son, a playful little boy. Played by a father and his own son, this first film was lauded as the Best Argentinian Film at the Buenos Aires International Festival of Independent Cinema (BAFICI) in 2016, before being selected for the 2017 Berlinale.

## Kati Kati

**Mbithi Masya\***  
Kenya, Germany, 2016

75' | Fiction | **Swiss Premiere**



Kaleche, a young amnesiac, wakes up in the middle of the desert. She heads to Kati Kati, a mysterious place where a group of people live, apparently governed by a certain Thoma. *Kati Kati* is the result of a production workshop between One Fine Day Films (Germany) and Ginger Ink (Kenya), which has already produced two long features including *Soul Boy*, shown in the Planète Cinéma section in 2016.

## Singing in Graveyards

**Bradley Liew\***  
Malaysia, Philippines 2016

143' | Fiction | **Swiss Premiere**



Old Pepe plays in the cabaret clubs of Manila imitating Filipino rock legend Joey Smith. One day, he gets the chance to play as an opening act for a concert of his idol. All he has to do is write a love song. With this first feature film, supported by the Swiss fund visions sud est, Bradley Liew returns to the FIFF with a most unique and confounding character.

## The Night Guard

**Diego Ros\***  
Mexico, 2016

76' | Fiction |  
**International Premiere**

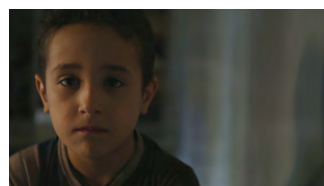


Salvador works nights as a security guard on a building site in the hills of Mexico City. When he is questioned by the police about a case, he tells a white lie that soon escalates into dramatic consequences. *The Night Guard*, Diego Ros' first film, was acclaimed at the 2016 Festival Internacional de Cine de Morelia, where it won the prize for Best Mexican Film and Best Actor.

## Obscure

**Soudade Kaadan\***  
Lebanon, Syria, 2016

75' | Documentary |  
**Swiss Premiere**



Ahmad is a Syrian child who wants to forget that he's Syrian. Traumatized and wanting to escape reality, he seeks refuge in silence and sleep. Filmmaker Soudade Kaadan has made a documentary that manages to show, through the experiences of a young boy, how the collective Syrian memory is being erased. The film won the Final Cut post-production assistance programme in Venice in 2016.

## The Truth Beneath

**Lee Kyoung-mi\***  
South Korea, 2016

103' | Fiction |  
**Swiss Premiere**



An adolescent disappears at the same time as her father runs for the National Assembly. Her mother seems to be the only one who cares, her husband and his team preferring to worry about getting votes. *The Truth Beneath* gained its director the distinction of Best South Korean Filmmaker 2016 from the Korean Association of Film Critics. The lead actress, Son Ye-jin, also won a prize.





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## *The Student*

**Kirill Serebrennikov**

Russia, 2016

118' | Fiction |  
Swiss Premiere



In contemporary Russia, a young student becomes convinced the world is in the grip of evil forces. He decides to defy the morals and beliefs of the adults around him. Featured in the Un Certain Regard section of the 2016 Festival de Cannes, it won the François Chalais Prize and later, the Sochi Open Russian Film Festival's Best Director Award.

## *White Sun*<sup>1</sup>

**Deepak Rauniyar\***

Nepal, USA, Qatar,  
Netherlands, 2016

98' | Fiction | Swiss Premiere



When his father dies, Chandra must go back to the mountaintop village he left a decade earlier. Along with the past, tradition, and political tensions, he has to contend with a boy claiming to be his son, as well as his brother, who fought on the opposing side in the civil war. *White Sun* won the Interfilm Award in the Orizzonti section at the 2016 Mostra di Venezia.



## ✦ International Competition

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#### Programme 1 – A State of the World | 96'

What is happening in Eastern Europe? What is happening on the other side of the Mediterranean? And what about in Asia? We are exposed to an endless news cycle every day, but don't necessarily have the time or inclination to take it all in. Faced with this incessant barrage, it is vital to slow down sometimes and take a calm, reflective look at the world. Because you can also take a side-ways look at the news, rather than tackling it head on. Or resist by keeping track of beauty when it crops up unexpectedly...

Pamela Pianezza

#### *The Silent Mob*

**Harvan Agustriansyah\***  
Indonesia, 2016

15' | Fiction |  
Swiss Premiere



#### *Rain Project*

**Oleg Chorny\***  
Ukraine, 2016

24' | Documentary |  
International Premiere



#### *Captain Adel*

**Ameer Albassri**  
Iraq, 2016

13' | Fiction |  
European Premiere



#### *Cargo*

**Karim Rahbani\***  
Lebanon, 2016

20' | Fiction |  
World Premiere



#### *Mare Nostrum*

**Anas Khalaf\* & Rana Kazkaz\***  
Syria, 2016

13' | Fiction |  
Swiss Premiere



#### *Salon Elvis*

**Anthony Khawand\***  
Lebanon, 2016

11' | Documentary |  
International Premiere





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#### Programme 2 – I love you... nor do I | 98'

I love you... nor do I. Truly, madly, deeply... not at all? What's the best way of living together? Or of splitting up? Is Man, as Aristotle thought, a social animal, or should we see him as a profoundly lonely being, as Pascal would have it? If philosophy is not always clear on the subject, film, on the other hand, delights in exploring complex human interactions. Attraction, repulsion, domination, seduction... Human contact elicits emotions as intense as they are contradictory.

Pamela Pianezza

#### *The Wheel*

Menna Ekram\*

Egypt, 2015

14' | Fiction |  
European Premiere



#### *Fine*

Marta Hernaiz Pidal\*

Mexico, Bosnia and Herzegovina, 2016

15' | Fiction | Swiss Premiere



#### *Salam*

Raed Rafei\*

Lebanon, 2017

19' | Docufiction |  
World Premiere



#### *The Robe*

We Ra\*

Myanmar, 2016

18' | Fiction |  
European Premiere

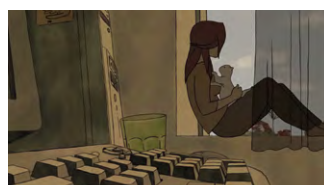


#### *Based on Photo*

Elika Mehranpour

Iran, 2015

7' | Animation |  
Swiss Premiere

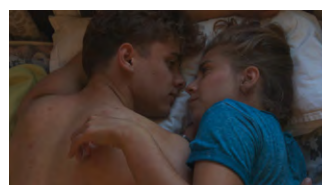


#### *Blood*

Valeria Sochyvets\*

Ukraine, 2016

13' | Fiction |  
International Premiere



#### *Golden Love*

Pavlo Ostrikov\*

Ukraine, 2016

12' | Fiction |  
Swiss Premiere





## ✦ International Competition: Short Films

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### Programme 3 – Stubborn mule | 91'

"A daring man prefers risk to life, or even glory", wrote Georges Bernanos in *Scandale de la Vérité* (The Scandal of Truth). Of course, some risks are easier to take than others, but it is this succession of day to day choices – whether or not to go out of your comfort zone, face the unknown – which tells us the most about our personality and our ambitions. So the most stubborn are often the most daring. At their risk and peril...

Pamela Pianezza

*Green*

**Alonso Ruizpalacios**  
Mexico, 2016

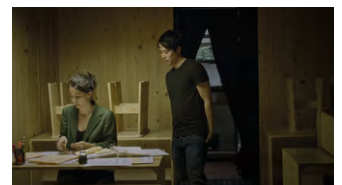
22' | Fiction |  
Swiss Premiere



*I Hope You Are Well*

**Lucía Díaz Álvarez\***  
Mexico, 2016

15' | Fiction |  
European Premiere



*The Happy Days*

**Agostina Guala**  
Argentina, 2016

15' | Fiction |  
Swiss Premiere



*Year of the Bird*

**Shenang Gyamjo Tamang\***  
Nepal, 2016

15' | Fiction |  
European Premiere



*RM10*

**Emir Ezwan**  
Malaysia, 2016

13' | Fiction | Swiss Premiere



*Samedi cinéma*

**Mamadou Dia\***  
Senegal, USA, 2016

11' | Fiction | Swiss Premiere







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## ✧ Opening and Closing Films

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### Opening Film



### *The Eagle Huntress*<sup>1</sup>

**Otto Bell**

USA, UK, Mongolia, 2015

87' | Documentary |  
**Swiss Premiere**

Training eagles is a man's job. Nevertheless, Aisholpan has helped her father train them since she was a child. When she turns 13, she decides, with her father's help, to adopt an eagle to turn it into a hunter. Will she manage to break with tradition? This documentary, the first film from Otto Bell, has won over both audiences and juries at a number of festivals, including Sundance and Toronto.

### Closing Film



### *The Birth of a Nation*<sup>1</sup>

**Nate Parker**

USA, 2016

120' | Fiction | **Swiss Premiere**

30 years before the American Civil War an educated slave attempts to free his people... Nate Parker, who both stars and directs, has stunned the US film industry by bringing this true story to the screen for only \$8.5 million. An independent feature film that especially resonates in the Divided States of Donald Trump and a perfect way to close this year's FIFF, as the Festival never shies away from difficult subjects.



Official Selection



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**Hommage à... - 24**

Freddy Buache

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Nepal

**Sur la carte de - 29**

Douglas Kennedy

\*In presence of the filmmaker, the producer or an other member of the team

<sup>1</sup> Release of the movie in Swiss theaters





## Genre Cinema Ghost stories

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### The spirits are really here!

At the beginning, that magical moment when first memories are etched onto the big screen of the mind, it provides the purest and simplest source of terror: a vague figure under a white sheet that moves, making “boo” sounds in the darkest corners of sleepless nights. The ghost, who we often frame as a kindly Casper, the Harvey Comics character, is an early companion for our childish joy and fears. It helps us grasp the concept of life and death. It hints at the existence of other realms and disturbing, but fascinating, new horizons...

Apparitions, illusions, shadows, supernatural visions – the ghost is always a formidable presence in fiction, and especially on film. That is why the FIFF is delighted to be dedicating its Genre Cinema selection to ghosts this year, as well as including one or two films from the International Competition. Eighteen features and a short for a journey through time, between classicism and modernity, formed in the directors’ limitless imaginations – grand masters, noble artisans and promising mavericks from the four corners of the earth. A unique opportunity to spend a week with ghosts, conventional or extraordinary, benevolent or malevolent, but always deftly swerving away from cliché.

Fleeting spirits or memories manipulating destinies, evoking cultures and traditions. Dream? Reality? Most likely magic. The magic of cinema.

Jean-Philippe Bernard

### Bumbai Bird

**Kamal Musale\***

India, Switzerland, 2017

90' | Fiction | **World Premiere**



### A Chinese Ghost Story

**Siu-tung Ching**

Hong Kong, 1987

98' | Fiction



### The Chosen: Forbidden Cave

**Kim Hui**

South Korea, 2015

105' | Fiction | **Swiss Premiere**





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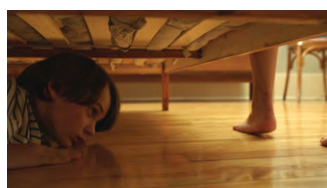
Films and Guests

Agenda

*The Demons*

**Philippe Lesage**  
Canada, 2015

118' | Fiction | **Swiss Premiere**



*The Ghost  
and Mrs. Muir*

**Joseph L. Mankiewicz**  
USA, 1947

104' | Fiction



*Missing you*

**Mo Hong-jin**  
South Korea, 2016

108' | Fiction | **Swiss Premiere**



*A Dragon Arrives!*

**Mani Haghighi**  
Iran, 2016

108' | Fiction



*The Haunting*

**Robert Wise**  
UK, USA, 1963

112' | Fiction



*The Orphanage*

**Juan Antonio Bayona**  
Spain, 2007

105' | Fiction



*Empire of Passion*

**Nagisa Ôshima**  
Japan, France, 1978

105' | Fiction



*The Innocents*

**Jack Clayton**  
USA, UK, 1961

100' | Fiction



*Panihida*

**Ana-Felicia Scutelnicu**  
Germany, Moldova, 2012

61' | Fiction | **Swiss Premiere**



Parallel Sections



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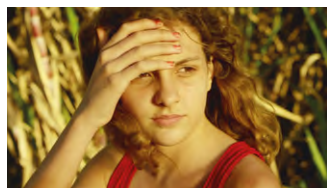
Films and Guests

Agenda

### *Beyond the Coconut Trees*

**Elsa Dahmani**  
France, 2015

21' | Fiction | **Swiss Premiere**  
Screened before *Panihida*



### *Rashômon*

**Akira Kurosawa**  
Japan, 1950

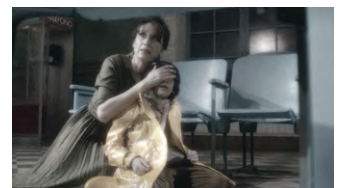
88' | Fiction



### *The Similars*

**Isaac Ezban**  
Mexico, 2015

89' | Fiction | **Swiss Premiere**



### *The Pool*

**Chris W. Mitchell**  
Netherlands, 2014

76' | Fiction | **Swiss Premiere**



### *Seclusion*

**Erik Matti**  
Philippines, 2016

90' | Fiction | **European Premiere**



### *Under the Shadow*

**Babak Anvari**  
Iran, Jordan, Qatar, UK, 2016

84' | Fiction



### *The Wailing*

**Na Hong-jin**  
South Korea, USA, 2016

156' | Fiction



## Round table

**Ghosts, death, spiritualism  
and denial**

**Sunday 02.04**  
17:15-18:45 > ARENA 7

Free admission

## Think Tank

**Cinema, a ghost machine?**

**Friday 07.04**  
14:00-17:30 > ARENA 7

Free admission, reservation  
recommended. Possibility  
to enter at any time.



Parallel Sections





## ❖ Decryption

### A cinematic cabinet of curiosities

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#### Cinema, a matter of life or death

Decryption, the FIFF's seismographic section, has worked on a simple principle since 2012: bringing together recent, high quality films which, by reflecting one another, reveal the world's state of turmoil. And because they often come from artists, these preoccupations foreshadow much more real and unexpected events. Examples include "Images of Islam in the West", which we presented in 2012 and the theme "Can you laugh about anything?" which we put together without knowing that a few weeks before the 2015 Festival, *Charlie Hebdo* would be under attack.

When preparing this 31st FIFF, we noticed that an unusually high number of major films were devoted to... cinema itself. More precisely – much like *The Cinema Travellers*, which we have included in the **International Competition** – to the end of an era with the disappearance of celluloid. We have therefore tried to define the world of cinema, which is so young but already in decline. From production to distribution, from cinephilia to current filmmaking, this section is a snapshot that perhaps already belongs in the history books.

