WORKS-IN-PROGRESS 5TH EDITION
SUMMARY

PRESENTATION 3

SCHEDULE 4-5

L’ARRACHEMENT *Algeria, Out of Place*
Dorothée-Myriam Kellou 6-7

KONGO
Hadrien La Vapeur, Corto Vaclav 8-9

PERCEPTS (La Voix de Julia) *Percepts*
Olivier Zabat 10-11

TEMPO VERTICAL *Vertical Time*
Lois Patiño 12-13

UNA CORRIENTE SALVAJE *A Wild Stream*
Nuria Ibáñez 14-15

PROJECTS SELECTED IN PREVIOUS EDITIONS 16-19

WORLD & INTERNATIONAL PREMIERES
IN THE FESTIVAL PROGRAM 20-23

PARISDOC: POINTS OF INTEREST 24-25

FESTIVAL: POINTS OF INTEREST 26

PRACTICAL INFORMATION 29
ParisDOC **Works-in-Progress**  
March 26 - 27, 2018  
Forum des Images

A tailored platform to consider, discuss and plan the career of your film!

The ParisDOC Works-in-Progress actively supports the distribution and promotion of feature documentaries by linking project holders (filmmakers and producers) with industry professionals at a key stage of the production process. Five works in progress were selected based on their congruence with Cinéma du Réel’s vision of promoting diversity in form and content, as well as the potential to successfully meet the demands and challenges of the cinema industry. These films have the opportunity to be screened once, in theatrical conditions, in front of a select audience of French and international experts (programmers, sales agents, distributors, TV, digital platforms) who play a relevant and strategic role in the placement of documentaries. Each screening is followed by meetings offering a unique chance for project members to plan their film’s career, and for professionals to access new and exciting projects in their final stages of production.
### MONDAY, MARCH 26TH
Forum des Images
2 rue du Cinéma, Paris I

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 A.M</td>
<td>ParisDOC Capsules</td>
</tr>
<tr>
<td>11:00 A.M</td>
<td>MEET THE GUESTS&lt;br&gt;Meeting with the invited professionals of the festival and ParisDOC&lt;br&gt;Le Georges, top floor of the Centre Pompidou&lt;br&gt;Free access on online registration</td>
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<tr>
<td>14:15 P.M</td>
<td>First screening</td>
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<tr>
<td>16:00 P.M</td>
<td>Coffee break &amp; discussion&lt;br&gt;Room Rotonde</td>
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<tr>
<td>16:30 P.M</td>
<td>Second screening</td>
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<tr>
<td>17:55 P.M</td>
<td>Coffee break &amp; discussion&lt;br&gt;Room Rotonde</td>
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<tr>
<td>22:30 P.M</td>
<td>Festival afters&lt;br&gt;Le Georges from 22:30 p.m to 2:00 a.m</td>
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### TUESDAY, MARCH 27TH
Forum des Images
2 rue du Cinéma, Paris I

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10:30 A.M</td>
<td>Morning coffee&lt;br&gt;Room Rotonde</td>
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<tr>
<td>11:00 A.M</td>
<td>Third screening</td>
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<tr>
<td>12:55 P.M</td>
<td>Lunch break &amp; discussion&lt;br&gt;Room Rotonde</td>
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<tr>
<td>13:45 P.M</td>
<td>Fourth screening</td>
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<tr>
<td>16:00 P.M</td>
<td>Coffee break &amp; discussion&lt;br&gt;Room Rotonde</td>
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<tr>
<td>16:30 P.M</td>
<td>Coffee break &amp; discussion&lt;br&gt;Room Rotonde</td>
</tr>
<tr>
<td>17:55 P.M</td>
<td>Coffee break &amp; discussion&lt;br&gt;Room Rotonde</td>
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<tr>
<td>19:30 P.M</td>
<td>DrinkPRO&lt;br&gt;Industry cocktail (until 2:00 a.m.)</td>
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Dorothée-Myriam Kellou, a French and Algerian journalist, who is working for Le Monde and France 24. She published an investigation in three parts in Le Monde about the company Lafarge striking deals with the Islamic State group in Syria. She covers the Arab world as a regular contributor to the "Observers", a collaborative site in four languages (French, English, Arabic and Persian) and a TV show on France 24. She is an author and filmmaker who is developing this documentary film project on forced resettlement during the Algerian war of independence, departing from her own father’s oblivion/memory of this event. The project has been selected to participate in IDFA academy 2016; Project selected by AFRICADOC network in 2015, Winner of SCAM/Brouillon d’un rêve 2014 award, Algerian ministry of culture/ film grant 2012.

