

**FIFF**

Festival International  
de Films de Fribourg

# PRESS BOOK

**21 —  
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2015**



**29<sup>e</sup>  
Festival  
International  
de Films  
de Fribourg**

Dossier de presse | Pressedossier | Pressbook

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**CONTENT PRESS BOOK FIFF 2015**

<b>Overview</b>	page
1. Interview with Thierry Jobin, Artistic Director	3
2. Juries and Awards	6
<b>Official Selection</b>	<b>9</b>
3. International Competition: Feature Films	10
4. International Competition: Short Films	11
5. Opening and Closing Film, Out of Competition Screenings	12
<b>Parallel Sections</b>	<b>13</b>
6. GENRE CINEMA: Terra Erotica I	14
7. DECRYPTION: Can you laugh about anything ?	17
8. DIASPORA: Tony Gatlif and the Roma	19
9. HOMMAGE à...: Syria, by Ossama Mohammed	23
10. SUR LA CARTE DE... Sur la carte de Jean-François Stévenin	26
11. TERRA INCOGNITA: Indigenous North American cinema	28
<b>Special Screenings</b>	<b>30</b>
12. FIFFamily in South Africa	31
13. Films of the International Jury	31
14. Passeport Suisse	31
15. Midnight Screenings	31
<b>Other Programs</b>	<b>35</b>
16. Planète Cinéma	36
17. FIFF Forum 2015	38
<b>Useful informations</b>	<b>39</b>
18. For Journalists	40
19. Festival goers	41
<b>Annex</b>	<b>42</b>
1. Partners	
2. Event calendar	
3. Films by country	
4. Guests of the Festival	
5. FIFF2015 in numbers	

## Interview with Thierry Jobin, Artistic Director of the Fribourg International Film Festival

### What trends is the 2015 FIFF seismograph showing?

Every year, the seismograph surprises us. We think we're heading in one direction, given that we prepare the Festival a year in advance, but the moment the seismograph begins to plot its curves and we finalise the programme, we realise things are not as simple as we thought. This year, for example, I had a dream of lightness. But things have taken a very serious turn since last April. I'm thinking particularly about the question of comedy, which inevitably brings us back to the massacre at *Charlie Hebdo*, but also to Syria, whose situation has only gotten worse and is now a living hell.

I also think that the greatest directors are themselves seismographs, and that their take on things is often visionary. If you saw Bruno Dumont's *Ptit Quinquin* at Cannes last year for example, and then watch it again today, there's a whole sequence in which a young boy of African origin is bullied by his peers in the North of France and ends up shouting "Allahu akbar" and shooting everyone. That obviously brings recent events to mind. It's something that Bruno Dumont has been predicting for a long time, especially in *Hadewijch*, which we presented at FIFF in *Decryption: The Image of Islam in the West*, three years ago.

### How did you come to choose humour and eroticism as themes?

I wanted to explore what was behind these two genres, and I found myself facing the same problem in both cases. In terms of eroticism, first of all, there's an over-abundance of erotic images in the media and on the Internet, and accessing them has never been easier. I wanted to see if directors were still offering us similar fare to what was being done in the 1970s, where the body was celebrated in joyous fashion – and to find out which countries were still producing films like that. I was able to find some, but it was a real hard slog. Same goes for comedy. I wanted to see what made people laugh across the world and whether there were forms of comedy beyond those artistically impoverished sitcom-type affairs whose themes fail to exploit the subversive power of humour. I realised that because comedy and eroticism are both such popular genres, there's a real laziness in world production. Since films like *Serial (bad) Weddings* are such a hit at the box office why bother to go any further? Our aim was therefore to bring together films based on a much more offbeat humour. I'm delighted that we managed to find a dozen or so in both genres, given how difficult it is to find poetic, quality works from different continents, in subject areas which are generally seen as commercial.

Coming back to the seismograph, the title which we had chosen for the humour section last November ***Decryption: Can we laugh at everything?*** suddenly took on a new meaning altogether on 7th January with the murder of the cartoonists. The question of humour has become central and I think that it's crucial that FIFF has laid out a programme of films, exhibitions and debates to encourage reflection on the issue. And how does that apply to us Swiss? What makes us laugh and can we laugh together about the same things? These are questions we address in our **Forum Think Tank** programme.

**This year, three sections resonate particularly well with each other: *Hommage à... Syria, by Ossama Mohammed; New Territory: North American Indigenous Cinema; Diaspora: Tony Gatlif and the Roma.***

A festival has a role to play in raising awareness, by poking around in the blind spots. And that's where you can ultimately find the most light, because these sections, like *Syria with Silvered Water, Syria Self-Portrait*, would never have come about without the inspiration of great cinema. Western cinema asks few questions as fundamental or as many genuinely searching aesthetic questions as those film cultures tucked away in the blind spots. When resources are scarce and restrictions such as censorship play a role, people become much more inventive.

### **How did the theme of Syria occur to you?**

I was lucky enough to be part of the Filmmakers of the Present Jury in Locarno, for which the director Ossama Mohammed was the President. I had seen his film, *Silvered Water, Syria Self-Portrait* a few months earlier, and without a doubt it's one of the most striking films I've ever seen. It's the *Apocalypse Now* of documentaries: the spectacle of civilisation collapsing, and at the same time, an immense work of art – a blend of epistolary novel and abstraction, which borders at times on contemporary art – all filmed with mobile phones. When I met Ossama Mohammed we struck up an immediate friendship. I wanted to go further than other festivals which had restricted themselves to merely showing his film. I wanted to give him carte blanche to tell the story of Syria through film. The programme he put together, like a genuine curator, has been a real discovery. Images of Syria, about which we've become blasé for a while now, are relatively few and far between, although people there never stop filming themselves.

### **Is the focus of this year's *Terra Incognita* and *Diaspora* not on cultures that are discriminated against rather than countries?**

***Terra Incognita: Indigenous North American cinema***, there's something faintly ironic about the title of this section, particularly when we're talking about a film culture that's really hidden in a blind spot. For the last two or three years, a few rays of light have shone on the films of the native peoples of North America. It's a relatively recent phenomenon because until then, like the Aborigines or Maoris, their traditions believed that cameras – whether video or photography – stole your soul. It's one of the reasons why they had never responded to the mythology established by the classic American Western – itself a revision of the historic facts, particularly through creating the myth of the savage in order to gloss over the genocide. The other reason was that their often shaky economic situations never allowed them to make films. The democratisation of cinema through digital technology, in the footsteps of the pioneering Alanis Obomsawin, led to the birth of an entire generation – made up of young girls in particular – ready to take revenge on the history of North American cinema. Never has there been such a significant focus on the issue in the film world outside North America – ranging from documentaries and fictions to classic Hollywood productions approved by indigenous peoples themselves, such as Clint Eastwood's *The Outlaw Josey Wales*.

These questions should speak to us directly, in particular with reference to the Roma, but also Syrian refugees, and should make us reflect on how it was that societies as civilised as Canada and the United States virtually annihilated millions of people and their cultures? That is exactly the question raised by Tony Gatlif about the Roma: how can people dare to pretend that the 10 million people that make up the Roma population don't exist? In the same way, how can people claim that we should shut our borders to Syrian refugees indiscriminately, without having seen the images reaching us from over there.