"The cinema I grew up with and that I'm making, it's gone. [...] What kind of experience is it going to be?" asked Martin Scorsese last January. The proliferation of images and media has diminished the art's impact, but without improving the understanding of the language of images. "It should matter to your life", concluded Scorsese. This matter of life or death is implied in each of the wonderful films in this section.

Thierry Jobin

#### 76 Minutes and 15 Seconds with Abbas Kiarostami

**Seifollah Samadian**  
Iran, 2016

76' | Documentary |  
**Swiss Premiere**



#### Take Me Home

**Abbas Kiarostami**  
Iran, 2016

16' | Fiction | **Swiss Premiere**

Screened before *76 Minutes and 15 Seconds*  
with Abbas Kiarostami



#### 78/52

**Alexandre O. Philippe\***  
USA, 2017

91' | Documentary |  
**Swiss Premiere**





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### *Apocalypse Child*

**Mario Cornejo**  
Philippines, 2015

95' | Fiction | **Swiss Premiere**



### *A Flickering Truth*

**Pietra Brettkelly**  
New Zealand, 2015

90' | Documentary |  
**Swiss Premiere**



### *La Séance de 15h*

**Pauline Jeanbourquin\***  
Switzerland, 2017

21' | Documentary |  
**World Premiere**  
Screened before *Gentleman Rissient*



### *De Palma*

**Jake Paltrow & Noah Baumbach**  
USA, 2015

110' | Documentary |  
**Swiss Premiere**



### *Gentleman Rissient*

**Guy Seligmann & Pascal  
Mérigeau & Benoît Jacquot**  
France, 2016

77' | Documentary |  
**Swiss Premiere**



### *The Graduation*

**Claire Simon**  
France, 2016

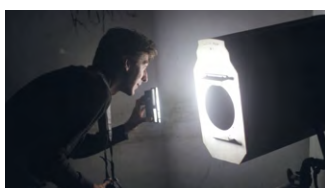
121' | Documentary |  
**Swiss Premiere**



### *The Dying of the Light*

**Peter Flynn**  
USA, 2015

95' | Documentary |  
**Swiss Premiere**



### *Moi, Thomas, 12 ans, cinéfou*

**Mamad Haghighat\***  
France, 2017

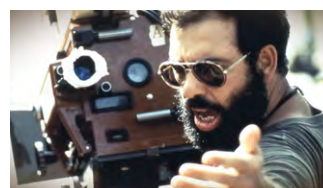
19' | Docufiction |  
**World Premiere**  
Screened before *Gentleman Rissient*



### *Hearts of Darkness: A Filmmaker's Apocalypse*

**Eleanor Coppola & George  
Hickenlooper & Fax Bahr**  
USA, 1991

96' | Documentary





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*Mifune:  
The Last Samurai*

**Steven Okazaki**  
Japan, 2015

80' | Documentary |  
Swiss Premiere



*Seduced and  
Abandoned*

**James Toback**  
USA, 2013

98' | Documentary |  
Swiss Premiere



*Voyage à travers le  
cinéma français*

**Bernard Tavernier**  
France, 2016

193' | Documentary



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## Encounter

Skype with James Toback

**Thursday 06.04**  
18:30–19:30 > ARENA 7

Free admission

The encounter follows after  
the screening of *Seduced and  
Abandoned*





## ❖ Diaspora

### Myret Zaki and Egypt

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#### When Egypt was still singing, laughing and dancing

To celebrate last year's end festive season, the magazine *Bilan* sent out its seasonal greetings on social media in the form of a musical. That's right, Switzerland's leading French-language economics magazine indulged in some light-hearted fun. The intention was of course self-derision, with the editor-in-chief, Myret Zaki, acting as mistress of ceremonies.

We had already chosen Myret Zaki, an engaged, intelligent woman, before this sketch. With **Diaspora**, the special carte blanche that offers a prominent exile the chance to show films that remind them of their homeland, Zaki is following in the footsteps of cartoonist Patrick Chappatte (Lebanon), hockey player Slava Bykov (Russia), and filmmakers Atom Egoyan (Armenia), Tony Gatlif (Romani) and Mira Nair (India). We didn't approach her for her talents as an MC. Or because she is one of the most important economic analysts in Switzerland. And yet, Myret Zaki has combined these two aspects for you: the economic realities of Egypt from the 1940s to the 1990s, and the Egyptians' secret weapons of humour, song and dance.

Some would have chosen names like Youssef Chahine to reflect Egypt, but the five titles that Myret Zaki has opted for bring together the stars of popular cinema. Five years after the Arab Spring turned to an endless winter in Egypt, these five films seem ever more vital, portraying as they do a time when the country sang, laughed and danced in spite of everything.

Thierry Jobin

#### *El-Baydha Wal Hagar*

**Ali Abdel-Khalek**  
Egypt, 1990

98' | Fiction



#### *Habib al omr*

**Henry Barakat**  
Egypt, 1947

120' | Fiction



#### *Al-irhab wal kabab*

**Sherif Arafa**  
Egypt, 1992

105' | Fiction



#### *Dahab*

**Anwar Wagdi**  
Egypt, 1953

120' | Fiction



#### *El Mansy*

**Sherif Arafa**  
Egypt, 1993

105' | Fiction



Some films chosen by Myret Zaki are difficult to find. We will keep searching for copies until the last minute and will keep you updated.

Due to the rarity of these films, the prints we are obliged to screen might be of average technical quality. We apologise for the inconvenience.





## ❖ Hommage à... Freddy Buache

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### Memories of a father

Happy. We are SO happy he accepted our invitation. We've had him in mind since the Hommage à section was created in 2012. But, doubtless a little intimidated, we took detours to far off places, honouring the immensity of Iranian cinema (2014) and the courage of the Syrians (2015). A convoluted way of getting back to our roots and our founding father: Freddy Buache, the lion of Swiss cinema from 1951 to 1995.

What were we afraid of? That he would roar, as we've so often seen him do at press conferences or in articles for papers like *La Tribune de Lausanne* or *Le Matin*, or that he would hang up the phone on us? Of course, that couldn't be further from the truth. 92-year-old Freddy Buache welcomed our proposition, choosing five of his favourite masterpieces with the kind of childlike enthusiasm that must be as old as the love of cinema itself. From the very first projection. The magic. The enchantment. The revelation. A life changed forever.

He changed the lives of all of us who live and breathe cinema. This is clear even without reading the interminable files the Swiss government held cataloguing his, shall we say, left-wing activities. Long before the first FIFF, Freddy Buache was already promoting cultural diversity, introducing audiences to filmmakers from far and wide, and reminding us of the basics of a mode of expression that few have championed so greatly. So it was time to champion him.

Thierry Jobin

### M

**Fritz Lang**  
Germany, 1931

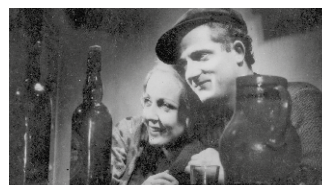
117' | Fiction



### L'Atalante

**Jean Vigo**  
France, 1934

89' | Fiction



### Il Deserto Rosso

**Michelangelo Antonioni**  
Italy, France 1964

117' | Fiction



### Cries & Whispers

**Ingmar Bergman**  
Sweden 1972

91' | Fiction



### The Dead

**John Huston**  
UK, Ireland, USA, 1987

83' | Fiction



### Masterclass

**Freddy Buache**

**Tuesday 04.04**  
18:30-20:00 > ARENA 7

Free admission







## ❖ New Territory Nepal

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### «This is Nepal!»

When I was asked to create New Territory, I thought this section would be the one that would most broaden my horizons, and the horizons of you, the voting public. From Bangladesh in 2012 to films by female African directors in 2016, via films from Madagascar (2014) and by Native Americans (2015), I haven't been disappointed. And yet, preparing the Nepal section really justified my original intention to find a nascent film scene and show how a people can use this art form to refute clichés.

During my time in Kathmandu in November, the producer Ram Krishna Pokharel, my invaluable guide and friend who has done us the honour of curating this section, would repeatedly say "This is Nepal!", in light-hearted response to my constant state of surprise. The real Nepal, he meant. Not the Nepal dreamed up by the West. The real Nepal: its beliefs, its traditions, its historical and political upheavals. Not to mention its inhabitants, who always meet their misfortune with good humour.

With Ram, we wanted to contrast these Hollywood, Korean and Japanese images with the images currently being made by an entire generation through both short and long features, in popular and art-house cinema and in major festivals; films such as *White Sun* by Deepak Rauniyar, which we selected for the International Competition after it screened at the Mostra di Venezia. More than just a selection, this is Nepal!

Thierry Jobin

### Kumari

Prem Bahadur Basnet  
Nepal, 1977

107' | Fiction



### Sindoor

Prakash Thapa  
Nepal, 1980

131' | Fiction



### Basudev

Neer Shah  
Nepal, 1985

139' | Fiction



### Mukundo

Tsering Rhitar Sherpa  
Nepal, 2000

108' | Fiction





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### *Numafung*

**Nabin Subba**  
Nepal, 2001

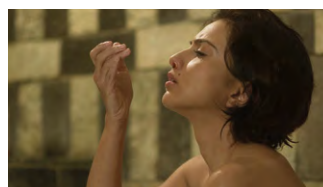
108' | Fiction



### *Soongava*

**Subarna Thapa\***  
France, Nepal, 2012

85' | Fiction



### *Suntali*

**Bhaskar Dhungana**  
Nepal, 2014

110' | Fiction |  
**Swiss Premiere**



### *Kagbeni*

**Bhusan Dahal**  
Nepal, 2008

114' | Fiction



### *Loot*

**Nischal Basnet**  
Nepal, 2012

121' | Fiction |  
**Swiss Premiere**



### *The Black Hen*

**Min Bahadur Bham**  
Nepal, Switzerland,  
Germany, France, 2015

90' | Fiction



### *Highway*

**Deepak Rauniyar**  
Nepal, USA, 2012

80' | Fiction



### *Who Will Be a Gurkha*

**Kesang Tseten**  
Nepal, 2012

75' | Documentary



### *Serdhak*

**Rajan Kathet**  
Nepal, 2015

73' | Fiction | **Swiss Premiere**





## ❖ New Territory Nepal

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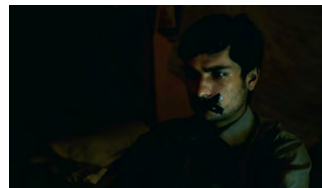
### Programme: Nepali Short Films | 85'

These short films by upcoming Nepalese directors unfold stories of ordinary people of various ethnicities who are faced with contemporary issues in Nepal. These films depict the diversity and values of the society as well as the country's unique geography. They also reflect the significant growth and positive future of Nepali Cinema.

#### *Aawajhin*

**Saroj Shrestha**  
Nepal, 2015

7' | Fiction



#### *Laaz*

**Sushan Prajapati**  
Nepal, 2015

20' | Fiction



#### *Kafal Pakyo*

**Nirajan Raj Bhetwal**  
Nepal, 2014

17' | Fiction



#### *Dadyaa*

**Pooja Gurung &  
Bibhusan Basnet**  
France, Nepal, 2016

16' | Fiction



#### *Chhora*

**Subarna Thapa\***  
France, Nepal, 2013

25' | Fiction





## ❖ New Territory

### An outsider's view of Nepal

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#### Himalayan Gold Rush

**Eric Valli**  
France, 2011

52' | Documentary



#### Everest (3D)

**Baltasar Kormákur**  
USA, UK, Iceland, 2015

121' | Fiction



#### L'Ascension

**Ludovic Bernard \***  
France, 2016

103' | Fiction | Swiss Premiere



#### The Himalayas

**Lee Seok-hoon**  
South Korea, 2015

124' | Fiction | **Swiss Premiere**



#### Everest: The Summit of the Gods

**Hideyuki Hirayama**  
Japan, 2016

123' | Fiction | **Swiss Premiere**



### Round table

**New Territory: Nepal**

**Wednesday 05.04**  
18:30–20:00 > ARENA 7

Free admission

### Exhibition

**Nepal – A red casket**

**30.03 > 28.04**

**Art Buvette**  
Rue Pierre-Aeby 31  
CH-1700 Fribourg  
+41 (0)26 321 28 66  
info@art.buvette.com  
www.art-buvette.com





## ❖ Sur la carte de Douglas Kennedy

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### The Divided States of America

"I would like to concentrate on mid-century America – and its darker aspects". When he accepted our invitation in August, American writer Douglas Kennedy probably didn't expect that the US was going to enter another dark chapter in its history by electing Donald Trump. He wouldn't have been able to imagine how accurately his carte blanche would reflect life in the US today.

After the Dardenne brothers in 2014 and Geraldine Chaplin in 2016, the **Sur la Carte de...** section has never been so closely aligned with current affairs. Anyone who follows Douglas Kennedy on social media can observe his eclectic cinematic tastes and strong political commitment on a daily basis. Kennedy, one of the most widely read and translated writers, from his first novel *The Dead Heart* to his recent *All the Big Questions... With No Attempts at Any Answers*, was destined to one day come to the FIFF.

He could almost have written the editorial policy – piercing and popular, without being calculating or narrow-minded. Wonderfully adapted numerous times (*Welcome to Woop Woop*, Stephen Elliott, 1997; *The Big Picture*, Eric Lartigau, 2010; *Woman in the Fifth*, Pawel Pawlikowski, 2011), he has also used cinema as fodder for his novels, such as *Losing It* (2002), his ferocious depiction of Hollywood. A builder of bridges between the big and small screen, for the FIFF team he is one of the most generous and spontaneous people we have ever invited to Fribourg.

Thierry Jobin

### *Paths of Glory*

**Stanley Kubrick**  
USA, 1957

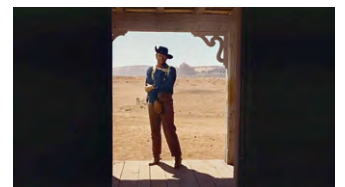
88' | Fiction



### *The Searchers*

**John Ford**  
USA, 1956

119' | Fiction



### *The Apartment*

**Billy Wilder**  
USA, 1960

125' | Fiction



### *Seconds*

**John Frankenheimer**  
USA, 1966

106' | Fiction



### Masterclass

**Douglas Kennedy**

**Monday 03.04**  
18:30-20:00 > ARENA 7

Free admission

The Masterclass follows after the screening of *Seconds*

### *The Big Heat*

**Fritz Lang**  
USA, 1953

90' | Fiction



### *Sweet Smell of Success*

**Alexander Mackendrick**  
USA, 1957

96' | Fiction







Festival International  
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\*In presence of the filmmaker, the producer or an other member of the team

<sup>1</sup> Release of the movie in Swiss theaters





## ❖ FIFFamily around the world

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After India (2013), Latin America (2014), South Africa (2015) and the Far East (2016), we are inviting you, the families who visit the FIFF once a year looking for wonderful films made outside the Hollywood bubble, on a journey around the globe. Mongolia, Colombia, the UK, Lithuania, Japan, France, Iran: a world tour, as promised.