Eugénie Michel-Villette has worked on the production of many documentary films for cinema and television at Zadig productions before setting up her own company. Les Films du Bilboquet produces films with the conviction that, whatever the subject matter, whatever the genre required, what counts is the purpose for which the film is made, with cinematographic creativity serving as a means by which certain films lead to an evolution in cinema.

Created in 2008, HKE production has for vocation the production of documentaries and fictions. We work with authors from the development stages to the distribution, on topics which allow us to question our society. We raise historic subjects or taboo social issues rarely approached in our country. We wish to contribute to giving authors freedom of speech and push aside preconceived ideas in fictions as in documentaries.

2008 Words Of May 8th Mariem Hamidat (co-production Ministry of culture in Algeria, TV Rennes35)
2011 And We Became Foreigners On Our Land Mariem Hamidat (co-production Algerian ministry of Culture)
2014 N’sibi Hassene Belaïd (co-production AARC, French Institute of Algiers, Maison du Court, La Sacem)
2017 Lili dans les nuages Toma Lernux, Jean Benguigui
2017 Et après ? (L’Histoire en Héritage, Citoyenneté Active)
2018 Ravereau Jean Asselmeyer (co-production CADC)
2016 Et après ? (L’Histoire en Héritage, Citoyenneté Active)
While studying Anthropology, Corto Vaclav discovered the work of Jean Rouch and immediately developed a passion for Africa and cinema. He then approached the Ethnographic Film Committee of Paris for which he worked for two years.

Assistant to Philippe Garrel for ten years, Hadrien La Vapeur then directed and produced experimental films in Super 8. Fascinated by the Congolese lifestyle where people cohabit with spirits, in 2015 he began the long journey of his documentary Kongo.

Hadrien La Vapeur and Corto Vaclav created the multimedia collection Expedition Invisible to regroup their different works made in Congo.

KONGO
CORTO VACLAV, HADRIEN LA VAPEUR
France

STATUS: ROUGH CUT
Screening version length: 72'
Expected final length: 90'

Nobody ignores the power of witchcraft in Brazzaville’s neighbourhoods. The invisible world orchestrates the visible world. Apostle Médard’s mission is to fight witch doctors who destroy people’s lives. To achieve this goal, he seeks to increase his power and earn more prestige. Until the day we publicly accuse him of being a witchdoctor as well.

Production:
Expedition Invisible | Corto Vaclav, Hadrien La Vapeur

Fundings:
Autoproduction - funding by the directors

Contacts:
Expedition Invisible | Paris, France
Corto Vaclav | expedition.invisible@gmail.com

Radio documentaries:
2016 Les sirènes du fleuve [Expedition Invisible]
2016 Raël en Afrique [Arte Radio]
2015 Les mains nues - Afrique astrale [Arte Radio]
2014 Biéramicine - Very Bad Trip [Arte Radio]
2009 Le figurant - Bad Trip - Les défricheurs [Arte Radio]
Many people throughout the world are subjected on a daily basis to often aggressive perceptions, voices or sensations of presences, which are inaudible or invisible to the rest of us. Percepts is a sensitive exploration which maps out the perceptions of “voice hearers” and their projection of the intimate onto the outside world. The film is an account of this often unexpressed suffering and chaotic din. It retraces the means of communication and expression used to reveal it, give it shape and place it at a manageable distance. This poorly understood phenomenon, as it is approached in Percepts, invites us to reflect more generally on the complexity of human experiences outside our society’s norms and their representation with the cinematographic language and audiovisual tools of today.