## What's new at FIFF for 2015?

Thanks to the trust of the public and our partners, the success of last year's festival has enabled us to introduce a magnificent new element in the shape of the **International Competition: Short Films**. We are inviting all the directors. So 18 filmmakers from throughout the world will have a chance to meet more experienced directors from the other sections. The idea of Fribourg as a place of emulation, but without the red carpet and the barriers, is to be able to facilitate meetings between directors in a festive and sharing atmosphere. Also new, is that FIFF is forming an increasing number of partnerships with cultural forums that extend beyond the limits of the film world. This year for the first time, thanks to our open-minded approach – and let's not forget the bonds of friendship between the various programme organisers of all stripes in Fribourg FIFF will also be at Fri-Art Kunsthalle, which is offering a critical complement to the **Genre Cinema: Terra Erotica I** section with a dual exhibition of two masters of American photography – Robert Heinecken and Larry Clark. At the Bibliothèque Cantonale et Universitaire (BCU), which has extended carte blanche to Tony Gatlif with an exhibition of photographs of Roma by Yves Leresche and with a debate. There will be an exhibition of drawings by Syrian caricaturist Hani Abbas at gallery art-buvette, as well as a concert at the Spirale and two evenings at the Fri-son. At the Soussol, where the Swiss-Syrian association is hosting an evening, or a talk from *the Institut Interdisciplinaire et d'éthique des droits de l'homme*, to be held in the cinema hall with Alanis Obomsawin, around questions of cinema and resistance.

And finally, I am very honoured that Anaïs Emery, the artistic director of the 15th NIFFF, in July has agreed to pursue our exploration of erotic cinema with a **Terra Erotica II** which she promises will be even more excessive and will no doubt offer consolation to all of those who bought a ticket to see *50 Shades of Grey* in search of a thrill. If thrills and subversion were still a feature of commercial cinema, we'd all know about it. But luckily they can still be found in those few festivals that dare to assert their freedom.

## Juries and awards of FIFF 2015

The total prize money for the awards of FIFF 2015 stands at CHF 62,500. The winners will be revealed at the closing ceremony, which will take place on **Saturday, March 28<sup>th</sup> at 18:00 at the Cinema Rex 1.**

### The International Jury Feature Films:

#### **Alanis Obomsawin, Canada**

Once upon a time in Canada, courage and perseverance were made flesh in the form of Alanis Obomsawin. After starting out in singing, then as a pioneer in the cinema from the early 1970s, she has devoted her creative talent to serving her roots, the oppressed world of indigenous Native Americans. More than merely believing that art can change the world – she makes it happen

#### **Ursula Meier, Switzerland, France**

Her film *Home* is often cited amongst the very best of Swiss cinema. And at the 2012 Berlinale, the great Mike Leigh quite simply invented an all-new prize specifically for her film *Sister*. Many would be dumbstruck by such a vertiginous rise to glory. But Ursula Meier continues to chart her course with simplicity, sharpness, rigour and generosity. Even though Meier would hate the label, her fanatical independence has made her a true role model

#### **Alix Delaporte, France**

Many filmmakers begin careers with a prestigious prize, only to be singed by this early success and unable to recover the state of grace of the earlier beginnings. Not Alix Delaporte. Having picked up a Golden Lion for a short film at the Venice Film Festival in 2006, she has carved out a world of her own in French cinema – patiently, uncompromisingly and with admirable courage.

#### **Rolf de Heer, Netherlands**

Dig a hole from Fribourg all the way Down Under and you'd probably end up in Rolf de Heer's garden in Tasmania! FIFF is proud to have convinced him to leave this Antipodean paradise – all the more so because this distinctive artist, with his deceptively casual allure, has become one of the most original names in contemporary cinema

### The International Jury Feature Films awards:

#### **Grand Prize of the Fribourg International Film Festival**

The **Regard d'or** is the Grand Prize of the Fribourg International Film Festival and consists of CHF 30,000 jointly bestowed by the State 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.

## The International Jury: Short Films

### **Elodie Brunner, Switzerland**

Born in 1981, Elodie Brunner integrated Box Productions in 2007 as an assistant and production manager. In 2010, she attended the Atelier Ludwigsburg- Paris, training in production at the Fémis and the Film Academy Baden-Württemberg. An occasional guest-speaker at ECAL, she became Production Associate of Box Productions in 2013. She participated in the European program Producers on the Move in 2014 during the Cannes Festival.

### **Guillaume Mainguet, France**

Born in 1977, Guillaume Mainguet began his career as a film critic and promoter of independent and arthouse films. He started working for the Festival des 3 Continents (Nantes) in 2007 as audience coordinator. Since 2009, he is Head of Produire au Sud, Nantes' professional program and international training workshop. He has also written and directed four short films. He is currently developing his first feature-length script.

### **Bettina Oberli, Switzerland**

Bettina Oberli is a Swiss director born in 1972. After *Im Nordwind* (2004), she wrote and directed *Late Bloomers* in 2006. The film became the most successful Swiss film in cinemas. She directed *Tannöd – the Murder Farm* (2009) and *Lovely Louise* (2012), among others. She is currently working on a TV Series for Swiss National TV and developing her next feature film *Le Vent Tourne* with writer Antoine Jaccoud.

## **The International Jury: Short Films awards the following prizes:**

### **Best International Short Film Award**

The Best International Short Film Award, which is sponsored by FIFF, 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.

## Other Prizes and Juries for Feature Films:

### **The FIPRESCI Jury Award**

Awarded by the International Federation of the Cinematographic Press, this prize aims to promote the cinema as an art and encourage new and emerging films. Members of this year's FIPRESCI Jury: Silvia Süess (CH), José Antonio Teodoro (CA), Dieter Wieczorek (FR)

### **The Ecumenical Jury Award**

This award (CHF 5 000) is conferred jointly by two development organisations, Action de Careme (Catholic) and Pain pour le Prochain (Protestant), to the director whose film best reflects the values of these two organisations. Members of this year's Ecumenical Jury: Michèle Debidour (FR), Rosemarie Fähndrich (CH), Peter Meier-Apolloni (CH), Bo Torp Pedersen (DK)

### **The Don Quijote Award of the International Federation of Film Societies (FICC/IFFS)**

One of the major aims of the IFFS – and the Don Quijote Award – is to discover and diffuse major films, and in this light the IFFS has created «Discovery» an international network of cinematographic diffusion, which should allow the public to have access to films that are habitually missing from the distribution or from the programming in movie theatres. Members of this year's IFFS Jury Prakash Reddy Bhimavarapu Siva Sarwa (IN), Gemma Bird (UK), Ricardo Da Silva (CH)

### **The Youth Jury and the E-CHANGER Award**

Conferred by E-CHANGER and amounting to CHF 5 000, this prize is awarded by the Youth Jury. It aims to give the young people a say in the Festival, but also to favour a film that takes into account the problems faced by youngsters in today's world.

Members of this year's Youth Jury: Samuel Campiche (CH), Audrey Hostettler (CH), Grégoire Kubski (CH), Milena Pellegrini (CH), Eléonore Python (CH), Louis Rebetz (CH)

### **The Audience Award**

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





# OFFICIAL SELECTION

International Competition: Feature Films

International Competition: Short Films

Opening and Closing Films, Out of Competition Screenings

## International Competition: Feature Films

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>A Girl at My Door</b>	July Jung	South Korea	2014	119	Fiction	Swiss Premiere			
<b>Ata</b>	Chakme Rinpoche	China	2014	92	Fiction	European Premiere	25-29.03		
<b>Children's Show</b>	Roderick Cabrido	Philippines	2014	85	Fiction	Swiss Premiere			
<b>Corn Island</b>	George Ovashvili	GE, DE, FR, CZ, KZ, HU	2014	100	Fiction	Swiss Premiere	25-29.03	Trigon	TBA
<b>Flapping in the Middle of Nowhere</b>	Diep Hoang Nguyen	Vietnam	2014	99	Fiction	Swiss Premiere	25-29.03		
<b>González</b>	Christian Diaz Pardo	Mexico	2013	100	Fiction	European Premiere	21-29.03		
<b>Life May Be</b>	Mark Cousins, Mania Akbari	UK, Iran	2014	80	Documentary	Swiss Premiere	25-29.03		
<b>Sand Dollars</b>	Laura Amelia Guzmán, Israel Cárdenas	Dominican Republic, Argentina, Mexico	2014	80	Fiction	Swiss Premiere			
<b>Taxi</b>	Jafar Panahi	Iran	2015	82	Docufiction	Swiss Premiere		Filmcoop	15.04.2015
<b>The Owners</b>	Adilkhan Yerzhanov	Kazakhstan	2014	93	Fiction	Swiss Premiere	25-29.03 (producer)		
<b>The Valley</b>	Ghassan Salhab	Lebanon, Germany, France, Qatar	2014	134	Fiction	Swiss Premiere	25-29.03	Trigon	TBA
<b>Theeb</b>	Naji Abu Nowar	United Arab Emirates, Qatar, Jordan, UK	2014	100	Fiction	Swiss Premiere	24-29.03	Trigon	09.04.2015