That's right, for the 31st Festival, we have a veritable feast for you, with seven films instead of the usual one or two... Sure, six of them are short films, mini ghost stories – animated films in a programme for children that echoes the Genre Cinema section. Because, after all, only children really believe in ghosts. Isn't that right?

Thierry Jobin

### Little ghost stories

Short Films selection | 56'



#### *A Journey to the Moon Symphony*

Sandra Reyes Sotomayor  
Colombia, 2014

#### *Spiritisme abracadabrant*

Georges Méliès  
France, 1900

#### *La maison en petits cubes*

Kunio Kato  
Japan, 2008

#### *The Shadow which turned into light*

Nazanin Sobhan Sarbandi  
Iran, 2016

#### *La Clownesse fantôme*

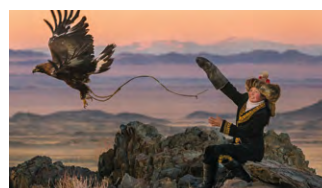
Georges Méliès  
France, 1902

#### *Spoku Stunda*

Nils Skapāns  
Latvia, 2014

#### *Dip Dap et le petit fantôme*

Steve Roberts  
UK, 2011



#### *La Jeune Fille et Son Aigle*

The Eagle Huntress

Otto Bell  
USA, UK, Mongolia, 2015

87' | Documentary  
Swiss Premiere





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## ❖ Films of the International Jury

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### *Mountain*

**Yaelle Kayam\***  
Israel, Denmark, 2015

83' | Fiction



### *L'Ascension*

**Ludovic Bernard\***  
France, 2016

103' | Fiction | Swiss Premiere



### *The Road to Race Track*

**Jang Sun-woo**  
South Korea, 1991

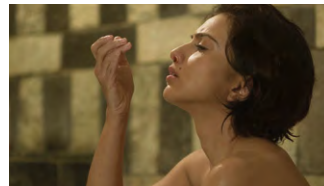
138' | Fiction



### *Soongava*

**Subarna Thapa\***  
France, Nepal, 2012

85' | Fiction



---

## Encounter

with the International Jury

**Saturday 08.04**  
16:00-18:00 > ARENA 7

Free admission

The Encounter follows after the  
screening of *The Road to Race  
Track*





## ✦ Passeport suisse

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### A visa to the beyond

Three magnificent feature-length films, *Double Sentence*, *78/52* and *Bumbai Bird*, a programme of short films made in Mumbai by ECAL and HEAD students, as well as a top-drawer selection from national film schools for a new and rather original prize. Swiss cinema was barely represented at FIFF before this section was created in 2012, but this year we have another great crop.

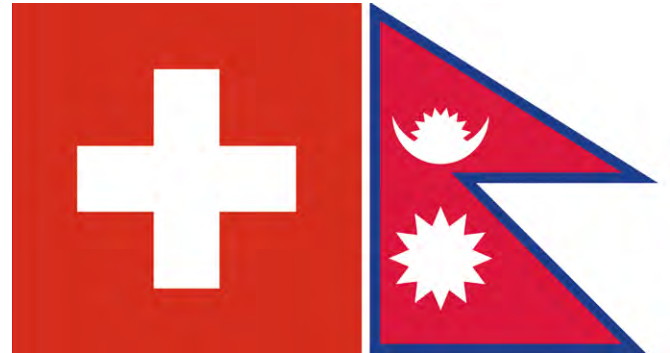
There were of course pitfalls.

Usually, we present a foreign film filmed in Switzerland that relates to the Genre Cinema section. This year, however, it has proven impossible to find a great ghost film made locally by a foreign auteur. Is Switzerland too idyllic for wandering spirits?

Thierry Jobin

### Programme: Foreign Visa Prize

73'



#### *Comme des Loups*

Aude Sublet\*  
ECAL, Switzerland, 2016

20' | Fiction

#### *Millimeterle*

Pascal Reinmann\*  
ZHdK, Switzerland, 2016

15' | Fiction

#### *Double Sentence*<sup>1</sup>

Léa Pool\*

Switzerland, 2017

103' | Documentary



#### *Wo der Euphrat in die Sava mündet*

Andreas Muggli\*  
HSLU, Switzerland, 2016

15' | Documentary

#### *The Devil's Bridge of Uri*

Jochen Ehmann\*  
HSLU, Switzerland, 2016

7' | Animation

#### *Genesis*

Lucien Monot\*  
HEAD, Switzerland, 2016

16' | Documentary





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Within their three-week-long ECAL/Head Masterclass programme, 16 students went face to face with the intensity of Mumbai and a whole other way of filmmaking. Supervised by star director Anurag Kashyap, they were thrown into the universe of Bollywood, got accustomed to the technique of “guerilla shooting”, braved the restrictions of filming permissions or dared to try out various choreographies.

### Programme: Workshop A Journey to Mumbai

48'



#### *Balloon*

**Sayaka Mizuno &  
Robin Mognetti**

Switzerland, India, 2017

14' | Docufiction |  
**World Premiere**

#### *The Plinth*

**Sophie Dloussky**

Switzerland, India, 2017

5' | Documentary |  
**World Premiere**

#### *Lucky Fly kills Light*

**Chiara Ghio**

Switzerland, India, 2017

9' | Fiction | **World Premiere**

#### *Chhaya*

**Joanne Schmutz & Hansaem Kim**

Switzerland, India, 2017

11' | Fiction | **World Premiere**

#### *L'Espace d'un regard*

**Mateo Ybarra**

Switzerland, India, 2017

11' | Documentary |  
**World Premiere**







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## ❖ Midnight Screenings

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### *The Age of Shadows*

**Kim Jee-woon**  
South Korea, 2016

140' | Fiction |  
Swiss Premiere



### *Headshot*

**Timo Tjahjanto &  
Kimo Stamboel**  
Indonesia, 2016

117' | Fiction | Swiss Premiere



### *Sadako v Kayako*

**Kôji Shiraishi**  
Japan, 2016

98' | Fiction |  
Swiss Premiere



### *Attack of the Lederhosen Zombies*

**Dominik Hartl**  
Austria, 2016

78' | Fiction | Swiss Premiere



### *Hounds of Love*

**Ben Young**  
Australia, 2016

108' | Fiction |  
Swiss Premiere



### *Train to Busan*

**Yeon Sang-ho**  
South Korea, 2016

118' | Fiction

4DX Special Screenings

The press accreditation does not give  
free access to the 4DX special screenings.  
For more information: [www.fiff.ch](http://www.fiff.ch)



### *Goldstone*

**Ivan Sen**  
Australia, 2016

110' | Fiction | Swiss Premiere



### *The Maidroid*

**No Zin-soo**  
South Korea, 2015

76' | Fiction | Swiss Premiere



### *White Lily*

**Hideo Nakata**  
Japan, 2016

80' | Fiction |  
European Premiere



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Special Screenings

# Did you know?

## International Competition: Feature Films



*Dearest Sister*

**Mattie Do**, Laos, Estonia, France, 2016

Mattie Do is the **first ever female** Laotian director.



*Singing in Graveyards*

**Bradley Liew\***, Malaysia, Philippines, 2016

Joey "Pepe Smith" plays **himself** in this comedy-drama. In 1966, he **opened for the Beatles** at their only concert in Manila, with his band the D'Downbeats. The Fab Four described the concert as **the worst experience of their lives**.

## Opening Film



*The Eagle Huntress*

**Otto Bell**, USA, UK, Mongolia, 2015

Aishoplan is the **first ever female eagle hunter** in Mongolia. This documentary features a number of celebrity names, including **a voice-over by Daisy Ridley** (*Star Wars: The Force Awakens*) and the Australian singer Sia, who wrote the song that plays over the closing credits.

## Le FIFF in figures

**140** films

**10**

directors who have already presented a film at the FIFF

**23**

debut features

**7**

debut shorts

**5** features and  
**7** shorts by female directors in competition

**45** countries

## International Competition: Short Films



*Year of the Bird*

**Shenang Gyamjo Tamang\***, Nepal, 2016

Before stepping behind the camera, Shenang Gyamjo Tamang had a diverse career that included time as a **Buddhist monk** and then as a **body-builder**.



*Cargo*

**Karim Rahbani\***, Lebanon, 2017

The short film *Cargo*, by Karim Rahbani, was produced by Julie Gayet and her production company: Rouge International. Karim Rahbani is part of **a renowned artistic Lebanese family**, along with Assi and Mansour (the Rahbani brothers) and Ziad Rahbani. Karim came to the FIFF in 2015 to present his short film *With Thy Spirit*.

## Closing Film



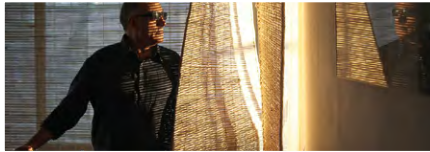
*The Birth of a Nation*

**Nate Parker**, USA, 2016

Nate Parker isn't just **the director** of *The Birth of a Nation*, he also **stars in the film as Nat Turner**, a real person who led a **slave revolt** in 1831 in the state of Virginia.

# Did you know?

**Decryption:**  
A cinematic cabinet of curiosities



*76 Minutes and 15 Seconds*  
with Abbas Kiarostami  
**Seifollah Samadian**, India, 2016

Seifollah Samadian was Abbas Kiarostami's assistant. He is the only person who could film the director so intimately. Abbas Kiarostami died **15 days after his 76th birthday** and the documentary lasts precisely 76 minutes and 15 seconds.

**Genre Cinema:** Ghost stories



*The Orphanage*  
**Juan Antonio Bayona**, Spain, 2007

**Geraldine Chaplin** (Sur la carte de Geraldine Chaplin, 2016) plays the role of a medium named Aurora.



*Bumbai Bird*  
**Kamal Musale\***, India, Switzerland, 2017

Famous Swiss jazz pianist **Malcolm Braff** composed the score for Bumbai Bird. On Thursday 6 April, the artist will provide a live piano accompaniment for the film's **world première**.



*78/52*  
**Alexandre O. Philippe\***, USA, 2017

Alexandre O. Philippe, **originally from Geneva** and a loyal friend of the Festival, is a **Pop Culture** expert. He has already presented two of his documentaries at FIFF, *The Life and Times of Paul the Psychic Octopus* (2012) and *Doc of the Dead* (2014).

His documentary *78/52* looks at the famous **shower scene** in *Psycho* by **Alfred Hitchcock**, which lasts 52 seconds and contains 78 different shots.

**New Territory:** Nepal

This is the first time a film festival has devoted an entire section to **Nepal**. It produces around 100 films a year. Most of the directors learnt their trade by **helping out on foreign productions** of films or documentaries being shot in the Himalayas.

**New Territory:** An outsider's view of Nepal



*L'Ascension*  
**Ludovic Bernard**, France, 2016

*L'Ascension* is the directorial début of Ludovic Bernard, a **member of the international jury**. For over 20 years, he worked as the right-hand man to two of the most charismatic figures in French cinema, namely **Luc Besson** and **Mathieu Kassovitz** on films such as *La Haine*, *Lucy*, *Taken 2* and *Taken 3*, to name but a few.

**Sur la carte de Douglas Kennedy**

Douglas Kennedy's most recent novel, *All the Big Questions... With No Attempts at Any Answers*, begins **in Kandersteg**. He sought refuge there following difficulties in his love life. Cross-country skiing in the Alps of Berne brought him **"complete happiness"**.

**Planète Cinéma**

Planète Cinéma is the biggest Swiss schools programme on offer at a festival. It attracts more than **10,000 students** from the area and surrounding cantons.

**This year, 4 films from the FIFF programme will appear in Swiss cinemas:**

*Double Sentence* on 5 April

*The Eagle Huntress* on 12 April

*The Birth of a Nation* on 26 April

*White Sun* on 3 May



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# Cultural mediation

Planète Cinéma - 39







## ❖ Planète Cinéma

### The programme for schools

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Planète Cinéma, the FIFF programme for schools, is showing films for all ages from all over the world, none of which have come through the usual distribution channels. This selection aims to be a gateway to discovering the diversity of international cinema.

To open this window onto the world of film, Planète Cinéma is focussing on educational support via a cultural intermediary which ensures the conditions necessary to promote discussion and encourage young people's curiosity. Educational material and in-house training is aimed at teachers, films are presented and contextualised by a team of mediators, and meetings with industry professionals are organised.

Cécilia Bovet

#### *Chanda, une mère indienne*

**Ashwiny Iyer Tiwari**  
India, 2015

96' | Fiction | **Swiss Premiere**



#### *The World of Us*

**Yoon Ga-eun**  
South Korea, 2016

95' | Fiction



#### *Celestial Camel*

**Yuri Feting**  
Russia, 2015

90' | Fiction | **Swiss Premiere**



#### *La Jeune Fille et Son Aigle*

*The Eagle Huntress*<sup>1</sup>

**Otto Bell**  
France, 2016

103' | Fiction | **Swiss Premiere**



#### *Rauf*

**Soner Caner & Barış Kaya**  
Turkey, 2016

94' | Fiction | **Swiss Premiere**



#### *Petites histoires de fantômes*

**Sélection de courts métrages**

56' | [Voir le détail](#)



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### Masterclasses

#### Douglas Kennedy

**Monday 03.04**  
18:30-20:00 > ARENA 7

Free admission

The Masterclass follows after the screening of *Seconds*

#### Freddy Buache

**Tuesday 04.04**  
18:30-20:00 > ARENA 7

Free admission

### Encounters

#### FIFF Breakfasts

**Monday-Wednesday 03.04-05.04**  
10:00-10:45

Public visits of guests from the FIFF 2017 at eikon, Vocational School of Applied Arts.