Production:
Les Films d’Ici | Camille Laemlé, Serge Lalou

Fundings:
CNC
CNAP
ARTE La Lucarne
Région Ile-de-France

Contacts:
Les Films d’Ici | Paris, France
Camille Laemlé | camille.laemle@lesfilmsdici.fr
 TEMPO VERTICAL (WORKING TITLE)  VERTICAL TIME

LOIS PATIÑO
Spain

STATUS: ROUGH CUT
Screening version length: 100'
Expected final length: 95'

A village in the Galician coast. Time seems to stand still. Everybody is paralysed in a reflexive posture while nature and animals move freely. However, we can still hear people talking and moving, as if they were in a parallel dimension. The feeling is like being in a limbo full of spectres. Three women show up, they seem to be able to move between those two dimensions. Those women are trying to do something we are not able to understand yet.

Production:
Zeitun Films | Felipe Lage Coro
Amanita Films | Iván Patiño

Fundings:
Galician Film Institute [AGADIC], Development fund
Galician Film Institute [AGADIC], Production fund
Televisión de Galicia [TVG], TV coproduction

Contacts:
Zeitun Films | Coruña, Spain
Felipe Lage Coro | felipe.lage@zeitunfilms.com
Iván Patiño | amanitafilms@gmail.com

Lois Patiño’s films have been screened at festivals such as Locarno, Toronto, Rotterdam, San Francisco, Ann Arbor, Viennale, Cinema du Réel, Media City... And his video installations shown in art centres such as MACBA (Barcelona), Copperfield Gallery (London), CC San Martín [Buenos Aires], JIFF Art Gallery [South Korea]. And at art fairs as Paris Photo, ARCO Madrid or Unseen [Amsterdam]. Specific focuses on his work have taken place in New York Film Festival (Views from the Avant Garde), Flaherty Seminar, BAFICI or Cali IFF (Colombia). He has been invited to show his work at universities such as Harvard [Sensory Ethnography Lab], Cai Arts [L.A.], McGill (Montreal), FUC (Buenos Aires)... From Harvard he got the Robert Fulton III Fellowship for emerging directors in 2016.

With «Mountain in Shadow» he was awarded at Oberhausen, Clermont-Ferrand or Bucharest Experimental. And at the Locarno IFF received the best emerging director prize with his first feature «Costa da Morte» (2013) that also got prizes in Jeonju IFF [South Korea], FICUNAM [México], Valdivia IFF [Chile] or Seville European FF [Spain].

2017 Fajr (Marwin & Wayne)
2015 Noite sem distância (Curtas Vila do Conde)
2013 Costa da Morte (Zeitun Films)
2012 Montaña en Sombra
2012 Na Vibracion
2011 Estiva


His films have been awarded in some of the most important film festivals: Cannes, Locarno, Rotterdam, BAFICI, Sevilla, FICUNAM or Jeonju among others. Tempo vertical (Lois Patiño) is his next project.

2017 Tshweesh Feyrouz Serhal [co-production Placeless Films]
2016 Mimosas Oliver Laxe [co-production La Prod, Rouge International]
2015 Pozoamargo Enrique Rivero [co-production Una Comunión]
2013 Costa da Morte Lois Patiño
2013 O Quinto Evanxeo de Gaspar Hauser Alberto Gracia
2012 Arrianos Eloy Enciso [co-production Artika Films]
2010 Todos vós sodes capitáns Oliver Laxe [co-production]
Chilo and Omar seem to be the only two men on earth. They live on a solitary beach in Baja California, Mexico, and their constant activity is fishing to survive. Their friendship, surrounded by sensuality, reminds of a love story. Through their conversations and their relationship, the film explores and portrays the human condition.