International Competition: Short Films									
Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
3 Year 3 Month Retreat	Dechen Roder	Bhutan	2015	20	Fiction	Swiss Premiere	26-29.03		
6 Cup Chai	Laila Khan	India	2014	7	Fiction	Swiss Premiere	26-29.03		
A Souvenir From Switzerland	Sorayos Prapapan	Thailand	2015	13	Experimental	Swiss Premiere	26-29.03		
A Vida que a Gente Só Ouve Falar	Julia Tami Ishikawa	Brazil	2014	20	Documentary	Swiss Premiere	26-29.03		
Analgesia	Valeria Sochyvets	Ukraine	2014	16	Fiction	Swiss Premiere	26-29.03		
Ants Apartment	Tofiqh Amani	Kurdistan, Iraq	2014	11	Fiction	Swiss Premiere	26-29.03		
As I Am	Sihle Hlophe	South Africa	2014	14	Fiction	European Premiere	26-29.03		
In Overtime	Rami Yasin	Jordan	2014	14	Fiction	Swiss Premiere	26-29.03		
Jila	Karim Lakzadeh	Iran	2014	20	Fiction	European Premiere	26-29.03		
Las Luces	Juan Renau, Manuel Abramovich	Argentina	2014	7	Documentary	Swiss Premiere	26-29.03		
Levantar	Georgina Pérez Fernández	Chile	2014	20	Fiction	Swiss Premiere	26-29.03		
Moane Mory	Amédée Pacôme Nkoulou	Gabon	2014	20	Fiction	Swiss Premiere	26-29.03		
Qara	Novruz Hikmet	Azerbaijan, Ukraine	2014	12	Fiction	Swiss Premiere	26-29.03		
Ramona	Giovanna Zacarias	Mexico	2014	15	Fiction	Swiss Premiere	26-29.03		
Ududeagu	Akwaeke Emezi	Nigeria	2014	2	Experimental	Swiss Premiere	26-29.03		
With Thy Spirit	Karim Rahbani	Lebanon	2014	18	Fiction	European Premiere	26-29.03		
Xing	Bradley Liew	Malaysia	2014	19	Fiction	European Premiere	26-29.03		
Zaktoni	Ivan Salatić	Montenegro	2014	24	Docufiction	Swiss Premiere	26-29.03		

## Opening Films

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
Mr. Kaplan	Álvaro Brechner	Spain, Uruguay, Germany	2014	95	Fiction	Swiss Premiere	21-24.03		
Panique au village: La Bûche de Noël	Vincent Patar, Stéphane Aubier	Belgium, France	2013	26	Animation	Swiss Premiere			

## Closing Film

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
A Girl Walks Home Alone at Night	Ana Lily Amirpour	USA	2014	99	Fiction	Swiss Premiere		Praesens	01.04.2015

## Out of Competition

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
Father and Sons	Wang Bing	China, France	2014	87	Documentary	Swiss Premiere			
Only Image Remains	Roya Akbari	Canada, Iran	2014	30	Documentary	Swiss Premiere			
Traces	Wang Bing	China	2014	30	Documentary	Swiss Premiere			
Waiting	Amir Naderi	Iran	1974	43	Fiction				

# PARALLEL SECTIONS

GENRE CINEMA: Terra Erotica I

DECRYPTION: Can you laugh about anything?

DIASPORA: Tony Gatlif and the Roma

HOMMAGE à...: Syria, by Ossama Mohammed

SUR LA CARTE DE... Jean-François Stévenin

TERRA INCOGNITA: Indigenous North American cinema

# Genre Cinema: Terra Erotica I

## ***A cinema named 'desire'***

by Thierry Jobin

Sometimes it takes a certain candour to get to the most interesting questions. And so we set out to discover countries that approach eroticism with a relaxed attitude now lost in the West – the joy that romped through the 1970s and 80s, stopped in its tracks by AIDS, and by the increasing popularity of the video cassette, DVD and finally the Internet.

In a bid to offer something of beauty to counteract the abomination of youporn.com, we headed for Cannes last May. "We're looking for jovial erotic films, with a poetic take on desire." Without exception, the faces of the exhibitors at the Marché du film lit up with wide smiles. But their smiles were rueful. Three of them even admitted: "If a talented director made an erotic film that celebrated desire today, it would be screened throughout the world!"

Alas. But we pressed on. And we did unearth some gems: the poetic *Celestial Wives of the Meadow Mari* in Russia, the hilarious *Playboy Bong* in South Korea and *2+2* in Argentina, not to mention two magnificent films on female pleasure – *Longing for the Rain* and *Señoritas* – made by female directors in countries, China and Columbia, far from open to the genre.

But there was no question of sticking only to what was easily visible: while the world outside the West wantonly indulges in pleasure, the West itself is home to a totally different reality. From Larry Clark in the US to Lars von Trier in Denmark, not to mention actor and director Jean-Marc Barr who appears to be one of the few well-known artists to broach the question with courage and perseverance, this section also paints the portrait of a certain malaise, hypocrisy and puritanical environment.

We are very proud that Fri Art, the Art Centre in Fribourg, agreed to host the simultaneous Larry Clark and Robert Heinecken exhibitions. It's hard to imagine a better critical combination than their works to feed into this reflection in the section *Genre Cinema: Terra Erotica I*.

*Terra Erotica I?* Does the title imply that there is a *Terra Erotica II* to follow? Yes, at its 15th edition next July, the Neuchâtel International Fantastic Film Festival (NIFFF) will present a complementary selection – a second volume exploring the roots of this fundamental film genre. A mix of fascination, beauty, and pure provocation to outwit a censorship driving sex into the shadows, *Terra Erotica II* promises an eroticism that's excessive, graphic and whimsical all at once. NIFFF and FIFF have thus joined forces to offer a wholesome perspective on sex in all its subtle forms.

## **FIFF**

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## **Extras**

**Terra Erotica II** will be a section at the 15th Neuchâtel International Fantastic Film Festival, from 3 to 11 July 2015.

### **Masterclass: Jean-Marc Barr**

Sunday 22.03. | 12:00 | Cap'Ciné 7

With an impressive three films in the section, **Genre Cinema: Terra Erotica I**, French actor and director Barr will be in Fribourg to lead a masterclass on the representation of the body and desire.