**eikon EMF**  
Rte Wilhelm-Kaiser 13  
CH-1700 Fribourg  
+41 (0)26 305 46 86  
www.eikon.ch

Free admission

#### Skype with James Toback

**Thursday 06.04**  
18:30-19:30 > ARENA 7

Free admission

The Encounter follows after *Seduced and Abandoned*

#### Encounter with the International Jury

**Saturday 08.04**

16:00-17:00 > ARENA 7

The encounter follows after *The Road to Race Track*





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### Round tables

#### Ghosts, death, spiritualism and denial

**Sunday 02.04**  
17:15-18:45 > ARENA 7

Free admission

Several guests will discuss the place of death in our society: grief, fear, obsession, denial, rituals.

##### Guests:

**Alix Noble Burnand** (storyteller and thanatologist), **Bernard Crettaz** (sociologist and thanatologist) & **Fabienne Mathier** (director)

#### New Territory: Nepal

**Wednesday 05.04**  
18:30-20:00 > ARENA 7

Free admission

An overview of the Nepali cinema with three directors and a producer: **Ram Krishna Pokharel** (producer), **Deepak Rauniyar** (director), **Subarna Thapa** (director) & **Shenang Gyamjo Tamang** (director)

This page should only be used as a reference. Between its publication and the start of the Festival, other events may be added. The latest information may be found on the website [www.fiff.ch/en/fifforum](http://www.fiff.ch/en/fifforum) and at our ticket offices.

### Think Tank

#### Cinema, a ghost machine?

The figure of the ghost is a part of cinema and its history. Directing or depicting a ghost explores the way humans relate to death. Moreover, cinema relies on the illusion produced by appearing and disappearing images and projections of shade and light.

This creates a perfect way of evoking and portraying ghostly figures that are usually invisible. So, what's the best way to represent death and build a narrative around these absent forms? What do ghosts symbolise? Why are there certain cultural taboos around depicting them?

A specialist (Mireille Berton, Doctor in Letters and expert in the historic approach of bonds between cinema and sciences of the psyche) and several professional of the cinema, – **Mattie Do** (director of *Dearest Sister*, 2016), **Annick Mahnert** (producer of *Dearest Sister* and *78/52*), **Mbithi Masya** (director of *Kati Kati*, 2016), **Kamale Musale** (director of *Mumbai Bird*, 2017), whose movies, presented at the FIFF, approach the ghostly figures and will try to answer these questions.

**Friday 07.04**  
14:00-17:30 > ARENA 7

##### Languages

Français, Deutsch, English

Free admission, reservation recommended. Open doors: possibility to enter at any time.  
[forum@fiff.ch](mailto:forum@fiff.ch)

Detailed programme  
[www.fiff.ch](http://www.fiff.ch)

#### Participant-e-s sous reserve:



**Mireille Berton**

Switzerland

Doctor of Arts Section  
d'Histoire et esthétique  
du cinéma



**Mattie Do**

USA, Laos

Director of  
*Dearest Sister*



**Mbithi Masya**

Kenya

Director of  
*Kati Kati*



**Kamal Musale**

Switzerland, India

Director of  
*Bumbai Bird*



**Annick Manhart**

Switzerland

Producer of  
*Dearest Sister*  
& *78/52*

Moderation: **Pamela Pianezza**





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# Juries and Awards

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The total prize money for the awards of FIFF 2017 stands at CHF 66,500. The winners will be revealed at the closing ceremony, which will take place on Saturday, April 8th at 18:00 at the Equilibre Theatre.

### The International Jury Feature Films gives the following Awards:



#### Grand Prix of the Fribourg International Film Festival

The Grand Prix of the Fribourg International Film Festival consists of CHF 30,000 jointly bestowed by the canton of Fribourg (CHF 20,000) and the Municipality of Fribourg (CHF 10,000). This award is conferred upon the director (CHF 20,000) and the producer (CHF 10,000) of the film selected by the International Jury.



#### Special Jury Award

This prize consisting of CHF 10,000 is awarded by the Swiss Authors Society (SAS) and Suissimage. It is bestowed on the director of the film chosen by the International Jury for the inventiveness of the screenplay and the direction, the rejuvenation of the cinematographic language, or the thematic and formal audacity shown.



**Yaelle Kayam**

Israel

Winner of the FIFF Grand Prix in 2016 for *Mountain*, the Israeli director and screenwriter Yaelle Kayam couldn't attend the festival in Fribourg last time. She is making up for her unfortunate absence this year. Before *Mountain*, her promising debut feature film which was also selected at Venice, Tokyo, Sarasota, Istanbul, Gothenburg and San Francisco, where she won the Special Jury Award, Yaelle Kayam came to international attention with the short *Diploma* (2009), which won her third place at the Cinéfondation du Festival de Cannes.



**Kang Soo-yeon**

South Korea

From 2015 onwards, Kang Soo-yeon has been Director of the Busan International Film Festival (BIFF), the South Korean festival which, since its creation in 1996, has become one of the most important festivals – if not the most important festival – in Asia. Her endless dedication has helped this key event to overcome difficult times. This has further endeared Kang Soo-yeon to the Korean public, who already considered her one of their greatest actresses. She has been acting since she was a child and has starred in around 40 films, under the direction of Im Kwon-taek, in particular: *The Surrogate Woman* (1987) won her the Best Actress award at the Mostra di Venezia.



**Subarna Thapa**

Nepal

Some people can stir our sympathy in an instant. Like the actor and director Subarna Thapa. Born in Kathmandu, he has lived in France since 1990 and divides his time between France and Nepal. A drama graduate from the renowned Cours Florent in Paris, he completed his training at the Comédie-Française in Paris and the Japan Foundation in Tokyo. He started out as an actor before making his own films in his home country: two shorts (*Funérailles*, 2008; *Fils*, 2013) and a feature (*Soongava*, 2012), which was critically acclaimed at a number of festivals and dares, with gentle courage, to address the difficulties of being a lesbian in Nepal.



**Ludovic Bernard**

France

His first feature, *L'Ascension*, one of the first two fictional productions to be filmed at the Everest base camp, has been seen by one million people in France since the year began. As well as Ahmed Sylla's performance, the film's success can be attributed to the sincerity of this moving comedy. And of course its director, Ludovic Bernard, isn't just anybody. Since 1992, he has been assistant director on around 40 series episodes and films. He has served as right-hand man to such luminaries as Mathieu Kassovitz on *La Haine* (1995) and *Assassin(s)* (1997), Emile Deleuze (*Peau Neuve*, 1999), Tran Anh Hung (*The Vertical Ray of the Sun*, 2000), Richard Berry (*Moi César, 10 ans ½, 1m39*, 2003; *La Boîte Noire*, 2005), James Huth (*Brice de Nice*, 2005), Diane Kurys (*L'Anniversaire*, 2005), Guillaume Canet (*Ne le Dis à Personne*, 2006; *Les Petits Mouchoirs*, 2010), Jean-François Richet (*Mesrine*, 2008), Luc Besson (*The Lady*, 2011; *The Family*, 2013; *Lucy*, 2014), Olivier Megaton (*Taken 2*, 2012; *Taken 3*, 2014) and Barry Sonnenfeld (*Nine Lives*, 2016). He has worked with every French star, as well as Scarlett Johansson, Liam Neeson, Robert De Niro and Kevin Costner, and the Nepalese say they have rarely seen such a respectful and empathetic person.







## ✧ International Jury Short Films

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The International Jury  
Short Films gives the  
following award:



### Best International Short Film Award

The Best International Short Film Award, which is sponsored by Groupe E, recognises innovative, independent film-making by emerging young talent. The Short Film Jury will award the CHF 7,500 cash prize to the winning director.



**Bianca Balbuena**

Philippines

Barely 30 years old, she already has 30 films to her name, first as an assistant director since 2008 and then, most notably, as a producer. This energetic, dynamic personality has gained renown across South Asia since 2011, particularly in her home country of the Philippines, by producing over 20 films, including *A Lullaby to the Sorrowful Mystery* which won the great filmmaker Lav Diaz the Alfred Bauer Award at the 2016 Berlinale. She is also the producer and co-screenwriter of *Singing in Graveyards*, the film that Bradley Liew has brought to the **International Competition: Feature Films** for FIFF 2017.



**Georges Schwizgebel**

Switzerland

Six years after his unforgettable appearance at FIFF 2012 where he inaugurated the *Sur la carte de...* section by presenting dozens of animated shorts from around the world, the Swiss king of animation/animated painting/poetry in motion is back in Fribourg. His beautiful, meticulous work has continued for the past six years with, most notably, *Le Roi des Aulnes* (2015).



**Jan Gassmann**

Switzerland

Since starting out in the Videogang collective and studying at the Munich Hochschule für Fernsehen und Film (HFF), Zurich-based Jan Gassmann is steadily building a reputation as one of the great new Swiss filmmakers. He won numerous awards for *Chrigu* in 2007, was invited to the Berlinale for *Off Beat* in 2011, won the Grand Prix at Visions du Réel (Nyon) for *Karma Shadub*, co-directed with Ramon Giger in 2013, and has just been awarded the Swiss Film Award for *Europe, She Loves*, a documentary that premiered at the 2016 Berlinale and has picked up awards in Mexico, Munich and Zurich.





## ✧ Other Juries and Awards

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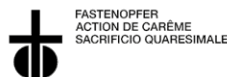
#### Juries and Awards

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#### Critics' Choice Awards

Awarded by a Jury of members of the Swiss Film Journalist Association, this prize aims to promote the cinema as an art and encourage new and emerging films.

#### Members of the Critics' Choice Award Jury

- > Catharina Steiner  
(Germany – 20 Minuten)
- > Thomas Gerber  
(Switzerland – GRRIF)
- > Michael Sennhauser  
(Switzerland – DRS)



#### The Audience Award

This prize, consisting of CHF 5,000, is supported by the FIFF and the Banque Cantonale de Fribourg and awarded to the director of the film selected by the audience.

#### The Ecumenical Jury Award

This award (CHF 5,000) is conferred jointly by two development-cooperation organisations, Action de Carême (Catholic) and Pain pour le Prochain (Protestant), to the director whose film best reflects the values upon which these two organisations base their support to the struggle of poor populations in African, Asian or Latin American countries. The Ecumenical Jury is composed of representatives of the two development agencies of the Churches, and representatives of SIGNIS (World Catholic Association for Communication ([www.signis.net](http://www.signis.net))) and INTERFILM (International Interchurch Film Organisation, [www.inter-film.org](http://www.inter-film.org)).

#### Members of the Ecumenical Jury

- > Dorothea Lanz (Switzerland)
- > Monica Lienin (Switzerland)
- > Françoise Lods (France)

#### The Youth Jury Award COMUNDO

Conferred by COMUNDO and amounting to CHF 5,000, this prize is awarded by the Youth Jury. It aims not only to give young people a say in the Festival, but also to highlight a film that takes into account the problems faced by young people in today's world. It is aimed to raise awareness in students and apprentices of the irreplaceable means provided by films – beyond mere diversion – to discover the riches of other cultures and to learn tolerance and justice.

#### Members of the Youth Jury COMUNDO

- > Vincent Annen (Switzerland)
- > Lucie Caille (Switzerland)
- > Benoit Dietrich (Switzerland)
- > Elena Marisa Pilloud (Switzerland)
- > Carmen Steg (Switzerland)
- > Jeremy Zahno (Switzerland)



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#### The Don Quijote Award of the International Federation of the Film Societies IFFS

Founded in 1947 during the Cannes Festival, the FICC/IFFS has grouped together the federations of non-profit movie clubs and theatres on the five continents. One of the major aims of the IFFS is to discover and diffuse major films. To this end, the IFFS has created Discovery, an international network of cinematographic distribution, which aims to allow the public to have access to films that are not usually part of regular programmes in movie theatres. The pilot project, launched in the Spring of 1998, established a catalogue of the Discovery network made up of films having received prizes from the IFFS Juries. A selection of such films is shown once a year at the International Film-Club Festival at Reggio di Calabria in Italy.

##### Members of the FICC Jury

- > Vanessa Elges (Germany)
- > Joaquim Roqué Paret (Spain)
- > Lucas Vischer (Switzerland)



#### CH Cinema Network Prize

Prize money of CHF 3,000 is awarded to the best short film entered in the International Competition. It will be awarded by a new jury of CH Cinema Network students from Lausanne, Lugano and Zurich universities, ECAL, HEAD and ZHDK. Based on an exchange between universities, higher education establishments and filmmaking institutions, this national programme combines hands-on instruction and university teaching.

##### Members of the CH Cinema Network jury

- > Fiorenza Conforti (Switzerland)
- > Charlotte Klinke (Switzerland)
- > Lucca Kohn (Switzerland)
- > Robin Moggetti (France)
- > Mateo Ybarra (Switzerland)



#### Passeport suisse – Foreign Visa Prize

This prize of CHF 1,000 is sponsored by E-changer and Fribourg Solidaire. Every year, Switzerland's top film schools are invited to send in short films (20 minutes maximum) made by their students. These top films by the future filmmakers of Switzerland are submitted to the sagacity of the members of the New Territory section, which this year is composed of Nepali producers and directors.



Festival International  
de Films de Fribourg

31<sup>e</sup> 31.03 > 08.04 2017

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JEAN COCTEAU - JEAN MAUBOULÈS - 50



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Peter Schuyff, *Untitled*, 1990,  
50 x 63 cm

### Has Been – Peter Schuyff

When the ghosts of abstraction start haunting the compositions of Dutch painter Peter Schuyff, a whole world of possibilities is opened up to the audience.

An abstract and extravagant neo-surrealism, from optical canvasses to geometric compositions, alongside biomorphic designs that float over old canvasses found in flea markets.

#### Exhibition

11.02 – 04.06

#### Brunch FIFF

Sunday 02.04  
at Fri Art from 10:30

#### Admission

Regular admission CHF 8  
Reduced admission CHF 5  
Free entrance: Ask at the entrance

#### Opening Hours

Monday-Friday 12:00 – 19:00  
Thursday 12:00 – 22:00  
Saturday-Sunday 13:00 – 18:00

#### Contact

**Fri Art Kunsthalle Fribourg**  
Petites-Rames 22  
CH-1701 Fribourg  
+41 (0)26 323 23 51  
info@fri-art.ch | www.fri-art.ch



2012 © Elisabeth Reichen

### UNVEILING THE VEIL Different realities

The bilingual exhibition (German-French) at the BCU (Cantonal and University Library) gives several different perspectives on the topical issue of identities. In seven sections, it tells the long history of the veil from ancient times to the present day. The veil, a general term which also incorporates the headscarf, is almost exclusively associated with Islam today. And yet Christianity was the first religion to make wearing the veil compulsory.