**Production:**
Mexican Film Institute (IMCINE) | Tatiana Graullera

**Fundings:**
Foprocine
Mexican Film Institute (IMCINE), Development fund
Fundación Autor

**Contacts:**
Mexican Film Institute (IMCINE) | Mexico City, Mexico
Tatiana Graullera | tatiana.graullera@gmail.com

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Director Nuria Ibáñez [Madrid, 1974] studied Screenwriting in Mexico City. In 2008, her first documentary The Tightrope, produced with the Jan Vrijman Fund, won the Regards Neufs Award in Visions du Réel 2009 and was selected, among others, in IDFA, Morelia, Plus Camerimage, VIENNALE, True/False. The Tightrope was nominated for Best Documentary at the Ariel Awards. In 2010 she founded, with filmmaker Mercedes Moncada, the production company Miss Paraguay Producciones. Her second film The Naked Room (2013) was the most awarded Mexican documentary of 2014 and was chosen by Slant Magazine of New York as one of the 20 best films of 2014. The Naked Room won Best Documentary at the following film festivals: Buenos Aires (BAFICI), Mar del Plata (MARFICI), Morelia, MIRADASDOC, REC of Tarragona, FICUNAM and Special Mention at the Vancouver Film Festival. The film premiered at the Anthology Film Archives in New York and at the Cineteca Nacional in 2014.

2013 *The Naked Room* (Miss Paraguay Producciones, Magic Lantern)
2009 *The Tightrope* (Zensky Cine, IMCINE)

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Tatiana Graullera is a Mexican producer focused in authorial and personal artistic proposals of both documentaries and fiction feature films. Graullera has produced among other films A Secret World directed by Gabriel Mariño premiered in Berlinale 62, Guerrero directed by Ludovic Bonleux premiered in Ambulante 12 this year. She is currently producing A Wild Stream directed by Nuria Ibáñez and The Chambermaid directed by Lila Avilés, The Second Coming directed by Miguel Calderon among others.

2018 *The Chambermaid* Lila Avilés [co-production Foprocine]
2017 *Guerrero* Ludovic Bonleux [co-production Foprocine, bambid|audiovisual]
2013 *A secret World* Gabriel Mariño [co-production Foprocine]
PARISDOC SCREENINGS 2014

SOUTH TO NORTH
SUD EAU NORD DÉPLACER
Antoine Boutet
110’ • 2014 • France

Production: Les Films du Présent (Patrice Nézan) and Sister Productions (Julie Paratian)
Distribution: Zeugma Films (French theatrical release January 28th 2015)
World premiere: Locarno Film Festival – 2014

IT’S NOT VIGIL
NO TODOS ES VIGILIA
Hermes Paralluelo
94’ • 2014 • Spain, Colombia

Production: El dedo en el ojo [Lianca Aymerich / Uriel Wisnia]
World premiere: San Sebastian IFF – 2014

TRADING CITIES
AS CIDADES E AS TROCAS
Luisa Homem and Pedro Pinho
138’ • 2014 • Portugal

Production: Terratreme Filmes (João Matos)
World premiere: FIDMarseille – 2014

NATIONAL DIPLOMA
EXAMEN D’ÉTAT
Dieudo Hamadi
90’ • 2014 • France, Democratic Republic of Congo

Production: AGAT FILMS & CIE (Marie Balducchi)
International sales: Cinephil
World premiere: Cinéma du réel – 2014

I WANNA SLEEP WITH YOU
VOGLIO DORMIRE CON TE
Mattia Colombo
60’ • 2014 • France, Italy

Production: The Kingdom [Marie-Odile Gazin / Julie Nguyen Van Quil et Start SRL (Raffaella Milazzo)]
World premiere: Cinéma du réel – 2015

PARISDOC SCREENINGS 2015

AMA-SAN
Cláudia Varejão
112’ • 2015 • Portugal

Production: Terratreme Filmes (João Matos)

GANESH YOURSELF
Emmanuel Grimaud
67’ • 2015 • France

Production: Rouge International (Nadia Turincev)
Purchase and broadcast: ARTE – La Lucarne
World premiere: Cinéma du réel – 2016

HORSE DAY
Mohamed Bourouissa
90’ • 2015 • France

Production: MOBILES [Corinne Castel]
Installations 2018: Beautiful world, where are you?, Biennale de Liverpool 2018, Liverpool, UK.
Mohamed Bourouissa: Urban Riders, Musee d’art moderne de la ville de Paris, France.