Chaired by Patrick Morier-Genoud

### **Rencontre: Edi Stöckli**

Monday 23.03. | 18:30 | Cap'Ciné 5

Free entrance after the screening of *Néa*

### **Exhibition**

Robert Heinecken 26.02.2015-03.05.2015

Larry Clark 21.03.2015-03.05.2015

**Opening** Larry Clark 20.03.2015

Friday 20.03.15 | 18:30

### **Exhibition hours**

Daily during the FIFF | 12:00-19:00

Thursday | free entry | 18:00-22:00

### **Contact**

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### **Entrance fees**

Regular | 8.- CHF

Discount | 5.- CHF

free | with FIFF Festival-Pass

## Genre Cinema: Terra Erotica I

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>2 + 2</b>	Diego Kaplan	Argentina	2012	103	Fiction	Swiss Premiere			
<b>And They Call It Summer</b>	Paolo Franchi	Italy	2012	89	Fiction	Swiss Premiere			
<b>Celestial Wives of the Meadow Mari</b>	Aleksey Fedorchenko	Russia	2012	106	Fiction	Swiss Premiere			
<b>In Search of the Ultra-Sex</b>	Bruno Lavaine, Nicolas Charlet	France	2014	62	Fiction	Swiss Premiere	22-24.03		
<b>Little Surfer Girl</b>	Marcus Baldini	Brazil	2011	131	Fiction	European Premiere			
<b>Longing for the Rain</b>	Tian-yi Yang	China, Hong Kong	2013	95	Fiction	Swiss Premiere			
<b>Néa</b>	Nelly Kaplan	France, West Germany	1976	103	Fiction				
<b>Nymphomaniac: Director's Cut</b>	Lars von Trier	DK, DE, BE, GB, FR, SE	2013	325	Fiction				
<b>Playboy Bong</b>	Man-dae Bong	South Korea	2013	100	Fiction	International Premiere			
<b>Scarlet Innocence</b>	Pil-Sung Yim	South Korea	2014	120	Fiction	European Premiere			
<b>Señoritas</b>	Lina Rodriguez	Colombia, Canada	2014	87	Fiction	Swiss Premiere	21-24.03		
<b>The Smell of Us</b>	Larry Clark	France	2014	92	Fiction				
<b>Too Much Flesh</b>	Jean-Marc Barr, Pascal Arnold	France	2000	110	Fiction		21-22.03		
<b>Waiting</b>	Amir Naderi	Iran	1974	43	Fiction				
<b>Y Tu Mamá También</b>	Alfonso Cuarón	Mexico	2001	106	Fiction				



# Decryption: Can you laugh about anything?

## *Dying of laughter*

by Thierry Jobin

On Tuesday 6 January, the Festival partners were invited to discover the 2015 programme. They seemed delighted to be part of the adventure and thoroughly endorsed the programme, which is lighter than that of 2014. With a *Genre Cinema* section focusing on eroticism and a *Decryption* section on comedy entitled *Can we laugh about anything?*, we certainly will laugh. Then, 18 hours later in Paris, the *Charlie Hebdo* editorial team met their bloody fate.

Can we laugh about anything? Still? And can you laugh about our selection? It has been painstakingly put together over the course of the last year. The idea was to scour the world for what makes people laugh and bring you the cream of the crop – because the FIFF is a festival that brooks no compromise, for any reason, when it comes to quality. It soon became clear that this search was no easy matter, despite the fact that comedy is the most popular genre everywhere.

It was simple enough to unearth any number of inoffensive light comedies, not unlike TV sitcoms – in other words, like virtually all the comedies now playing the circuit. But the quest for quality, originality, subjects venturing beyond clichés, and a genuine artistic vision, soon came up against the reality of a global production that's complacent. Why bother looking beyond *Serial (Bad) Weddings*, given that this film, despite its mediocrity, is a genuine crowdpleaser?

This section has revealed at least two phenomena. First, a certain laziness in production – across all continents – a form of denial of originality, in places where writers possess this quality. The masterly *PlayTime* by Jacques Tati – in a restored version – thus seems to us the most fitting tribute to those who battle on. And you will also no doubt be aware of the direct link between this masterpiece and other titles which, in our eyes, number amongst the finest films of the past year: *Li'l Quinquin* by Bruno Dumont, *A Pigeon Sat on a Branch Reflecting on Existence* by Roy Andersson and György Pálfi's *Free Fall*.

Then, as the documentary *Cartoonists: Foot Soldiers of Democracy* shows, the subversive aspect of humour is simply non-existent, censored or suppressed in far too many countries. We saw only disappointing films before unearthing *Filmistaan*, an astonishing Bollywood comedy daring to mock Pakistani terrorists, *Monument to Michael Jackson*, a post-communist Serbian satire, and *The Priest's Children*, a hilarious portrait of Catholicism on a small Croatian island.

## Extras

### **Think Tank Screenwriting: The Art of Comedy**

Monday 23.3. 10:00-18:00 Cap'Ciné 7

## Decryption: Can you laugh about anything?

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
2 + 2	Diego Kaplan	Argentina	2012	103	Fiction	Swiss Premiere			
A Pigeon Sat on a Branch Reflecting on Existence	Roy Andersson	Sweden, Germany, Norway, France	2014	101	Fiction			Look Now!	sortie romande fin avril 2015
Caricaturistes, fantassins de la démocratie	Stéphanie Valloatto	France	2014	106	Documentary				
Don't Go Breaking My Heart 2	Johnnie To	Hong Kong	2014	113	Fiction	European Premiere			
Filmistaan	Nitin Kakkar	India	2012	117	Fiction	European Premiere			
Free Fall	György Pálfi	Hungary, South Korea, France	2014	80	Fiction	Swiss Premiere			
Güeros	Alonso Ruiz Palacios	Mexico	2014	106	Fiction				
In Search of the Ultra-Sex	Bruno Lavaine, Nicolas Charlet	France	2014	62	Fiction	Swiss Premiere	22-24.03		
Kubot: The Aswang Chronicles 2	Erik Matti	Philippines	2014	105	Fiction	European Premiere			
Monument to Michael Jackson	Dariko Lungulov	Russia, Denmark, Macedonia, Hungary	2014	95	Fiction	Swiss Premiere			
Mr. Kaplan	Álvaro Brechner	Spain, Uruguay, Germany	2014	95	Fiction	Swiss Premiere	21-24.03	Trigon	TBA
Panique au village: La Bûche de Noël	Vincent Patar, Stéphane Aubier	Belgium, France	2013	26	Animation	Swiss Premiere			
Playboy Bong	Man-dae Bong	South Korea	2013	100	Fiction	International Premiere	26-29.03		
PlayTime	Jacques Tati	France, Italy	1967	115	Fiction				
P'tit Quinquin	Bruno Dumont	France	2014	200	Fiction				
Reality	Quentin Dupieux	France, Belgium	2014	95	Fiction			Praesens	TBA
Slap Shot	George Roy Hill	USA	1977	123	Fiction				
The Priest's Children	Vinko Bresan	Croatia, Serbia	2013	93	Fiction	Swiss Premiere			

## Diaspora: Tony Gatlif and the Roma

### ***Freedom?***

by Thierry Jobin

In 2009, Tony Gatlif made his 20th film, entitled *Liberté*. In this film, the greatest director of the Roma cause struck out at the persecution and abuse of around 30,000 Roma and Gypsies of French nationality by the Vichy regime.

At the very moment of this blistering attack, expulsions of Roma were proliferating under the approving eye of President Nicolas Sarkozy. "The only thing I can do, thundered the French director into the microphone of the Euronews channel, is to explain to all those who don't understand this problem about the travelling people – that's the administrative term. They are the Roma people, Gypsies who have been in France for a very, very long time. These Gypsies, who are in the South of France and Spain. They live in Europe and have contributed to Europe, to its culture, to all that is European. And now today, we want them to become invisible. We don't want them to exist. But how can a people of 10 million just stop existing all of a sudden? Because European heads of state have decided to pass laws against them so they can't move any more."

The FIFF is deeply honoured that Tony Gatlif has agreed to take over the *Diaspora* section with its five films. And this year in particular, because his films, which have campaigned fiercely against lazy collective stereotypes for 35 years, find a clear echo in the *Terra Incognita: Indigenous North American cinema* section. Both peoples are of course linked by the concept of nomadism, but they also share several centuries of pain as well as an unsettled present.