#### Exhibition

05.04 – 27.05

#### Opening

Wednesday 05.04 18:30

#### Admission

Free entrance

#### Opening Hours

Monday-Friday 08:00 – 22:00  
Saturday 08:00 – 16:00

#### Guided visit with

Elisabeth Reichen  
Wed 19.04 | 25.04 | 08.05 | 18:30

#### Contact

**Cantonal and University Library  
"BCU"**  
Rue Joseph-Piller 2  
CH-1700 Fribourg  
+41 (0)26 305 13 33  
www.fr.ch/bcuf





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Kala Bhairab, Durbar Square,  
Katmandu

### Nepal – A red casket

“Nepal – A red casket. Night falls on the “ghat”. All day fires have been burning bodies and then dying out one by one. The families have gone into the encroaching darkness, leaving behind their dead and their sorrow.”

The exhibition is Michael Buchs' personal journey to Nepal. A great admirer of the region and its customs, he offers a series of images to ponder.

#### Exhibition

30.03 – 28.04

#### Opening

Thursday 30.03 18:30

#### Admission

Free entrance

#### Opening Hours

Tuesday 16:00 – 20:00  
Wednesday 11:00 – 20:00  
Thursday-Friday 11:00 – 22:00

#### Contact

##### Art Buvette

Rue Pierre-Aeby 31  
CH-1700 Fribourg  
+41 (0)26 321 28 66  
info@art.buvette.com  
www.art-buvette.com



Photo: Francesco Ragusa © 2016,  
Pro Litteris, Zurich

### JEAN COCTEAU – JEAN MAUBOULÈS

Jean Cocteau and sculptor Jean Mauboulès can be linked through several significant similarities, seen through lines and curves of very different shapes. Cocteau was known for tracing the outline of a face, drawing only the essential. Mauboulès casts iron and models glass to produce abstract and three-dimensional portraits that recall certain figures of his illustrious compatriot.

#### Exhibition

17.03 – 09.07

#### Opening

Thursday 16.03 17:00 – 19:00

#### Admission

Regular admission CHF 8  
Reduced admission CHF 5

#### Opening Hours

Friday-Sunday 10:00 – 18:00  
Monday-Thursday on demand

#### Contact

##### APCd Fondation

Rte de l'Ancienne Papeterie 170  
CH-1723 Marly  
+41 (0)26 552 14 60  
info@apcd-fondation.com  
www.apcd-fondation.com



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Journalists and media representatives can apply online for an accreditation for the 31st Festival edition until **March 30, 2017**.

Press accreditations are reserved for journalists and media representatives. Anyone applying for accreditation must be professionally active (freelance, affiliate to a media, blog).

When the accreditation documents have been processed and one week before the Festival starts at the latest, you will receive a confirmation mail. The Festival reserves the right not to grant the accreditation.

Please pick up your accreditation from the press office at the Ancienne Gare Fribourg, starting **March 31, 2017, 9.30 am**. Accreditation for media is free of charge. However, all accreditations requested during the Festival will cost CHF 50.

The accreditation gives the right to the services listed in our rules and regulations.

### Rules and regulations

#### Professionals

Film professionals can apply for an accreditation. The accreditation of the Fribourg International Film Festival is personal and non-transferable and gives the right to the following:

- > **Free entry to all the public screenings (excepting opening and closing ceremony)**

Accredited professionals must withdraw their accreditation card at the guest office.

- > **List of accredited people present**

A list of the accredited people present may be obtained from the professionals' reception desk.

- > **Video library (upon reservation)**

A room with video monitors and harddisks or links containing all Festival films is available for the professionals and journalists. The screening hour must imperatively be reserved through the office.

- > **Opening Hours of the Press Centre**

The press service is open as followed: Friday, March 11th to Saturday 19th: 09.30-19.00

- > **Pictures and press kit**

The presskits as well as the pictures, film stills, films samples or soundtracks can be provided on demand by the press office or on

[www.fiff.ch](http://www.fiff.ch)

- > **Coordination of interviews**

The press office is in charge to organise the interviews with the guests representing a movie.

- > **Le FIFF on the social networks**

Follow us on Twitter, Facebook, Instagram and Snapchat to get the latest news.

### The pressteam of the Fribourg International Films Festival

Service de presse du FIFF  
T +41 (0)26 347 42 00  
[presse@fiff.ch](mailto:presse@fiff.ch)

Aimée Papageorgiou  
Head of Press  
T +41 (0)26 347 42 09  
M +41 (0)79 605 06 05  
[aimee.papageorgiou@fiff.ch](mailto:aimee.papageorgiou@fiff.ch)

Eduardo Mendez  
Press Assistant  
T +41(0)26 347 42 12  
M +41(0)79 961 86 05  
[eduardo.mendez@fiff.ch](mailto:eduardo.mendez@fiff.ch)

Valerio Bonadei  
German Press  
M +41 (0)79 653 65 03  
[valerio@filmbuero.ch](mailto:valerio@filmbuero.ch)

Anne Pampin  
International Press  
M +33(0)6 77 08 29 44  
[anne.pampin@gmail.com](mailto:anne.pampin@gmail.com)





## ✧ Practical information for Festival goers

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### Tickets & Passes

	Full price	Reduced rate	Culture card
Single Entry	CHF 17	CHF 14	CHF 10
5 Entries Pass	CHF 75	CHF 65	CHF 65
Daily Pass	CHF 45	CHF 38	CHF 38
Festival Pass	CHF 220	CHF 175	CHF 175
Supporter Festival Pass (transferable)	CHF 500		
Extraordinary screenings	CHF 25	CHF 20	CHF 20

### Donate tickets

You can pay for a ticket which we will then give to an asylum seeker.

Information at festival ticket offices.

### Points of sale

from March 01, 2016, 12pm

- > Via the film details on [our website](#)
- > **Festival centre**  
Esplanade de l'Ancienne-Gare 3,  
1700 Fribourg  
Mon-Fri 12pm-6pm

### During the Festival

- > Via the film details on [our website](#)
- > **Festival centre**  
Esplanade de l'Ancienne-Gare 3,  
1700 Fribourg  
9:30-19:30
- > **cinemotion Rex**  
Boulevard de Pérolles 5,  
1700 Fribourg  
from 11:00
- > **ARENA CINEMAS**  
Avenue de la Gare 22  
1700 Fribourg  
from 11:00

Pass holders have to reserve a ticket for every screening.

### Vouchers

It is possible to purchase vouchers for tickets and passes at the Festival office by phone (+ 41 (0)26 347 42 00) or by e-mail to [info@fiff.ch](mailto:info@fiff.ch). Please send us the following information:

- > Name, first name, address, e-mail, name of the person who will receive the voucher, value of the voucher (which tickets and/or passes)

The vouchers will be sent by mail and can be exchanged from March 01, 2016 at the points of sale of the Festival (Festival centre, cinemotion Rex, ARENAS CINEMAS).





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### Eat and Drink

The FIFF's restaurant and bar in the Festival Centre, Ancienne Gare, Fribourg

The festival visitor's meeting point, with café, bar and restaurant. The chefs of Hotel Cailler in Charmey serve regional and international delicacies. This is the place to meet filmmakers, jury members, FIFF's friends, and to rock it up on the dance floor!

#### Opening hours

**31.03-08.04**

Bar	31.03 - 08.04
Restaurant	01.04 - 08.04

Monday-Thursday	9:00 - 1:00
Friday-Saturday	9:00 - 3:00
Sunday	9:00 - 1:00

**Centre du Festival**  
Esplanade de  
l'Ancienne-Gare 3,  
1700 Fribourg

### Daycare for children

For the first time the FIFF collaborates with the daycare of the University of Fribourg. The ideal occasion for parents to visit the Festival while their 1 to 6 year old children enjoy themselves in a playful and diverting setting.

#### Information

Sunday 02.04  
Saturday 08.04

#### Opening hours

11:30 - 18:00

#### Admission

Free

#### Crèche Universitaire

Rue Guillaume-Techtermann 4  
1700 Fribourg





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#### Argentina

- > January<sup>1</sup>  
**Dario Mascambroni**, 2016 | Fiction
- > *The Happy Days*<sup>1</sup>  
**Agostina Guala**, 2016 | Fiction

#### Australia

- > *Hounds of Love*<sup>1</sup>  
**Ben Young**, 2016 | Fiction
- > *Goldstone*<sup>1</sup>  
**Ivan Sen**, 2016 | Fiction

#### Austria

- > *Attack of the Lederhosen Zombies*<sup>1</sup>  
**Dominik Hartl**, 2016 | Fiction

#### Bhutan

- > *Honeygiver Among the Dogs*<sup>1</sup>  
**Dechen Roder**, 2016 | Fiction

#### Bosnia and Herzegovina

- > *Fine*<sup>1</sup>  
**Marta Hernaiz Pidal**, 2016  
+ Mexico | Fiction

#### Canada

- > *The Demons*<sup>1</sup>  
**Philippe Lesage**, 2015 | Fiction

#### Colombia

- > *A Journey to the Moon Symphony*  
**Sandra Reyes Sotomayor**, 2014  
Animation

#### Egypt

- > *El Mansy*  
**Sherif Arafa**, 1993 | Fiction
- > *Dahab*  
**Anwar Wagdi**, 1953 | Fiction
- > *El-Baydha Wal Hagar*  
**Ali Abdel-Khalek**, 1990 | Fiction
- > *Al-irhab wal kabab*  
**Sherif Arafa**, 1992 | Fiction
- > *The Wheel*<sup>2</sup>  
**Menna Ekram**, 2015 | Fiction
- > *Habib al omr*  
**Henry Barakat**, 1947 | Fiction

#### France

- > *Gentleman Rissient*<sup>1</sup>  
**Guy Seligmann, Pascal Mérieau**  
**Benoît Jacquot**, 2016 | Documentary
- > *The Graduation*<sup>1</sup>  
**Claire Simon**, 2016 | Documentary
- > *L'Ascension*<sup>1</sup>  
**Ludovic Bernard**, 2016 | Fiction
- > *Himalayan Gold Rush*  
**Eric Valli**, 2011 | Documentary
- > *L'Atalante*  
**Jean Vigo**, 1934 | Fiction
- > *Voyage à travers le cinéma français*  
**Bertrand Tavernier**, 2016 | Documentary
- > *Beyond the Coconut Trees*<sup>1</sup>  
**Elsa Dahmani**, 2015 | Fiction
- > *Moi, Thomas, 12 ans, cinéfou*<sup>3</sup>  
**Mamad Haghighat**, 2017 | Docufiction
- > *Spiritisme abracadabrant*  
**Georges Méliès**, 1900 | Animation
- > *La Clownesse fantôme*  
**Georges Méliès**, 1902 | Fiction

#### Germany

- > *M*  
**Fritz Lang**, 1931 | Fiction

#### Hong Kong

- > *A Chinese Ghost Story*  
**Siu-tung Ching**, 1987 | Fiction

#### India

- > *Chanda, une mère indienne*<sup>1</sup>  
**Ashwiny Iyer Tiwari**, 2015 | Fiction
- > *The Cinema Travellers*<sup>1</sup>  
**Amit Madheshiya, Shirley Abraham**  
2016 | Documentary
- > *Bumbai Bird*<sup>3</sup>  
**Kamal Musale**, 2017 +  
Switzerland | Fiction

#### Indonesia

- > *Headshot*<sup>1</sup>  
**Timo Tjahjanto, Kimo Stamboel**  
2016 | Fiction
- > *The Silent Mob*<sup>1</sup>  
**Harvan Agustriansyah**, 2016 | Fiction

#### Iran

- > *A Dragon Arrives!*  
**Mani Haghighi**, 2016 | Fiction
- > *The Shadow That Turned into Light*<sup>1</sup>  
**Nazanin Sobhan Sarbandi**, 2016  
Animation
- > *Based on Photo*<sup>1</sup>  
**Elika Mehranpour**, 2015 | Animation
- > *Take Me Home*<sup>1</sup>  
**Abbas Kiarostami**, 2016 | Fiction
- > *76 Minutes and 15 Seconds with Abbas Kiarostami*<sup>1</sup>  
**Seifollah Samadian**, 2016 | Documentary
- > *Under the Shadow*  
**Babak Anvari**, 2016 + Jordan,  
Qatar, UK | Fiction

#### Iraq

- > *Captain Adel*<sup>2</sup>  
**Ameer Albassri**, 2016 | Fiction

#### Israel

- > *Mountain*  
**Yaelle Kayam**, 2015 | Fiction

#### Italy

- > *Il Deserto Rosso*  
**Michelangelo Antonioni**,  
1964 + France | Fiction

#### Japon

- > *Mifune: The Last Samurai*<sup>1</sup>  
**Steven Okazaki**, 2015 | Documentary
- > *White Lily*<sup>2</sup>  
**Hideo Nakata**, 2016 | Fiction
- > *Everest: The Summit of the Gods*<sup>2</sup>  
**Hideyuki Hirayama**, 2016 | Fiction
- > *Sadako v Kayako*<sup>1</sup>  
**Kôji Shiraishi**, 2016 | Fiction
- > *La Maison en petits cubes*  
**Kunio Katô**, 2008 | Animation
- > *Rashômon*  
**Akira Kurosawa**, 1950 | Fiction
- > *Empire of Passion*  
**Nagisa Ôshima**, 1978 + France | Fiction

#### Kenya

- > *Kati Kati*<sup>1</sup>  
**Mbithi Masya**, 2016 + Germany | Fiction

#### Laos

- > *Dearest Sister*<sup>1</sup>  
**Mattie Do**, 2016 + France, Estonia | Fiction

#### Latvia

- > *Ghost Hour*  
**Nils Skapâns**, 2014 | Animation

#### Lebanon

- > *Cargo*<sup>3</sup>  
**Karim Rahbani**, 2017 +  
Cyprus, France | Fiction
- > *Salon Elvis*<sup>4</sup>  
**Anthony Khawand**, 2016 | Documentary
- > *Salam*<sup>3</sup>  
**Raed Rafei**, 2017 | Docufiction

#### Malaysia

- > *RM10*<sup>1</sup>  
**Emir Ezwan**, 2016 | Fiction
- > *Singing in Graveyards*  
**Bradley Liew**, 2016 + Philippines | Fiction

#### Mexico

- > *The Similars*<sup>1</sup>  
**Isaac Ezban**, 2015 | Fiction
- > *Green*<sup>1</sup>  
**Alonso Ruizpalacios**, 2016 | Fiction
- > *The Night Guard*<sup>4</sup>  
**Diego Ros**, 2016 | Fiction
- > *I Hope You Are Well*<sup>2</sup>  
**Lucía Díaz Álvarez**, 2016 | Fiction