THE BALLAD OF OPPENHEIMER PARK
Juan Manuel Sepúlveda
71’ • 2015 • Mexico, France

Production: Fragua Ciné (Juan Manuel Sepúlveda) and Alice Films [Isidore Bethel]
Distribution: Sokol Films [French theatrical release in April 2017]
World premiere: Cartagena International Film Festival – 2016

ZUD
Marta Minorowicz
85’ • 2015 • Germany, Poland

Production: zero one film [Ann Carolin Renninger] / Otter Films [Anna Wydra]
International sales: Slingshot Films

PACÍFICO
Fernanda Romandía
72’ • 2015 • Mexico

Production: Mantarraya Producciones (Jaime Romandía)
World premiere: Rotterdam Film Festival – 2016

ZONA FRANCA
Georgi Lazarevski
100’ • 2015 • France

Production: Ciao Film [Moïra Chappedelaine-Vautier] and Les Films du Poisson [Estelle Fialon]
Distribution: Zeugma Films [French theatrical release February 15th 2017]
World premiere: Cinéma du réel – 2016
PARISDOC SCREENINGS 2016

**AS I PLEASE II**
**COMO ME DA LA GANA II**
Ignacio Agüero
85’ • 2016 • Chile

*Production:* Aguero & Asociado Ltd [Amalric de Pontcharra]
*World premiere:* FIDMarseille - 2016 (Grand Prix)

**THE WANDERERS**
**INTERIOR**
Camila Rodriguez
90’ • 2016 • Colombia, France

*Production:* Les Films du Balibari (Clara Vuiller-moz) and Heka Films (Tania Rodriguez)
*Distribution:* Heka Films
*Purchase and broadcast:* ARTE
*World premiere:* FIDMarseille - 2016

**AS I PLEASE II**
**COMO ME DA LA GANA II**
Ignacio Agüero
85’ • 2016 • Chile

*Production:* Aguero & Asociado Ltd [Amalric de Pontcharra]
*World premiere:* FIDMarseille - 2016 (Grand Prix)

**THE GROWN UPS**
**LOS NIÑOS**
Maite Alberdi
80’ • 2016 • Chile

*Production:* Micromundo Producciones [Maite Alberdi], Mandra Films [Denis Vaslin] and Volya Films [Denis Vaslin & Fleur Knopperts]
*Distribution:* Docks 66 (French theatrical release in November 2017)
*World premiere:* IDFA - 2016

**SET ME FREE**
**LIBERAMI!**
Federica Di Giacomo
90’ • 2016 • Italy

*Production:* Opera Film [Paolo Santoni] and MIR Cinematografica [Francesca Virga & Davide Pagano]
*World premiere:* Venice International Film Festival - 2016 [orizzonti award]

**I WHAT WE HAVE MADE**
**QUELQUE CHOSE DE GRAND**
Fanny Tondre
71’ • 2016 • France

*Production:* What’s Up Films [Matthieu Belghiti]
*Purchase and broadcast:* France TV [25 Nuances de doc]
*World premiere:* IDFA – 2016

**CASSANDRO, THE EXOTICO!**
Marie Losier
70’ • 2018 • France

*Production:* Tamara Films [Carole Chassaing]
*Status:* in post-production

**DEMONS IN PARADISE**
**JUDE RATNAM**
94’ • 2017 • France, Sri Lanka

*Production:* Sister production [Julie Paratian]
*Distribution:* Survivance [French theatrical release in March 2018]
*International sales:* Upside Distribution
*World premiere:* Cannes - 2017

**END OF LIFE**
John Bruce, Pawel Wojtasik
91’ • 2017 • USA

*Production:* HAOS Film [Athina Rachel Tsangari] and Train-Tracks Moving Pictures [John Bruce, Pawel Wojtasik]
*World premiere:* DocLisboa - 2017

**ALL MUST GO**
**FUORI TUTTO**
Gianluca Matarrese
90’ • 2018 • Italy, France

*Production:* Rossorfuoco Film [Cristina Sardo] and Agat Films & Cie [Blanche Guichou]
*Status:* in production

**WHEN PIGS COME**
**KADA DODU SVINJE**
Biljana Tutorov
70’ • 2017 • Serbia, Croatia

*Production:* Wake Up Films [Biljana Tutorov]
*International sales:* Slingshot films [Manuela Buono]
*World premiere:* Sarajevo - FF 2017