Including in Switzerland: "It is not an easy time to be a Traveller at the moment," wrote Martine Brunschwig Graf, President of the Federal Commission against Racism, in 2012. "It is not an easy time to be of Yeniche, Manouche or Roma origin, or to live in a way that is different from the majority of the population."

Born in 1948 in Algiers to a Kabyle father and a Gypsy mother, Tony Gatlif managed to escape a chaotic youth thanks to an Andalusian theatre group. At the time, Travellers received even less recognition than today, thus encouraging the young man to become their defender.

An unwavering commitment: "Just leave these people alone! he told Euronews in 2012. They didn't ask for anything. They have never made wars. Never armed themselves. Never used bombs. They just want to live. So let's just let them live and find the means to help them do that, like everyone else in Europe. And that we stop sticking labels on their backs, or creating laws that go against their survival."

## A little anti-stereotype lexicon

### **Romani, plural Roma**

The term Roma has been adopted by the International Roma Union to designate a whole mosaic of cultures with shared origins in India and a common language. After leaving North West India, Roma groups reached Europe as early as the 10th century. The Roma population is estimated at between 8 and 10 million in Europe, where it forms the largest ethnic minority. Contrary to popular belief, the Roma are mostly sedentary. The groups who settled in Central Europe in the 15th century are known as Sinti (Austria, Germany) or Manouches (France). In the south of France and on the Iberian peninsula, they are known as Gitans/Kale. Strictly speaking, the term Roma excludes the Manouches, Sinti, Gitans, and Kale and constitutes just one branch of the three major groups who migrated out of India. However, the international authorities and the media use the term Roma in a very broad sense to include all non-sedentary groups, such as the Yeniche, the Egyptians or the Askhalis in the Balkans, the Dom and Lom (Turkey, Egypt, Iran, etc.), and the Travellers in Ireland.

### **The Yeniche**

30,000 to 35,000 in Switzerland, including a semi-nomadic 3000 to 5000. They have Swiss nationality and constitute an indigenous ethnic group.

### **The Manouches**

This is the name given to the Sinti, mainly settled in France. In Switzerland, there are a few major Manouche and Sinti "families" (also known as "Manische" in the German-speaking part of Switzerland).

### **The Gitans/Kale**

These mostly sedentary peoples live primarily on the Iberian peninsula and in the south of France.

Source: Extracts from the Lexicon published by *Tangram*, the Federal Commission against Racism bulletin: "Yéniches, Manouches/Sintés and Roms in Switzerland", No. 30 December 2012.

**FIFF**

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**Extras****Yves Leresche – Rrom****Exhibition**

21.03.2015 – 09.5.2015

**Opening:**

Saturday | 21.03.2015 | 14:00

**Exhibition hours**

Monday – Friday | 08:00 – 22:00

Saturday | 08:00 – 16:00

**Guided Tour with**

Yves Leresche & Thierry Jobin

Tuesday | 31.03.2015 | 18:30

**Table ronde «Qui sont les Roms? Images, perceptions et réalités»**

Participants Martine Brunshwig Graf, Patrick Ettinger, Michele Galizia, Camille Kraft, Cristina Kruck, Yves Leresche, animée par | moderiert von Serge Gumy

Thursday | 26.03.2015 | 19:00

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## Diaspora: Tony Gatlif and the Roma

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
Gadjo dilo	Tony Gatlif	Romania, France	1997	102	Fiction				
Into the West	Mike Newell	Ireland, United Kingdom	1992	97	Fiction				
J'ai même rencontré des Tziganes heureux	Aleksandar Petrovic	Yugoslavia	1967	94	Fiction				
Latcho Drom	Tony Gatlif	France	1993	103	Documentary				
Who's Singin' Over There?*	Sijan Slobodan	Yugoslavia	1980	86	Fiction				

\*Film chosen by Tony Gatlif but not projected

## Hommage à...: Syria, by Ossama Mohammed

### **Apocalypse Now**

by Thierry Jobin

One sole film is enough to provide a fitting tribute, a year after our retrospective: *Hommage à...: History of iranian cinema by its creators*, which was important enough to travel, to the Edinburgh International Film Festival in June, to the TIFF Cinematheque in Toronto where it has been screened since 5 March, and soon to the Copenhagen Cinematheque.

Just one sole film is now the core of a retrospective as vital as last year's: *Silvered Water, Syria Self-portrait*, discovered during its world premiere at Cannes Film Festival 2014. It's a terrible and sublime ode to the struggling Syrian people, surely a masterpiece serving for the history of documentary as Francis Ford Coppola's *Apocalypse Now* was to fiction: an artistic portrait of the end of the world, of a crumbling civilisation and the denial of humanity. We have a duty to show this film, even after its airing on the channel ARTE TV and its screening at the Locarno Film Festival 2014.

Locarno, in fact, was where this section developed. I was invited into the Cineasti del presente Jury where, by happy coincidence, the president was none other than the creator of *Silvered Water, Syria Self-portrait*: Ossama Mohammed. Face swallowed in a grey beard, his appearance inspired a profound solemnity, like distrust. But his eyes immediately burnt with a rare humanity, and the conversations that followed for ten days—intense, based on essentials, predicting the horrors of the Islamic State—dictated this wish: this exceptional man, who left his country in 2011 after criticising Bashar al-Assad's regime, will have free reign at FIFF 2015. A tribute to his Syria and his people. A tribute, doubtless, you won't come away from unscathed.

"Between the dreams of our pioneer Al Shahbandar and the cinema of Omar Amiralay lies the story of Syria, explains Ossama Mohammed. Amiralay's victory was achieved by his independence from the regime and from politics, and with his independent artistic language. Syrian youth went on researching in the cinematic form. This is the heart of the Syrian cinema. Syrians felt that the form was the refuge for their deepest truth and that it would throw their individuality and future in the face of a dictator's stereotypes who only sees the individual as a disciple. The Syrian filmmakers have always resisted the authority's discourse. And in Syria, the land of civilisations where no cinema school was provided, the youth learned to make cinema with love and freedom."

### **Extras**

#### **Masterclass: Ossama Mohammed**

Free entrance after the screening of *Silvered Water, Syria Self-Portrait*  
We 25.03. | 18:45 | Cap'Ciné 7

#### **Passerelle Suisse-Syrie presents**

Soirée syrienne  
With Trio Mara and Noma Omran  
We 25.03. | 20:30 | SousSol

#### **Art-buvette, Fribourg**

The Art Galerie Buvette hosts the draws of the caricaturist Hani Abbas, a Syrian refugee in Switzerland since 6 months. Opening: We 18.03. | 18:00

## Hommage à....: Syria, by Ossama Mohammed

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Everyday Life in a Syrian Village</b>	Omar Amiralay	Syria	1976	80	Documentary	Swiss Premiere			
<b>Haunted</b>	Liwaas Yazji	Germany, Syria, Lebanon	2014	117	Documentary	Swiss Premiere			
<b>Journey into Memory</b>	Hala Mohammad	Syria	2006	48	Documentary	Swiss Premiere			
<b>L'Attente du jour</b>	Meyar Al Roumi	Syria	2003	49	Documentary	Swiss Premiere			
<b>Morning Fears, Night Chants</b>	Deiri Salima, Rola Ladqani	Syria	2013	44	Documentary	Swiss Premiere			
<b>Our Terrible Country</b>	Ziad Homsî, Mohammad Ali Atassi	Syria, Lebanon	2014	80	Documentary	Swiss Premiere			
<b>Return to Homs</b>	Talal Derki	Syria, Germany	2013	90	Documentary				
<b>Shadows and Light</b>	Ossama Mohammed, Mohammad Malas, Omar Amirallay	Syria	1994	41	Documentary		22-26.03		
<b>Silvered Water, Syria Self-Portrait</b>	Ossama Mohammed, Wiam Bedirxan	France, Syria	2014	92	Documentary		22-26.03	Adok films	25.03.2015
<b>The Immortal Sergeant</b>	Ziad Kaitthoum	Lebanon	2014	72	Documentary				
<b>Under the Tank</b>	Orwa Al Mokdad, Eyas Al Mokdad	Syria, Belgium	2014	10	Fiction				
<i>Three short films to complete «Haunted»</i>									
<b>Frontline</b>	Saeed Al Batal	Lebanon	2014	13	Documentary	International Premiere			
<b>A Dream of Powerful Monsters</b>	Lina Al Abed	Lebanon	2013	8	Documentary	Swiss Premiere			
<b>Slot in Memory</b>	Khaled Abdulwahed	Syria	2013	2	Experimental	European Premiere			
<i>Animation Short Films</i>									
<b>Canvas on Mixed Media</b>	Jalal Maghout	Syria	2012	5	Animation				
<b>Domestic Violence</b>	Yasmeen Fanari	Syria	2013	1	Animation	Swiss Premiere			
<b>ABCdoublespeak</b>	Yasmeen Fanari	Syria	2010	3	Animation	Swiss Premiere			