#### Moldova

- > *Panihida*<sup>1</sup>  
**Ana-Felicia Scutelnicu**, 2012  
+ Germany | Fiction

#### Mongolia

- > *The Eagle Huntress*<sup>1</sup>  
**Otto Bell**, 2015 + USA, UK | Documentary

#### Myanmar

- > *The Robe*<sup>2</sup>  
**We Ra**, 2016 | Fiction

#### Nepal

- > *Kafal Pakyo*  
**Niranjana Raj Bhetwal**, 2014 | Fiction
- > *Laaz*  
**Sushan Prajapati**, 2015 | Fiction
- > *Aawajhin*<sup>1</sup>  
**Saroj Shrestha**, 2015 | Fiction
- > *Kumari*  
**Prem Bahadur Basnet**, 1977 | Fiction
- > *Basudev*  
**Nir Shah**, 1985 | Fiction
- > *Mukundo*  
**Tsering Rhitar Sherpa**, 2000 | Fiction
- > *Numafung*  
**Nabin Subba**, 2001 | Fiction
- > *Kagbeni*  
**Bhuvan Dahal**, 2008 | Fiction
- > *Loot*<sup>1</sup>  
**Nischal Basnet**, 2012 | Fiction
- > *Who Will Be a Gurkha*  
**Kesang Tseten**, 2012 | Documentary
- > *Sindoor*  
**Prakash Thapa**, 1980 | Fiction

<sup>1</sup>Swiss Premiere

<sup>2</sup>European Premiere

<sup>3</sup>World Premiere

<sup>4</sup>International Premiere





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- > *Suntali*  
**Bhaskar Dhungana**, 2014 | Fiction
- > *Serdhak*<sup>1</sup>  
**Rajan Kathet**, 2015 | Fiction
- > *Year of the Bird*<sup>2</sup>  
**Shenang Gyamjo Tamang**, 2016 | Fiction
- > *Chhora*  
**Subarna Thapa**, 2013 + France | Fiction
- > *Dadyaa*  
**Pooja Gurung, Bibhusan Basnet**  
2016 + France | Fiction
- > *Soongava*<sup>1</sup>  
**Subarna Thapa**, 2012 + France | Fiction
- > *The Black Hen*  
**Min Bahadur Bham**, 2015 + Switzerland,  
Germany, France | Fiction
- > *Highway*  
**Deepak Rauniyar**, 2012 + USA | Fiction
- > *White Sun*<sup>1</sup>  
**Deepak Rauniyar**, 2016 + USA,  
Qatar, Netherlands | Fiction

#### ✂ Netherlands

- > *The Pool*<sup>1</sup>  
**Chris W. Mitchell**, 2014 | Fiction

#### ✂ New Zealand

- > *A Flickering Truth*<sup>1</sup>  
**Pietra Brett Kelly**, 2015 | Documentary

#### ✂ Philippines

- > *Seclusion*<sup>1</sup>  
**Erik Matti**, 2016 | Fiction
- > *Apocalypse Child*<sup>1</sup>  
**Mario Cornejo**, 2015 | Fiction

#### ✂ Russia

- > *Celestial Camel*<sup>1</sup>  
**Yuri Feting**, 2015 | Fiction
- > *The Student*<sup>1</sup>  
**Kirill Serebrennikov**, 2016 | Fiction

#### ✂ Senegal

- > *Samedi cinéma*<sup>1</sup>  
**Mamadou Dia**, 2016 + USA | Fiction

#### ✂ Singapore

- > *Apprentice*<sup>1</sup>  
**Apprentice**, 2016 + Hong Kong,  
Qatar, Germany, France | Fiction

#### ✂ South Korea

- > *The Truth Beneath*<sup>1</sup>  
**Lee Kyoung-mi**, 2016 | Fiction
- > *The World of Us*  
**Yoon Ga-eun**, 2016 | Fiction
- > *The Himalayas*<sup>1</sup>  
**Lee Seok-hoon**, 2015 | Fiction
- > *The Road to Race Track*  
**Jang Sun-Woo**, 1991 | Fiction
- > *Missing You*<sup>1</sup>  
**Mo Hong-jin**, 2016 | Fiction
- > *Train to Busan*  
**Yeon Sang-ho**, 2016 | Fiction
- > *The Maidroid*<sup>1</sup>  
**No Zin-soo**, 2015 | Fiction
- > *The Age of Shadows*<sup>1</sup>  
**Kim Jee-woon**, 2016 | Fiction
- > *The Chosen: Forbidden Cave*<sup>1</sup>  
**Kim Hui**, 2015 | Fiction
- > *The Wailing*  
**Na Hong-jin**, 2016 | Fiction

#### ✂ Spain

- > *The Orphanage*  
**Juan Antonio Bayona**, 2007 | Fiction

#### ✂ Sweden

- > *Cries & Whispers*  
**Ingmar Bergman**, 1972 | Fiction

#### ✂ Switzerland

- > *Double Sentence*  
**Léa Pool**, 2017 | Documentary
- > *Comme des Loups*  
**Aude Sublet**, 2016 | Fiction
- > *Genesis*  
**Lucien Monot**, 2016 | Documentary
- > *The Devil's Bridge of Uri*  
**Jochen Ehmann**, 2016 | Animation
- > *Millimeterle*  
**Pascal Reinmann**, 2016 | Fiction
- > *Wo der Euphrat in die Sava mündet*  
**Andreas Muggli**, 2016 | Documentary
- > *La Séance de 15h*<sup>3</sup>  
**Pauline Jeanbourquin**  
2017 | Documentary
- > *Balloon*<sup>3</sup>  
**Robin Moggetti, Sayaka Mizuno**,  
2017 + India | Docufiction
- > *L'Espace d'un regard*<sup>3</sup>  
**Mateo Ybarra**, 2017 + India | Documentary
- > *Chhaya*<sup>3</sup>  
**Joanne Schmutz, Hansaem Kim**,  
2017 + India | Fiction
- > *Lucky Fly kills Light*<sup>3</sup>  
**Chiara Ghio**, 2017 + India | Fiction
- > *The Plinth*<sup>3</sup>  
**Sophie Dloussky**, 2017 + India |  
Documentary

#### ✂ Syria

- > *Mare Nostrum*<sup>1</sup>  
**Anas Khalaf, Rana Kazkaz**, 2016 | Fiction
- > *Obscure*<sup>1</sup>  
**Soudade Kaadan**, 2017 + Lebanon |  
Documentary

#### ✂ Turkey

- > *Rauf*  
**Barış Kaya, Soner Caner**, 2016 | Fiction

#### ✂ UK

- > *Dip Dap et le petit fantôme*  
**Steve Roberts**, 2011 | Animation
- > *The Dead*  
**John Huston**, 1987 + Ireland, USA | Fiction
- > *The Innocents*  
**Jack Clayton**, 1961 + USA | Fiction

#### ✂ Ukraine

- > *Golden Love*  
**Pavlo Ostrikov**, 2016 | Fiction
- > *Rain Project*<sup>4</sup>  
**Oleg Chorny**, 2016 | Documentary
- > *Blood*<sup>4</sup>  
**Valeria Sochyvets**, 2016 | Fiction

#### ✂ USA

- > *De Palma*<sup>1</sup>  
**Jake Paltrow, Noah Baumbach**,  
2015 | Documentary
- > *Seduced and Abandoned*<sup>1</sup>  
**James Toback**, 2013 | Documentary
- > *The Ghost and Mrs. Muir*<sup>1</sup>  
**Joseph L. Mankiewicz**, 1947 | Fiction
- > *Sweet Smell of Success*<sup>1</sup>  
**Alexander Mackendrick**, 1957 | Fiction
- > *The Birth of a Nation*  
**Nate Parker**, 2016 | Fiction
- > *78/52*  
**Alexandre O. Philippe**, 2017 | Documentary
- > *The Apartment*  
**Billy Wilder**, 1960 | Fiction
- > *The Big Heat*<sup>1</sup>  
**Fritz Lang**, 1953 | Fiction
- > *Paths of Glory*  
**Stanley Kubrick**, 1957 | Fiction
- > *Seconds*<sup>1</sup>  
**John Frankenheimer**, 1966 | Fiction
- > *Hearts of Darkness:  
A Filmmaker's Apocalypse*<sup>1</sup>  
**George Hickenlooper, Eleanor Coppola**,  
**Fax Bahr**, 1991 | Documentary
- > *The Dying of the Light*  
**Peter Flynn**, 2015 | Documentary
- > *The Searchers*  
**John Ford**, 1956 | Fiction
- > *The Haunting*  
**Robert Wise**, 1963 + UK | Fiction
- > *Everest (3D)*  
**Baltasar Kormákur**, 2015 +  
UK, Iceland | Fiction

<sup>1</sup>Swiss Premiere

<sup>2</sup>European Premiere

<sup>3</sup>World Premiere

<sup>4</sup>International Premiere





## ✦ Guest list

### A sneak peak of the FIFF

#### Programme

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#### Cultural mediation

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International Competition: Feature Films	Movie	Dates	Languages
<b>Boo Jungfeng</b> (Singapore), director	<i>Apprentice</i> (Singapore, Hong Kong, Qatar, Germany, France)	01.04 > 05.04	EN
<b>Shirley Abraham &amp; Amit Madheshiya</b> (India), directors	<i>The Cinema Travellers</i> (India)	31.03 > 04.04	EN
<b>Mattie Do</b> (Laos, USA), director	<i>Dearest Sister</i> (Laos, France, Estonia)	05.04 > 09.04	EN
<b>Soudade Kaadan</b> (Syria), director	<i>Obscure</i> (Lebanon, Syria)	02.04 > 06.04	FR
<b>Lee Kyoung-mi</b> (South Korea), director	<i>The Truth Beneath</i> (South Korea)	03.04 > 07.04	EN/KO
<b>Bradley Liew</b> (Malaysia), director	<i>Singing in Gaveyards</i> (Malaysia, Philippines)	31.03 > 09.04	EN/PH
<b>Darío Mascambroni</b> (Argentina), director	<i>January</i> (Argentina)	01.04 > 09.04	EN/ES
<b>Mbithi Masya</b> (Kenya), director	<i>Kati Kati</i> (Kenya, Germany)	04.04 > 09.04	EN/SW
<b>Deepak Rauniyar</b> (Nepal), director	<i>White Sun</i> (Nepal, USA, Qatar, Netherlands)	05.04 > 09.04	EN
<b>Diego Ros</b> (Mexico), director	<i>The Night Guard</i> (Mexico)	01.04 > 05.04	ES

International Competition: Short Films	Movie	Dates	Languages
<b>Menna Ekram</b> (Kuwait), director	<i>The Wheel</i> (Egypt)	06.04 > 09.04	EN/AR
<b>Harvan Agustriansyah</b> (Indonesia), director	<i>The Silent Mob</i> (Indonesia)	06.04 > 09.04	IN
<b>We Ra</b> (Myanmar), director	<i>The Robe</i> (Myanmar)	06.04 > 09.04	EN
<b>Pavlo Ostrikov</b> (Ukraine), director	<i>Golden Love</i> (Ukraine)	06.04 > 09.04	EN/RU
<b>Oleg Chorny</b> (Ukraine), director	<i>Rain Project</i> (Ukraine)	06.04 > 09.04	EN/RU/UK
<b>Karim Rhabani</b> (Lebanon), director	<i>Cargo</i> (Lebanon)	05.04 > 09.04	FR/EN
<b>Anthony Khawand</b> (Lebanon), director	<i>Salon Elvis</i> (Lebanon)	31.03 > 09.04	FR/EN
<b>Mamadou Dia</b> (Senegal), director	<i>Samedi Cinéma</i> (Senegal, USA)	06.04 > 09.04	EN
<b>Marta Hernaiz</b> (Mexico), director	<i>Fine</i> (Mexico, Bosnia and Herzegovina)	06.04 > 09.04	EN/ES
<b>Valeria Sochyvets</b> (Ukraine), director	<i>Blood</i> (Ukraine)	06.04 > 09.04	RU/UK
<b>Rana Kazkaz &amp; Anas Khalaf</b> (Syria), director	<i>Mare Nostrum</i> (Syria)	06.04 > 09.04	EN/AR
<b>Lucía Díaz</b> (Mexico), director	<i>I Hope You Are Well</i> (Mexico)	06.04 > 09.04	EN/ES
<b>Raed El Rafei</b> (Lebanon), director	<i>Salam</i> (Lebanon)	06.04 > 09.04	FR/EN
<b>Shenang Gyamjo Tamang</b> (Nepal), director	<i>Year of the Bird</i> (Nepal)	05.04 > 09.04	EN
<b>Pamela Pianezza</b> , curator		31.03 > 09.04	FR/EN

Opening	Movie	Dates	Languages
<b>Aisholpan Nurgaiv</b> (Mongolia), protagonist	<i>The Eagle Hunstress</i> (Mongolia, USA, UK)	31.03 > 02.04	
<b>Marco Solari</b> President of Locarno Festival		31.03	FR/EN/IT





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Genre Cinema: Ghost stories	Movie	Dates	Languages
<b>Kamal Musale</b> (Switzerland, India), director	<i>Bumbai Bird</i> (India)	06.04 > 09.04	FR/DE

Decryption: A cinematic cabinet of curiosities	Movie	Dates	Languages
<b>Pauline Jeanbourquin</b> (Switzerland), director	<i>La Séance de 15h</i> (Switzerland)	01.04 > 02.04	FR
<b>Alexandre Philippe</b> (Switzerland, USA), director	<i>78/52</i> (USA)	01.04 > 07.04	FR/EN
<b>Annick Mahnert</b> (Switzerland), producer	<i>78/52</i> (USA), <i>Dearest Sister</i> (Laos, France, Estonia)	04.04 > 08.04	FR/EN/DE
<b>Pierre Rissient</b> (France)	<i>Gentleman Rissient</i> (France)	03.04 > 06.04	FR/EN

Diaspora: Myret Zaki and Egypt	Dates	Languages
<b>Myret Zaki</b> , editor in chief of the magazine <i>Bilan</i>	06.04 > 07.04	FR/EN/AR

Hommage à... Freddy Buache	Dates	Languages
<b>Freddy Buache</b> (Switzerland), founder of the National Film Archive	03.04 > 05.04	FR