**AS LONG AS I SHINE**
**TANT QUE JE BRILLERAI**
Eléonore Weber
75’ • 2018 • France

*Production:* Perspective Films [Gaëlle Jones]
*Status:* in production
WORLD & INTERNATIONAL PREMIERES IN THE FESTIVAL PROGRAM

WORLD PREMIERES

ALLEGRO LARGO TRISTE • SF
Aurélien Froment
36’ • 2017 • France, UK SD
Friday, March 23, 17.15 PM, PS + debate
Saturday, March 24, 18.20 PM, PS + debate
Tuesday, March 27, 14.20 PM, PC

ASHORE • IC
TERRA FRANCA
Leonor Teles
82’ • 2018 • Portugal VO/FR+EN
Sunday, March 25, 13.40 PM, C1 + debate
Monday, March 26, 16.10 PM, PS + debate
Tuesday, March 27, 20.45 PM, PS + debate

DREAMING UNDER CAPITALISM • IC
RÊVER SOUS LE CAPITALISME
Sophie Bruneau
63’ • 2017 • Belgium VO/FR+EN
Friday, March 23, 18 PM, C1 + debate
Sunday, March 25, 17 PM, FI 300 + debate
Friday, March 30, 10 AM, LU

HARVEST MOON • IC
Zaheed Mawani
156’ • 2017 • Kyrgyzstan, Canada
VO/FR+EN
Tuesday, March 27, 21.00 PM, FI 300 + debate
Wednesday, March 28, 10.00 AM, LU
Friday, March 30, 16.40 PM, PS + debate

HOME OF THE RESISTANCE • FF
DOM BORACA
Ivan Ramljak
49’ • 2018 • Croatia VO/FR+EN
Friday, March 23, 19.15 PM, FI 100
Thursday, March 29, 14 PM, C1 + debate
Friday, March 30, 21.15 PM, FI 300 + debate

LOOK CLOSELY AT THE MOUNTAINS • FC
OLHE BEM AS MONTANHAS
Ana Gabriella Vaz
30’ • 2018 • France, Brazil VO/FR+EN
Saturday, March 24, 14.30 PM, FI 300 + debate
Sunday, March 25, 18.30 PM, PS + debate
Wednesday, March 28, 17 PM, FI 100

IN THE STILLNESS OF SOUNDS • FC
L’ESPRIT DES LIEUX
Stéphane Manchematin, Serge Steyler
90’ • 2018 • France
Tuesday, March 27, 14.30 PM, FI 300
Friday, March 30, 21.00 PM, C1 + debate
Saturday, March 31, 14.00 PM, C2 + debate

NATIONAL NARRATIVE • FC
ROMAN NATIONAL
Grégoire Beil
65’ • 2018 • France VO/FR+EN
Saturday, March 24, 16.10 PM, C1 + debate
Monday, March 26, 18 PM, C2 + debate
Thursday, March 29, 10 AM, LU

JENY303 • SF
Laura Huertas Millán
6’ • 2018 • Colombia
VO/FR+EN
Friday, March 23, 19.15 PM, FI 100
Thursday, March 29, 14.00 PM, C1 + debate
Friday, March 30, 21.15 PM, FI 300 + debate

SALARİUM • FF
Sasha Litvintseva, Daniel Mann
42’ • 2018 • UK VO/FR+EN
Saturday, March 24, 14.30 PM, FI 300 + debate
Sunday, March 25, 18.30 PM, PS + debate
Wednesday, March 28, 17.00 PM, FI

SONG OF A SEER • IC
LES FLÂNERIES DU VOYANT
Aïda Maigre-Touchet
72’ • 2018 • Canada, France
VO/FR+EN
Monday, March 26, 13.50 PM, C1 + debate
Wednesday, March 28, 21.00 PM, FI 300 + debate
Friday, March 30, 16.15 PM, FI 100

THE FORCES • SF
LAS FUERZAS
Paola Buontempo
17’ • 2018 • Argentina VO/FR+EN
Sunday, March 25, 16 PM, C1 + debate
Tuesday, March 27, 16.10 PM, PS + debate
Thursday, March 29, 21 PM, LU