## Hommage à....: Syria, by Ossama Mohammed

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<b>L'Attente du jour</b>	Meyar Al Roumi	Syria	2003	49	Documentary	Swiss Premiere			
<b>Morning Fears, Night Chants</b>	Deiri Salima, Rola Ladqani	Syria	2013	44	Documentary	Swiss Premiere			
<b>Our Terrible Country</b>	Ziad Homsî, Mohammad Ali Atassi	Syria, Lebanon	2014	80	Documentary	Swiss Premiere			
<b>Return to Homs</b>	Talal Derki	Syria, Germany	2013	90	Documentary				
<b>Shadows and Light</b>	Ossama Mohammed, Mohammad Malas, Omar Amirallay	Syria	1994	41	Documentary		22-26.03		
<b>Silvered Water, Syria Self-Portrait</b>	Ossama Mohammed, Wiam Bedirxan	France, Syria	2014	92	Documentary		22-26.03	Adok films	25.03.2015
<b>The Immortal Sergeant</b>	Ziad Kaitthoum	Lebanon	2014	72	Documentary				
<b>Under the Tank</b>	Orwa Al Mokdad, Eyas Al Mokdad	Syria, Belgium	2014	10	Fiction				
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<b>Domestic Violence</b>	Yasmeen Fanari	Syria	2013	1	Animation	Swiss Premiere			
<b>ABC doublespeak</b>	Yasmeen Fanari	Syria	2010	3	Animation	Swiss Premiere			

## Sur la carte de Jean-François Stévenin

### **Stévenin, so human**

by Thierry Jobin

LOVE. CINEMA. LIFE. These three words were included in the very first sentence of the reply sent to us by Jean-François Stévenin when we offered him the chance to take over the *Sur la carte de...* section. And once again, following on from Georges Schwizgebel in 2012, Bouli Lanners in 2013, and Jean-Pierre and Luc Dardenne in 2014, we became aware of a strange golden rule – that behind the characters who nourish our unbridled love of cinema without ever disappointing us, there are some magnificent human beings.

Every one of his almost 180 screen appearances burns with raging passion: his eyes and energy are positively incandescent. He acts with all guns blazing. It seems hard to believe that Jean-François, born in 1944 in Lons-le-Saunier and unashamedly attached to the French Jura region, started out in the shadows, learning cinematic trades on the job, from technician to assistant director for Alain Cavalier (*Heartbeat*, 1968), Jacques Rivette (*Out 1*, 1971), Barbet Schroeder (*Maîtresse*, 1975), and above all François Truffaut, starting with *The Wild Child* in 1970, and several more besides.

Why above all for Truffaut? Because, like Cavalier and Rivette before him, the director saw in Jean-François a humanity that grabs life with both hands and dominates the screen. Who better than Stévenin to play the assistant director in *Day for Night* in 1973? Such was Truffaut's faith in him that he had no hesitation in giving him the starring role as the teacher in *Small Change* three years later. Before the cameras, Stévenin gives himself to his art, body and soul, like Charlie Parker breathing life into his saxophone.

In the last 40 years, the greatest directors have continued to set Stévenin ablaze: John Huston (*Escape to Victory*, 1981), Jean-Luc Godard (*Passion*, 1982), Bertrand Blier (*Our Story*, 1984; *Ménage* 1986), Marco Ferreri (*Y'a bon les Blancs*, 1988) along with many dozens more, and more recently, Jim Jarmusch (*The Limits of Control*, 2009) and Ursula Meier (*Strong Shoulders*, 2003,) which we have the pleasure of screening.

Jean-François himself has directed three films: *Mountain Pass* in 1978, *Double Messieurs* in 1986 and *Mischka* in 2001. Three unique works which have rightly earned him a comparison with John Cassavetes. It's no surprise, then, to find the American filmmaker's latest masterpiece *Love Streams* in the Sur la Carte de Stévenin section. Yet five other less predictable titles, from Western *Shane* to detective thriller *Donnie Brasco*, reveal his open-mindedness. We expected nothing less from Jean-François Stévenin.

### **Extras**

**Masterclass: Jean-François Stévenin**

**Hosted par Ursula Meier**

Tuesday 24.03 | 12:30 | Cap'Ciné 7

## Sur la carte de Jean-François Stévenin

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Donnie Brasco: Extended Cut</b>	Mike Newell	USA	1997	147	Fiction	Swiss Premiere			
<b>La BM du Seigneur</b>	Jean-Charles Hue	France	2010	84	Fiction				
<b>Love Streams</b>	John Cassavetes	USA	1984	141	Fiction				
<b>Mona et moi</b>	Patrick Grandperret	France	1989	90	Fiction				
<b>Shane</b>	George Stevens	USA	1953	118	Fiction				
<b>The Color of Money</b>	Martin Scorsese	USA	1986	119	Fiction				

# Terra Incognita: Indigenous North American cinema

## ***A new lease of life and a new hope***

by Jean-Philippe Bernard

For decades, their story has been consigned to the realms of folklore. On-screen, Native Americans were only ever presented as half-naked savages, with feather headdresses, reduced to the role of extras to serve an industry created in this "new world" – in which their nations had once arisen and achieved glory. Entertainment was all that mattered, and not a word was spoken about the grandeur, the rich human story or the spirituality that characterised each of these nations. Still less about the outrages visited on these men and women by the "conquerors", convinced that the only truth which existed was their own.

In light of this, a visit to the new Canadian Museum for Human Rights (CMHR) in Winnipeg is certainly an instructive experience. While an impressive gallery is rightly devoted to the Holocaust, the description of the tragic fate of the Native peoples is rather more problematic. The inhumane treatment (forced displacement, herding into reservations, etc.) are all mentioned but at no point – to the dismay of the indigenous associations – did the authorities consent to describe these events as "genocide". As if this were nothing but an ancient legend, with each of us free to cast our own judgement depending on our individual point of view.

In society as in cinema – the world that concerns us here – indigenous people still struggle to occupy their rightful place. This is one of the reasons why the Fribourg International Film Festival is delighted to offer its public a more intimate insight into these peoples, so often turned into caricature. It is a chance to discover emerging artistic talents who will serve as our guides – occasionally in their own language (as in *Atanarjuat*, the first film ever made in Inuit, by Zacharias Kunuk), in a world free of all artifice. A changing world in which the Mohawks of Quebec once again become "Warriors" who set out to assert their most basic rights (*Kanehsatake* by the legendary Alanis Obomsawin), and where the captivating chants of the Seminoles of Oklahoma offer succour to suffering peoples (*This May Be The Last Time* by Sterlin Harjo). And where, in an unforgettable short film (*Snare*), director Linda Jackson expresses her sense of outrage at the violence to which Native American women are still victim, primarily in Canada. A world in which youth sets out in search of its identity, with comedic and road movie overtones (*Smoke Signals*). A world that refuses to remain silent about the miserable conditions on the reservations in modern times (*Rhymes For Young Ghouls* by Jeff Barnaby, *Drunktown's Finest* by Sydney Freeland). And a world that heralds the future of North American cinema with a new lease on life that both intrigues and reinvigorates.