New Territory: Nepal	Movie	Dates	Languages
<b>Ram Krishna Pokhare</b> (Nepal), curator, director	<i>Soongava</i> (Nepal)	04.04 > 09.04	EN
<b>Shenang Gyamjo Tamang</b> (Nepal), director	<i>Year of the Bird</i> (Nepal)	05.04 > 09.04	EN
<b>Subarna Thapa</b> (Nepal), director, actor	<i>Soongava</i> , <i>Chhora</i> (France, Nepal)	31.03 > 09.04	FR/EN/NE

Sur la carte de Douglas Kennedy	Dates	Languages
<b>Douglas Kennedy</b> (USA), writer	31.03 > 03.04	EN/FR

Passeport suisse	Movie	Dates	Languages
<b>Lea Pool</b> (Switzerland, Canada), director	<i>Double Sentence</i> (Switzerland)	31.03 > 02.04	FR/EN

International Jury Feature Films	Dates	Languages
<b>Yaelle Kayam</b> (Israel), director	31.03 > 09.04	EN
<b>Kang Soo-yeon</b> (South Korea), directrice of the Busan International Film Festival	31.03 > 09.04	EN/KO
<b>Subarna Thapa</b> (Nepal), director, actor	31.03 > 09.04	FR/EN/NE
<b>Ludovic Bernard</b> (France), director	31.03 > 09.04	FR/EN

International Jury Short Films	Dates	Languages
<b>Bianca Balbuena</b> (Philippines), producer	31.03 > 03.04	EN
<b>Jan Gassmann</b> (Switzerland), director	31.03 > 03.04	FR/DE/EN
<b>Georges Schwizgebel</b> (Switzerland), director	31.03 > 03.04	FR/DE/EN



Agenda

	12:00 - 14:00	14:15 - 16:00	16:15 - 18:00	18:15 - 20:30	20:45 - 22:30
31.03 Vendredi Freitag   Friday				19:30 Cérémonie d'ouverture The Eagle Huntress, 87' (60) > ARENA 1	22:00 Train to Busan 4DX, 118' (189) > ARENA 10
01.04 Samedi Samstag Saturday	12:00 <b>Obscure</b> , 75' (39) > ARENA 1 12:00 <b>The Cinema Travellers</b> , 96' (33) <sup>1</sup> > Rex 1 12:15 <b>The Ghost and Mrs. Muir</b> , 104' (76) > ARENA 5 12:30 <b>Kumari</b> , 107' (134) > Rex 3 12:45 <b>A Flickering Truth</b> , 96' (100) > ARENA 6 13:00 <b>Habib al omr</b> , 120' (114) > ARENA 3 14:00 <b>The Demons</b> , 118' (73) > ARENA 7	14:15 <b>The Student</b> , 118' (41) > ARENA 1 15:00 <b>Courts métrages 1</b> , 96' (46) > ARENA 5 15:00 <b>Dearest Sister</b> , 101' (34) > Rex 1 15:15 <b>The Graduation</b> , 121' (103) > ARENA 6 15:15 <b>Sindoor</b> , 131' (135) > Rex 3 15:45 <b>The Apartment</b> , 125' (160) > ARENA 3	16:45 <b>Kati Kati</b> , 75' (37) > ARENA 1 17:30 <b>Courts métrages 2</b> , 98' (50) > ARENA 5 17:45 <b>The Truth Beneath</b> , 103' (42) > Rex 1 18:00 <b>A Dragon Arrives!</b> , 108' (74) > ARENA 7 18:00 <b>Basudev</b> , 139' (136) > Rex 3	18:15 <b>Gentleman Rissient</b> , 77' (101) <sup>1</sup> > ARENA 6 + La Séance de 15h, 21'+ <b>Moi,Thomas,12 ans,cinéfou</b> , 19' (102) 18:45 <b>The Searchers</b> , 119' (163) > ARENA 3 19:00 <b>Double Sentence</b> , 103' (178) <sup>1</sup> > ARENA 1 20:15 <b>Courts métrages 3</b> , 91' (54) > ARENA 5	20:45 <b>Voyage à travers le cinéma français</b> , 193' (107) > ARENA 6 20:45 <b>January</b> , 65' (36) <sup>1</sup> > Rex 1 21:00 <b>Empire of Passion</b> , 105' (75) > ARENA 7 21:15 <b>Mukundo</b> , 108' (137) > Rex 3 21:30 <b>Sweet Smell of Success</b> , 96' (165) > ARENA 3 22:00 FILM SURPRISE > ARENA 1 22:00 <b>Train to Busan 4DX</b> , 118' (189) > ARENA 10 22:30 <b>White Lily</b> , 80' (190) > ARENA 5
02.04 Dimanche Sonntag Sunday	12:00 <b>Singing in Graveyards</b> , 143' (40) <sup>1,2</sup> > ARENA 1 12:00 <b>The Big Heat</b> , 90' (161) <sup>2</sup> > ARENA 7 12:15 <b>A Chinese Ghost Story</b> , 98' (71) <sup>2</sup> > ARENA 5 12:30 <b>Numafung</b> , 108' (138) <sup>2</sup> > ARENA 3 12:30 <b>De Palma</b> , 110' (98) <sup>2</sup> > ARENA 6 13:00 <b>Honeygiver Among the Dogs</b> , 132' (35) <sup>2</sup> > Rex 1	14:30 <b>Petites histoires de fantômes</b> , 50' (170) <sup>2</sup> > ARENA 7 15:00 <b>Courts métrages 3</b> , 91' (54) <sup>2</sup> > ARENA 5 15:00 <b>Mifune: The Last Samurai</b> , 80' (105) <sup>2</sup> > ARENA 6 15:15 <b>The Eagle Huntress</b> , 87' (60) <sup>1,2</sup> > ARENA 1 15:15 <b>The Haunting</b> , 112' (77) <sup>2</sup> > ARENA 3 15:30 <b>Kagbeni</b> , 114' (139) <sup>2</sup> > Rex 3 16:00 <b>The Night Guard</b> , 76' (38) <sup>1,2</sup> > Rex 1	17:15 <b>Table ronde: Fantômes, mort, spiritisme et déni</b> , 90' (206) > ARENA 7 17:30 <b>L'Ascension</b> , 103' (154) > ARENA 1 17:45 <b>Dahab</b> , 120' (115) > ARENA 3 18:00 <b>Courts métrages 2</b> , 98' (50) > ARENA 5 18:00 <b>White Sun</b> , 98' (43) > Rex 1	18:15 <b>The Innocents</b> , 100' (78) > ARENA 6 18:30 <b>Highway</b> , 80' (140) > Rex 3 20:00 <b>Dearest Sister</b> , 101' (34) > ARENA 1 20:15 <b>Hearts of Darkness: A Filmmaker's Apocalypse</b> , 96' (104) > ARENA 7 20:30 <b>The Chosen: Forbidden Cave</b> , 105' (72) > ARENA 6 20:30 <b>Apprentice</b> , 96' (32) <sup>1</sup> > Rex 1	20:45 <b>Paths of Glory</b> , 88' (162) > ARENA 3 20:45 <b>Soongava</b> , 85' (141) <sup>1</sup> > Rex 3 21:00 <b>Courts métrages 1</b> , 96' (46) > ARENA 5 22:30 <b>Attack of the Lederhosen Zombies</b> , 78' (183) > ARENA 1
03.04 Lundi Montag Monday	12:15 <b>Missing You</b> , 108' (79) > ARENA 5 12:30 <b>The Student</b> , 118' (41) > ARENA 1 12:30 <b>January</b> , 65' (36) <sup>1</sup> > Rex 1 12:45 <b>Hearts of Darkness: A Filmmaker's Apocalypse</b> , 96' (104) > ARENA 6 12:45 <b>Loot</b> , 121' (142) > Rex 3 13:15 <b>Paths of Glory</b> , 88' (162) > ARENA 7	14:45 <b>Kati Kati</b> , 75' (37) > Rex 1 15:00 <b>Panihida</b> , 61' (81) + <b>Beyond the Coconut Trees</b> , 21' (82) > ARENA 5 15:15 <b>The Searchers</b> , 119' (163) > ARENA 6 15:45 <b>Obscure</b> , 75' (39) <sup>1</sup> > ARENA 1 16:00 <b>Who Will Be a Gurkha</b> , 75' (143) > Rex 3	16:30 <b>Seconds</b> , 106' (164) > ARENA 7 17:30 <b>The Pool</b> , 76' (83) > ARENA 5 17:45 <b>The Night Guard</b> , 76' (38) <sup>1</sup> > Rex 1 18:00 <b>Apprentice</b> , 96' (32) <sup>1</sup> > ARENA 1 18:00 <b>Serdhak</b> , 73' (146) > Rex 3	18:15 <b>El-Baydha Wal Hagar</b> , 98' (116) > ARENA 3 18:30 <b>The Dying of the Light</b> , 95' (99) > ARENA 6 18:30 <b>Masterclass: Douglas Kennedy</b> , 90' (206) > ARENA 7 19:30 <b>The Orphanage</b> , 105' (80) > ARENA 5 20:15 <b>Suntali</b> , 110' (144) > Rex 3 20:30 <b>Honeygiver Among the Dogs</b> , 132' (35) > ARENA 1 20:30 <b>The Cinema Travellers</b> , 96' (33) <sup>1</sup> > Rex 1	20:45 <b>The Dead</b> , 83' (128) > ARENA 3 21:00 <b>The Apartment</b> , 125' (160) > ARENA 7 21:15 <b>Apocalypse Child</b> , 95' (97) > ARENA 6 22:00 <b>Hounds of Love</b> , 108' (186) > ARENA 5
04.04 Mardi Dienstag Tuesday	12:15 <b>Singing in Graveyards</b> , 143' (40) <sup>1</sup> > ARENA 1 12:30 <b>Cries &amp; Whispers</b> , 91' (127) > ARENA 6 12:30 <b>Apprentice</b> , 96' (32) <sup>1</sup> > Rex 1 12:45 <b>Rashômon</b> , 88' (84) > ARENA 5 13:00 <b>The Black Hen</b> , 90' (145) > Rex 3 14:00 <b>Il Deserto Rosso</b> , 117' (126) > ARENA 7	14:30 <b>The Dead</b> , 83' (128) > ARENA 3 14:45 <b>The Big Heat</b> , 90' (161) > ARENA 6 15:00 <b>The Similar</b> s, 89' (86) > ARENA 5 15:15 <b>Obscure</b> , 75' (39) <sup>1</sup> > ARENA 1 15:15 <b>The Truth Beneath</b> , 103' (42) > Rex 1 15:30 <b>Everest: The Summit of the Gods</b> , 123' (153) > Rex 3	17:00 <b>Gentleman Rissient</b> , 77' (101) > ARENA 6 +La Séance de 15h, 21'+ <b>Moi,Thomas,12 ans,cinéfou</b> , 19' (102) 17:15 <b>The Student</b> , 118' (41) > ARENA 1 17:45 <b>El Mansy</b> , 105' (118) > ARENA 3 18:00 <b>Under the Shadow</b> , 84' (87) > ARENA 5 18:00 <b>Honeygiver Among the Dogs</b> , 132' (35) > Rex 1	18:30 <b>Masterclass: Freddy Buache</b> , 90' (206) > ARENA 7 19:00 <b>Programme: Nepali Short Films</b> , 85' (147) > Rex 3 19:45 <b>The Night Guard</b> , 76' (38) <sup>1</sup> > ARENA 1 20:15 <b>Seclusion</b> , 90' (85) > ARENA 5	20:45 <b>Al-irhab wal kabab</b> , 105' (117) > ARENA 3 20:45 <b>The Road to Race Track</b> , 138' (173) <sup>1</sup> > ARENA 7 21:00 <b>White Sun</b> , 98' (43) > Rex 1 21:15 <b>Himalayan Gold Rush</b> , 52' (150) > Rex 3 21:30 <b>The Age of Shadows</b> , 140' (182) > ARENA 1
05.04 Mercredi Mittwoch Wednesday	12:15 <b>A Chinese Ghost Story</b> , 98' (71) > ARENA 5 12:15 <b>Basudev</b> , 139' (136) > Rex 3 12:45 <b>Everest 3D</b> , 121' (152) > ARENA 1 13:00 <b>Dearest Sister</b> , 101' (34) <sup>1</sup> > Rex 1	14:45 <b>The Chosen: Forbidden Cave</b> , 105' (72) > ARENA 5 15:00 <b>Il Deserto Rosso</b> , 117' (126) > ARENA 3 15:00 <b>The Wailing</b> , 156' (88) > ARENA 7 15:15 <b>Honeygiver Among the Dogs</b> , 132' (35) > ARENA 1 15:15 <b>Sindoor</b> , 131' (135) > Rex 3 15:30 <b>Apocalypse Child</b> , 95' (97) > ARENA 6 15:30 <b>January</b> , 65' (36) <sup>1</sup> > Rex 1	17:30 <b>The Ghost and Mrs. Muir</b> , 104' (76) > ARENA 5 17:45 <b>M</b> , 117' (124) > ARENA 3 18:00 <b>The Truth Beneath</b> , 103' (42) > ARENA 1 18:00 <b>Kati Kati</b> , 75' (37) <sup>1</sup> > Rex 1	18:15 <b>Mountain</b> , 83' (172) <sup>1</sup> > Rex 3 18:30 <b>Table ronde: Népal</b> , 90' (206) > ARENA 7 20:00 <b>78/52</b> , 91' (96) <sup>1</sup> > ARENA 5 20:15 <b>Obscure</b> , 75' (39) <sup>1</sup> > ARENA 1 20:15 <b>Singing in Graveyards</b> , 143' (40) <sup>1</sup> > Rex 1 20:30 <b>Kumari</b> , 107' (134) > Rex 3	20:45 <b>Cries &amp; Whispers</b> , 91' (127) > ARENA 3 21:00 <b>Programme: Foreign Visa Prize</b> , 73' (179) > ARENA 7 22:00 <b>Goldstone</b> , 110' (184) > ARENA 1 22:30 <b>The Maidroid</b> , 76' (187) > ARENA 5
06.04 Jeudi Donnerstag Thursday	12:15 <b>The Truth Beneath</b> , 103' (42) > Rex 1 12:45 <b>Apprentice</b> , 96' (32) > ARENA 1 12:45 <b>The Demons</b> , 118' (73) > ARENA 5 12:45 <b>Mukundo</b> , 108' (137) > Rex 3 13:00 <b>The Dying of the Light</b> , 95' (99) > ARENA 6 14:00 <b>A Dragon Arrives!</b> , 108' (74) > ARENA 7	14:30 <b>Singing in Graveyards</b> , 143' (40) <sup>1</sup> > Rex 1 14:45 <b>The Student</b> , 118' (41) > ARENA 1 15:00 <b>Numafung</b> , 108' (138) > ARENA 3 15:30 <b>The Pool</b> , 76' (83) > ARENA 6 15:45 <b>Courts métrages 1</b> , 96' (46) <sup>1</sup> > ARENA 5	16:45 <b>Seduced and Abandoned</b> , 98' (106) > ARENA 7 17:15 <b>The Cinema Travellers</b> , 96' (33) > ARENA 1 17:30 <b>Dearest Sister</b> , 101' (34) <sup>1</sup> > Rex 1 18:00 <b>Habib al omr</b> , 120' (114) > ARENA 3 18:00 <b>De Palma</b> , 110' (98) > ARENA 6	18:15 <b>Kagbeni</b> , 114' (139) > Rex 3 18:30 <b>Courts métrages 2</b> , 98' (50) <sup>1</sup> > ARENA 5 18:30 <b>Skype with James Toback</b> , 60' (207) > ARENA 7 19:45 <b>White Sun</b> , 98' (43) <sup>1</sup> > ARENA 1 20:30 <b>Empire of Passion</b> , 105' (75) > ARENA 7	20:45 <b>Dahab</b> , 120' (115) > ARENA 3 21:00 <b>The Himalayas</b> , 124' (151) > ARENA 6 21:00 <b>Bumbai Bird feat Malcom Braff</b> , 85' (70) <sup>1</sup> > Rex 1 21:15 <b>Courts métrages 3</b> , 91' (54) <sup>1</sup> > ARENA 5 21:15 <b>Highway</b> , 80' (140) > Rex 3 22:00 <b>Train to Busan</b> , 118' (189) > ARENA 1
07.04 Vendredi Freitag Friday	12:00 <b>Suntali</b> , 110' (144) > Rex 3 12:15 <b>January</b> , 65' (36) <sup>1</sup> > ARENA 1 12:30 <b>Courts métrages 3</b> , 91' (54) <sup>1</sup> > ARENA 5 12:30 <b>White Sun</b> , 98' (43) <sup>1</sup> > Rex 1 12:45 <b>Serdhak</b> , 73' (146) > Rex 3 13:00 <b>The Himalayas</b> , 124' (151) > ARENA 6 14:00 <b>Think Tank: Cinéma, la machine à fantômes?</b> , 210' (208) > ARENA 7	14:30 <b>The Night Guard</b> , 76' (38) > ARENA 1 15:00 <b>The Innocents</b> , 100' (78) > ARENA 5 15:15 <b>The Cinema Travellers</b> , 96' (33) > Rex 1 16:00 <b>The Orphanage</b> , 105' (80) > ARENA 6	16:45 <b>A Flickering Truth</b> , 96' (100) > ARENA 1 17:45 <b>Kati Kati</b> , 75' (37) <sup>1</sup> > Rex 1 18:00 <b>Programme: Nepali Short Films</b> , 85' (147) > Rex 3	18:30 <b>The Wailing</b> , 156' (88) > ARENA 7 18:45 <b>76 Minutes and 15 Seconds with Abbas Kiarostami</b> , 76', (94) + <b>Take Me Home</b> , 16' (95) > ARENA 6 19:00 <b>Courts métrages 1</b> , 96' (46) <sup>1</sup> > ARENA 5 19:15 <b>Everest 3D</b> , 121' (152) > ARENA 1 20:00 <b>Mountain</b> , 83' (172) <sup>1</sup> > Rex 3 20:30 <b>El-Baydha Wal Hagar</b> , 98' (116) > ARENA 3 20:30 <b>L'Ascension</b> , 103' (154) > Rex 1	21:15 <b>The Graduation</b> , 121' (103) > ARENA 6 21:30 <b>Courts métrages 2</b> , 98' (50) <sup>1</sup> > ARENA 5 21:45 <b>Seclusion</b> , 90' (85) > ARENA 7 22:00 <b>Headshot</b> , 117' (185) > ARENA 1 22:00 <b>Train to Busan 4DX</b> , 118' (189) > ARENA 10
08.04 Samedi Samstag Saturday	12:30 <b>The Similar</b> s, 89' (86) <sup>2</sup> > ARENA 1 12:45 <b>76 Minutes and 15 Seconds with Abbas Kiarostami</b> , 76' (94) + <b>Take Me Home</b> , 16' (95) <sup>2</sup> > ARENA 6 12:45 <b>78/52</b> , 91' (96) <sup>2</sup> > Rex 1 13:00 <b>The Haunting</b> , 112' (77) <sup>2</sup> > ARENA 5 13:30 <b>The Road to Race Track</b> , 138' (173) <sup>2</sup> > ARENA 7 13:30 <b>Himalayan Gold Rush</b> , 52' (150) <sup>2</sup> > Rex 3 14:00 <b>Al-irhab wal kabab</b> , 105' (117) <sup>2</sup> > ARENA 3	14:45 <b>Panihida</b> , 61' (81) <sup>2</sup> + <b>Beyond the Coconut Trees</b> , 21' (82) <sup>2</sup> > ARENA 1 15:00 <b>Programme: Workshop A Journey to Mumbai</b> , 48' (180) <sup>1,2</sup> > Rex 1 15:15 <b>Seconds</b> , 106' (164) <sup>2</sup> > ARENA 6 15:30 <b>Who Will Be a Gurkha</b> , 75' (143) <sup>2</sup> > Rex 3 16:00 <b>Missing You</b> , 108' (79) <sup>2</sup> > ARENA 5 16:00 <b>Rencontre avec le Jury international</b> , 60' (207) <sup>2</sup> >ARENA 7	16:45 <b>Mifune: The Last Samurai</b> , 80' (105) > Rex 1 17:00 <b>M</b> , 117' (124) > ARENA 3 17:30 <b>Rashômon</b> , 88' (84) > ARENA 1 17:45 <b>Soongava</b> , 85' (141) > Rex 3 18:00 <b>Sweet Smell of Success</b> , 96' (165) > ARENA 6 18:00 Cérémonie de clôture The Birth of a Nation, 120' (61) > Théâtre Equilibre	18:15 <b>Seduced and Abandoned</b> , 98' (106) > ARENA 7 18:45 <b>Under the Shadow</b> , 84' (87) > ARENA 5 19:00 <b>The Birth of a Nation</b> , 120' (61) > Rex 1 20:00 <b>Bumbai Bird</b> , 85' (70) <sup>1</sup> > ARENA 1 20:00 <b>Loot</b> , 121' (142) > Rex 3 20:15 <b>El Mansy</b> , 105' (118) > ARENA 3 20:30 <b>Voyage à travers le cinéma français</b> , 193' (107) > ARENA 6	21:00 <b>Everest: The Summit of the Gods</b> , 123' (153) > ARENA 5 21:15 <b>The Black Hen</b> , 90' (145) > ARENA 7 22:00 <b>Train to Busan 4DX</b> , 118' (189) > ARENA 10 22:15 <b>Sadako v Kayako</b> , 98' (188) > ARENA 1
09.04 Dimanche Sonntag Sunday	13:30 Prix du meilleur court métrage international + Grand Prix > Rex 1	16:00 Prix du public 2017   Séance gratuite > Rex 1			