• IC - INTERNATIONAL COMPETITION
• FC - FRENCH COMPETITION
• FF - FIRST FILMS INTERNATIONAL COMPETITION
• SF - SHORT FILMS INTERNATIONAL COMPETITION
• SP - SPECIAL SCREENING

C1 - CINÉMA 1
C2 - CINÉMA 2
PS - PETITE SALLE
FI 100 - FORUM DES IMAGES (ROOM 100)
FI 300 - FORUM DES IMAGES (ROOM 300)
LU - LUMINOR HÔTEL DE VILLE
WORLD & INTERNATIONAL PREMIERES
IN THE FESTIVAL PROGRAM

WORLD PREMIERES

THE GAME • FC
LES PROIES
Marine de Contes
53’ • 2018 • France VO/FR+EN
Sunday, March 25, 16 PM, C1 + debate
Tuesday, March 27, 16.10 PM, PS + debate
Thursday, March 29, 21 PM

THE NIGHT READERS • FC
Mathieu K. Abonnenc
45’ • 2018 • France VO/FR+EN
Sunday, March 25, 18.30 PM, C1 + debate
Monday, March 26, 21 PM, LU + debate
Thursday, March 29, 14.15 PM, FI

THE WHITE ELEPHANT • SF
Shuruq Harb
12’ • 2018 • Palestine VO/FR+EN
Saturday, March 24, 16.10 PM, C1 + debate
Monday, March 26, 18 PM, C2 + debate
Thursday, March 29, 10 AM, LU

UNTIL THE DAWNING OF THE DAY • FC
JUSQU’À CE QUE LE JOUR SE LÈVE
Pierre Tonachella
108’ • 2017 • France VO/FR+EN
Monday, March 26, 18.30 PM, LU
Friday, March 30, 13.40 PM, C1 + debate
Saturday, March 31, 16.45 PM, FI 300 + debate

UPPLAND • SF
Edward Lawrenson
30’ • 2017 • UK, Ireland VO/FR+EN
Sunday, March 25, 18.30 PM, C1 + debate VOEN
Monday, March 26, 21.00 PM, LU + debate
Thursday, March 29, 14.30 PM, FI 300

WESTERN, FAMILLE ET COMMUNISME • FC
Laurent Krief
75’ • 2018 • France VOFR/EN
Tuesday, March 27, 18.40 PM, C1 + debate
Wednesday, March 28, 19.15 PM, LU + debate
Saturday, March 31, 19.15 PM, FI 300

WORLD & INTERNATIONAL PREMIERES
IN THE FESTIVAL PROGRAM

INTERNAL PREMIERES

ANTÍGONA • IC
ANTIGONE
Pedro González Rubio
88’ • 2018 • France, Mexico VOFR+EN
Wednesday, March 28, 14.45 PM, FI 300 + debate
Thursday, March 29, 18.45 PM, LU
Friday, March 30, 18.40 PM, C1 + debate

FAIL TO APPEAR • FF
Antoine Bourges
70’ • 2017 • Canada VO/FR+EN
Sunday, March 25, 21.30 PM, FI 300 + debate
Tuesday, March 27, 19 PM, LU + debate
Thursday, March 29, 16 PM, PS

THE TREES • FF
LOS ÁRBOLES
Mariano Luque
61’ • 2017 • Argentina VO/FR+EN
Sunday, March 25, 21 PM, PS + debate
Monday, March 26, 16 PM, C1 + debate
Wednesday, March 28, 14.30 PM

TWO BASILICAS • SF
ZWEI BASILIKEN
Heinz Emigholz
36’ • 2018 • Germany, Danemark VO/FR+EN
Friday, March 23, 17.15 PM, PS + debate
Saturday, March 24, 18.20, PS + debate
Tuesday, March 27, 21 PM

PEOPLE OF THE LAKE • FF
GENS DU LAC
Jean-Marie Straub
19’ • 2018 • Switzerland VO/FR+EN
Friday, March 23, 15 PM, PS + debate
Saturday, March 24, 18.45 PM, FI 300 + debate
Tuesday, March 27, 21, PM