## **Extras**

### **Table ronde: cinéma indigène nord-américain**

Alanis Obomsawin, Jesse Wente et Chris Eyre

Sunday 22.03. | 18:25 | Cap'ciné 1

Free entrance after the screening of *Reel Injun*

### **Rencontre: Alanis Obomsawin | « Cinéma et résistance »**

With Patrice Meyer-Bisch, University of Fribourg

Tuesday 24.03. | 17:15 | Cap'ciné 7 free entrance after the screening of *Hi-Ho Mistahey!*

Liste films natives

## Terra Incognita: Indigenous North American cinema

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Atanarjuat: The Fast Runner</b>	Zacharias Kunuk	Canada	2001	172	Fiction				
<b>Before Tomorrow</b>	Madeline Ivalu, Marie-Hélène Cousineau	Canada	2008	93	Fiction	Swiss Premiere			
<b>Billy Jack</b>	Tom Laughlin	USA	1971	114	Fiction				
<b>Drunktown's Finest</b>	Sydney Freeland	USA	2014	95	Fiction	Swiss Premiere			
<b>Hi-Ho Mistahey!</b>	Alanis Obomsawin	Canada	2013	100	Documentary	Swiss Premiere	21-29.03		
<b>Kanehsatake: 270 Years of Resistance</b>	Alanis Obomsawin	Canada	1993	119	Documentary		21-29.03		
<b>Ramona</b>	Edwin Carewe	USA	1928	80	Fiction				
<b>Reel Injun</b>	Neil Diamond	Canada	2009	85	Documentary	Swiss Premiere			
<b>Rhymes for Young Ghouls</b>	Jeff Barnaby	Canada	2013	88	Fiction	Swiss Premiere			
<b>Smoke Signals</b>	Chris Eyre	Canada, USA	1998	89	Fiction		21-27.03		
<b>The Journals of Knud Rasmussen</b>	Zacharias Kunuk, Norman Cohn	Canada, Denmark, Greenland	2006	112	Fiction	Swiss Premiere			
<b>The Outlaw Josey Wales</b>	Clint Eastwood	USA	1976	135	Fiction				
<b>This May Be the Last Time</b>	Sterlin Harjo	USA	2014	95	Documentary	International Premiere			
<b>Trick or Treaty?</b>	Alanis Obomsawin	Canada	2014	85	Documentary	Swiss Premiere	21-29.03		

### Short films chosen by Alanis Obomsawin

<b>Choke</b>	Michelle Latimer	Canada	2011	6	Animation				
<b>My Story</b>	Shania Tabobondung	Canada	2013	9	Experimental				
<b>Snare</b>	Lisa Jackson	Canada	2013	4	Experimental	Swiss Premiere			

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# SPECIAL SCREENINGS

FIFFamily in South Africa  
Films of the International Jury  
Passeport Suisse  
Midnight Screenings

## FIFFamily in South Africa

by Thierry Jobin

Following India in 2013 and Latin America in 2014, the third *FIFFamily* journey invites you to South Africa. Open to children and their parents, as well as to older children on Sunday afternoon (22nd March), *FIFFamily* is more than just the missing link between our *Planète Cinéma* sessions – the biggest in Switzerland for schoolchildren, with more than 10,000 signed up – and the standard public sessions which are primarily for adults.

As part of our constant drive to offer you original perspectives, the newest of our sections is also an opportunity to explore the kinds of films produced for children in the highlighted country. The two films we have chosen to show you therefore take place in South Africa. They bear witness to the joyful energy of the local cinematography in the hackneyed domain of family films. One features real flesh and blood people while the other is a computer-generated animation with no reason to envy Hollywood films.

Above all, the two films evoke their country: the little black boy (*Felix*) and the zebra born with only half its stripes (*Khumba*) are very clearly partners in the same struggle for the acceptance of diversity and the aspirations of an entire people after the dark years of apartheid. It's a message of hope in which fantasy also plays a role.

## Films of the International Jury

In 2012, FIFF inaugurated this new section featuring films directed, produced or beloved by members of the International Jury. The gamble paid off: in March 2012, the Jury Screenings saw a full house. Audiences are eager to get to know the jury members that they see all week long.

### **Rencontre: Jury international**

Saturday 28.03. | 15:50 | Cap'Ciné 7

Free entrance after the screening of *Charlie's Country*

## Passeport Suisse

### ***Switzerland isn't dull!***

by Thierry Jobin

Many perpetuate the myth of Switzerland as a country only happy when it's tucked away in a quiet corner, minding its own bourgeois business. Similarly, a number of Swiss directors seem rather timid in the face of their country's ability to produce fiction. But the wider world of cinema demonstrates the exact opposite, as our *Passeport Suisse* section proves once again with its films shot by Swiss directors living abroad and a foreign film made in Switzerland.

First is Jacques Sarasin, a loyal friend of the FIFF, who returns with his first fictional film *Le Masque de San*. What do we see? Switzerland as the birthplace of a fantastical road movie deep inside the rhythms of black Africa. Then comes another Genevan, Alexandre O. Philippe – a documentarian living in the United States, where he conducts an ironic analysis of the most

## **FIFF**

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uncertain mass phenomena with the hilarious *Doc of the Dead*, followed by films devoted to Star Wars mania and to the octopus known as Paul.

Finally, we treat ourselves to one of the many erotic films – without doubt the best – filmed in our valleys during the heyday of the 1970s. *Néa*, by the great French director Nelly Kaplan.

Fantasy, zombies, eroticism – Switzerland is hardly a dull place!.

### **Rencontre: Edi Stöckli**

Monday 23.03. | 18:30 | Cap'Ciné 5

Free entrance after the screening of *Néa*

## **Midnight Screenings**

The Midnight screenings gather the most extreme films of the **Decryption** and **Genre Cinema** sections, as well as the horrific treasures **Dios Local** and **Haemoo**. FIFF serves up no less than fifteen midnight films for afters this year.



## FIFFamily in South Africa

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Felix</b>	Roberta Durrant	South Africa	2013	93	Fiction	Swiss Premiere			
<b>Khumba</b>	Anthony Silverston	South Africa	2013	85	Animation	Swiss Premiere			

## Films of the International Jury

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Charlie's Country</b>	Rolf de Heer	Australia	2013	108	Fiction	Swiss Premiere	21-29.03		
<b>Des Epaules solides</b>	Ursula Meier	Switzerland, France, Belgium	2003	96	Fiction		22-29.03		
<b>Hi-Ho Mistahay!</b>	Alanis Obomsawin	Canada	2013	100	Documentary	Swiss Premiere	21-29.03		
<b>Le Dernier coup de marteau</b>	Alix Delaporte	France	2014	82	Fiction	Swiss Premiere	22-29.03	Cineworks	08.04.2015
<b>Trick or Treaty?</b>	Alanis Obomsawin	Canada	2014	85	Documentary	Swiss Premiere	21-29-03		

## Passeport Suisse

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Doc of the Dead</b>	Alexandre O. Philippe	USA	2014	81	Documentary	Swiss Premiere	21-24.03		
<b>Le Masque de San</b>	Jacques Sarasin	Mali, Switzerland, France	2014	84	Fiction	World Premiere	16.03 / 23-25.03	Point Prod'	TBA
<b>Néa</b>	Nelly Kaplan	France, West Germany	1976	103	Fiction				