Légende | Legende | Legend

Compétition | Wettbewerb | Competition

Séances parallèles | Parallelsektionen | Parallel Sections

Séances spéciales | Sondervorführungen | Special Screenings

FIFForum

<sup>1</sup> en présence du/de la cinéaste  
in Anwesenheit des Filmschaffenden | in presence of the filmmaker

<sup>2</sup> nursery option



## ✦ Agenda

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<b>16.03</b> Je   Do   Thu	<p>17:00 <b>Exhibition: Opening Jean Cocteau – Jean Mauboulès</b> &gt; APCd</p> <p>18:30 <b>Exhibition: Opening Nepal – A red casket</b> &gt; Art-Buvette</p> <p>19:30 <b>Preview Showing <i>Bumbai Bird</i>, Kamal Musale</b> &gt; CineMovie 1, Bern</p>
<b>23.03</b> Je   Do   Thu	<p>20:30 <b>Fri-Son fait son cinéma</b> &gt; Fri-Son</p>
<b>31.03</b> Ve   Fr   Fri	<p>19:30 <b>Opening Ceremony: <i>The Eagle Huntress</i>, Otto Bell</b> &gt; ARENA 1</p> <p>23:00 <b>Opening Party</b> &gt; Nouveau Monde</p>
<b>01.04</b> Sa   Sat	<p>10:00-12:00 <b>Dedication: Douglas Kennedy</b> &gt; Fnac (Fribourg Centre)</p> <p>23:00 <b>FIFF After Party</b> &gt; Nouveau Monde</p>
<b>02.04</b> Di   So   Sun	<p>10:30-14:00 <b>Brunch FIFF   Exhibition: <i>Has Been</i> – Peter Schuyff</b> &gt; Fri Art</p> <p>17:00-18:45 <b>Round table: Ghosts, death, spiritualism and denial</b> &gt; ARENA 7</p>
<b>03.04</b> Lu   Mo   Mon	<p>18:30-20:00 <b>Masterclass: Douglas Kennedy</b> &gt; ARENA 7</p>
<b>04.04</b> Ma   Di   Tue	<p>18:30-20:00 <b>Masterclass: Freddy Buache</b> &gt; ARENA 7</p>
<b>05.04</b> Me   Mi   Wed	<p>18:30 <b>Exhibition: Unveiling The Veil – Different realities</b> &gt; BCU</p> <p>18:30 <b>Round table: New Territory: Nepal</b> &gt; ARENA 7</p> <p>23:00 <b>FIFF After Party</b> &gt; Mouton Noir</p>
<b>06.04</b> Je   Do   Thu	<p>18:30-19:30 <b>Skype with James Toback</b> &gt; ARENA 7</p> <p>21:00 <b><i>Bumbai Bird</i> feat Malcolm Braff</b> &gt; Rex 1</p> <p>23:00 <b>FIFF After Party</b> &gt; Fri-Son</p>
<b>07.04</b> Ve   Fr   Fri	<p>14:00-17:30 <b>Think Tank: Cinema, a ghost machine?</b> &gt; ARENA 7</p>
<b>08.04</b> Sa   Sat	<p>16:00-17:00 <b>Encounters with the International Jury</b> &gt; ARENA 7</p> <p>18:00 <b>Closing Ceremony: <i>The Birth of a Nation</i>, Nate Parker</b> &gt; Théâtre Equilibre</p> <p>23:00 <b>Closing Party</b> &gt; Nouveau Monde</p>







## ✧ Organisation

### ✧ Titre

“Citation”

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#### Artistic Director

Thierry Jobin

#### Managing Director

Giovanna Garghentini Python

#### Secretary

Jasmine Balmer, Julia Schubiger, Camille Spühler

#### Programme

Sebastiano Conforti, Charles Grandjean, Marc Maeder

#### Cultural mediation

Cécilia Bovet, Andrea Kuratli

#### Press

Aimée Papageorgiou, Valerio Bonadei, Eduardo Mendez, Anne Pampin

#### Communication

Marielle Aeby, Marina De Filippi, Vanessa Leita

#### Publications

Julia Schubiger, Désirée Amstalden

#### Ticketing and organisation

Véronique Marchesi-Bossens, Danièle Moulin, Pauline Quarroz, Leyla Batkitar

#### Hospitality

Olga Baumer-Chiguidina, Géraldine Jacot

#### Organisation translation and presentation

Antônio Magalhães de Almeida, Fabian Saurer

#### FIFForum

Cécilia Bovet, Antônio Magalhães de Almeida, Myriam Wahli

#### Jury coordination

Jeanne Rohner, Catalina Moisesu

#### Accounting

Patrick Boschung, Caroline Dénervaud, Jasmine Balmer

#### Technicians

Michael Pfenninger, Bernhard Zitz, Marie Geiser, Ismail Ozturk

#### IT

4 Next, Audio Media Assist sàrl

#### Graphic design

Asphalte Design

#### Website

Bluesystem, Marina De Filippi

#### Photographers

Julien Chavaillaz, Nicolas Brodard, Yoann Corthésy

#### Opening sequence & Trailer

eikon (Vocational School of Applied Arts, Fribourg), Timon Van Wynsberghe and Tim Perone (directors), Laure Perret (music)

#### Décor

Reni Wünsch, Jean-Louis Verdu

#### Subtitles

DDL, Manlio Lapi

#### Cinema partners

ARENA CINEMAS, cinemotion

#### Curators of the sections

##### Artistic committee competition feature films

Jean-Philippe Bernard, Cécilia Bovet, Sebastiano Conforti, Charles Grandjean, Thierry Jobin, Marc Maeder, Aimée Papageorgiou

##### Short films

Pamela Pianezza (PP), Charles Grandjean (CG), Aimée Papageorgiou (AP)

##### Genre Cinema

Jean-Philippe Bernard (JPB)

##### Decryption

Thierry Jobin (TJ)

##### Diaspora

Myret Zaki

##### Hommage à...

Freddy Buache

##### New Territory

Ram Krishna Pokharel (RKP), Thierry Jobin (TJ)

##### Sur la carte de...

Douglas Kennedy

##### FIFFamily

Cécilia Bovet (CB)

##### Passeport suisse

Thierry Jobin (TJ), Cécilia Bovet (CB)

##### Midnight Screenings

Thierry Jobin (TJ), Marc Maeder (MM)

##### School programme

Cécilia Bovet (CB)

#### Impressum

##### Coordination

Julia Schubiger, Désirée Amstalden

##### Translations

Datawords

##### Readers

Gary Fliszar, Jacqueline Schilling

##### Graphic concept and realisation

Asphalte Design

##### Print

Imprimerie Saint-Paul

#### Association

##### President

François Nordmann

##### Vice president

Patrice Zurich

##### Board

Lucie Bader, Madeleine Descloux, Paul-Albert Nobs, Dominique Willemin

##### Founders

Magda Bossy, Yvan Stern





Festival International  
de Films de Fribourg

31<sup>e</sup> 31.03 > 08.04 2017

## Partners and sponsors

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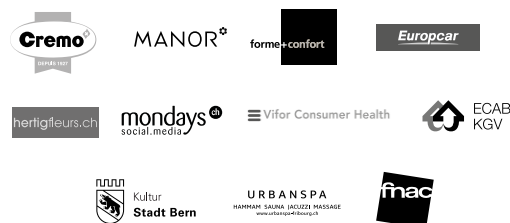
#### Design

ASPHALTEDESIGN

#### Trailer

eikon

#### Other sponsors



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