## Midnight Screenings

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Doc of the Dead</b>	Alexandre O. Philippe	USA	2014	81	Documentary	Swiss Premiere	21-24.03		
<b>Haemoo</b>	Sung-bo Shim	South Korea	2014	111	Fiction	Swiss Premiere			

<b>Horrorscope du Midi-Minuit</b>	Nicolas Stanzick, Erwan Le Gac	France	2014	70	Documentary	Swiss Premiere	21-23.03
<b>In Search of the Ultra-Sex</b>	Bruno Lavaine, Nicolas Charlet	France	2014	62	Fiction	Swiss Premiere	22-24.03
<b>Kubot: The Aswang Chronicles 2</b>	Erik Matti	Philippines	2014	105	Fiction	European Premiere	
<b>Local God</b>	Gustavo Hernández	Uruguay	2014	88	Fiction	Swiss Premiere	
<b>Qu'Allah bénisse la France!</b>	Abd Al Malik	France	2014	95	Fiction	Swiss Premiere	

**Surprise Film**

**FIFF**

Festival International  
de Films de Fribourg

# OTHER PROGRAMS

Planète Cinéma  
FIFF Forum 2015

## Planète Cinéma

by Cécilia Bovet

Over recent years, *Planète Cinéma* has attracted over 10,000 students to each edition! We keep the focus on providing the students with an educational film-going experience. With this in mind, we will be offering screenings for schoolchildren and students from the region and neighbour cantons from Monday to Friday. With a range of information sheets, pre-screening presentations and sessions led by film professionals, *Planète Cinéma* hopes to arouse curiosity and open the minds of young audiences to alternative works of film.

Our aim is to encourage students to experiment with cinema by offering them authentic surroundings: darkened theatres and a film festival atmosphere. We also emphasize the importance of describing and discussing the film experience. Thus cinema becomes an open exchange: it enthral moves or appals and offers a specific and often different point of view. It is important to create the right conditions to incite discussions and to encourage the sharing of opinions and ideas.

Over the years, our initiative has served to bring the worlds of cinema and education closer together. We organise a range of customised talks and debates to meet the needs of diverse educational establishments, including short sessions in secondary school classes and more in-depth analysis for post-secondary classes.

## Planète Cinéma, School Programme

Title	Director	Country	Year	Duration	Genre	Premiere	Attendance	Distributor	Swiss Release Date
<b>Algunos días sin música</b>	Matias Rojo	Argentina, Brazil	2013	78	Fiction	Swiss Premiere			
<b>Felix</b>	Roberta Durrant	South Africa	2013	93	Fiction	Swiss Premiere			
<b>Gadjo dilo</b>	Tony Gatlif	Romania, France	1997	102	Fiction				
<b>Hi-Ho Mistahey!</b>	Alanis Obomsawin	Canada	2013	100	Documentary	Swiss Premiere	21-29.03		
<b>PlayTime</b>	Jacques Tati	France, Italy	1967	115	Fiction				
<b>Reel Injun</b>	Neil Diamond	Canada	2009	85	Documentary	Swiss Premiere			
<b>Smoke Signals</b>	Chris Eyre	Canada, USA	1998	89	Fiction		21-27.03		
<b>The Boy and the World</b>	Alé Abreu	Brazil	2013	80	Animation				
<b>Theeb</b>	Najj Abu Nowar	United Arab Emirates, Qatar, Jordan, UK	2014	100	Fiction	Swiss Premiere			

### Programme: *Impression de montagne et d'eau*

**Impression de montagne et d'eau**

Te Wei

1988

Swiss Premiere

19

Animation

China

**Les Singes qui veulent attraper la lune**

Zhou Keqin

1981

Swiss Premiere

10

Animation

China

**Les trois moines**

Ah Da

1980

Swiss Premiere

19

Animation

China

## FIFF FORUM 2015

The International Film Festival Fribourg is happy to invite professionals from the film industry, film students as well as the festival audience to the FIFF Forum 2015.

**Think Tank Screenwriting: The Art of Comedy** | March 23, 2015

organized in cooperation with SRG SSR



For the second year in a row, FIFF is dedicating an entire day to screenplays: while last year's focus was on the status of the screenplay in Switzerland and the process of cinematic writing, this year the spotlight is on dramaturgical strategies and culture-specific roles of comedy. At the morning plenary session, various experts will discuss the question "What makes the Swiss laugh?"

After an opening keynote speech from an expert on humour, the afternoon will see several international filmmakers make presentations based on film clips from their work. The aim is to investigate the various forms and cultural expressions of the genre, based on the writing and staging of a comical scene.

### **Program:**

When: Monday, March 23, 2015

Where: Fribourg, Cap'Ciné 7

How long: 10:00 – 18:00

Languages: English, Français, Deutsch

### **«What makes the Swiss laugh?» (10:00 – 12:30)**

Participants

Stéphanie Chuat, Antoine Jaccoud, Patrick Karpiczenko, Peter Luisi, Pierre Monnard, Véronique Reymond, Juri Steinhart

Chaired by: Cathy Flaviano (Deputy Head of Radio SRF 1 Journalist and Day Manager)

### **«Writing and staging a comic scene» (14:00 – 18:00)**

Participants

Christian Eisert, Alexandre O. Philippe, Jean-François Stévenin, Álvaro Brechner, Nicolas Charlet et Bruno Lavaine

Chaired by

Marcy Goldberg, cinema historian and media consultant

Registration recommended

[forum@fiff.ch](mailto:forum@fiff.ch)

**FIFF**

Festival International  
de Films de Fribourg

# USEFUL INFORMATION

For Journalists  
Festival goers

## Useful Information for journalists

### Accreditation

Application deadline: March 10<sup>th</sup> 2015

Please pick up your accreditation badge from the press office at the Ancienne Gare Fribourg (next to the train station) starting March 20<sup>th</sup> 2015 16:00

Accreditation for media is free of charge. However, all accreditations requested during the Festival will cost CHF 60.

### Opening Hours of the Press Centre

Friday, March 20<sup>th</sup>: 16h – 19h30

Saturday, March 21<sup>th</sup> to Friday, 27<sup>th</sup> 9h30 – 19h30

Saturday, 28<sup>th</sup>: 9h30 – 21h

### Interviews

Please address interview-requests with directors to the press office.

### Entry into screenings

Accredited journalists must withdraw a ticket for the public screenings of their choice.

A ticket counter reserved for accredited professionals and journalists is available to facilitate the reservation of tickets and avoid long queues at the general public ticket counters.

### Online reservation for professionals and accredited press

Accredited persons can order their tickets online ([www.starticket.ch](http://www.starticket.ch)). An access code will be sent out with the e-mail confirming the accreditation.

### Video library (advance reservation required)

A room with video monitors and hard-disks containing all selected Festival films is available for professionals and journalists. Please reserve the desired time frame for your screening in advance.

### PC with Internet access

PCs with Internet access are available during the Festival from 9:30 to 19:30 in the Ancienne Gare.

### Access to images

Film stills and portraits can be downloaded at [www.fiff.ch](http://www.fiff.ch)

### Le FIFF on the web

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



**FIFF**

Festival International  
de Films de Fribourg

**The Press team of the International Fribourg Film Festival****Festival International de Films de Fribourg**

21.03. – 28.03.2015

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**Useful Information for festival goers**

Festival Centre

Ancienne Gare, Fribourg (next to the train station)

Tel: 0041 26 347 42 00

E-mail: info@fiff.ch

**Ticketing**

During the Festival: on [www.starticket.ch](http://www.starticket.ch), at Ancienne Gare from 9h30 to 19h30 or at the ticket counters in Cinémas Rex (Boulevard de Pérolles 5) and Cap'Ciné (Avenue de la Gare 22) from 11h to 22h.