I REMEMBER THE CROWS • FF
LEMBRO MAIS DOS CORVOS
Gustavo Vinagre
80’ • 2018 • Brazil VO/FR+EN
Saturday, March 24, 21.15 PM, FI 300 + debate
Sunday, March 25, 21.30 PM, FI 300 + debate
Tuesday, March 27, 19 PM, LU + debate
Thursday, March 29, 16 PM, PS

ONE OR TWO QUESTIONS • IC
UNAS PREGUNTAS
Kristina Konrad
237’ • 2018 • Germany, Uruguay VO/FR+EN
Wednesday, March 28, 15.10 PM, C1 + debate
Thursday, March 29, 14.15 PM, FI 100
Friday, March 30, 18.50 PM, PS + debate

• IC - INTERNATIONAL COMPETITION
• FC - FRENCH COMPETITION
• FF - FIRST FILMS INTERNATIONAL COMPETITION
• SF - SHORT FILMS INTERNATIONAL COMPETITION
• SP - SPECIAL SCREENING
C1 - CINÉMA 1
C2 - CINÉMA 2
PS - PETITE SALLE
FI 100 - FORUM DES IMAGES (ROOM 100)
FI 300 - FORUM DES IMAGES (ROOM 300)
LU - LUMINOR HÔTEL DE VILLE
Launched in 2014 by Cinéma du réel, ParisDOC offers a series of events designed to engage professionals, support their needs, and encourage meetings and networking. This platform includes the Works-in-Progress, the annual Public Forum, a 2018 novelty: the Capsules, but also an access to the professional video library and the possibility to take part in meetings with filmmakers, breakfasts and late-night drinks. ParisDOC is a unique opportunity for French and international professionals to get together, exchange ideas, and initiate new projects.

### Professional Video Library
Open daily from Friday, Friday, 23 March to Sunday, 1 April 11 a.m. - 21 p.m (Tuesday included)
Level 2, Bibliothèque publique d’information (Centre Pompidou)

A viewing space where you can watch the films in competition and out of competition. It is equipped with 24 terminals seating 36 viewers. Open to accredited professionals, on prior booking at the festival’s welcome desk (level -1).

### Festival Scope
For Professionals: Cinéma Du Réel on Festival Scope


### PARISDOC Capsules
Monday 26, Wednesday 28 and Friday 30 March
top floor of the Centre Pompidou
Free access on online registration

In the inviting and informal setting of Le Georges, on the top floor of the Centre Pompidou, overlooking the city, ParisDOC Capsules proposes privileged breakfasts for film professionals. The idea behind the “capsules” is to discover the key players of the documentary world in a different light and to get back to the fundamentals of our profession: cinema. Impassioned and inspiring discussions ahead, meeting together made easy, for experienced professionals and beginners alike!

- **Monday, March 26, 11 A.M**
  **Meet the Guests**
  Meeting with the invited professionals of the festival and ParisDOC

- **Wednesday, March 28, 11 A.M**
  **The Distribution of Documentaries on New Media Platforms**
  by UniversCiné / Eurovod
  How, how many and by whom are documentaries viewed on the VOD/SVOD platforms? European development of UniversCiné: is the network organization representative of the needs of a new generation? Sketches of the new landscape of viewing practices 2.0

- **Friday, March 30, 11 A.M**
  **Rouge International**
  Meeting with producers Nadia Turincev and Julie Gayet
  From Fix Me to Raw, between documentaries and fiction, Beirut and Paris... A focus on the singular career of Rouge International! Challenges, intuitions, strategies... What were the key choices made by these two partners?
  Moderated by Pamela Pianezza

### PARISDOC Public Forum
Tuesday, 27 March
Forum des Images, room 500, free entry

**Documentary Cinema: The New Landscape**

At the outset, cinema was documentary. Today, documentaries are widely screened in film theatres and the general public is coming to watch them. Yet, writing and producing a documentary for cinema means facing a host of difficulties given that the system for funding filmmaking is mainly geared to fiction films: from writing to exhibition, what is the specific trajectory of a documentary film? What avenues should be explored for documentary filmmaking so that the place of the documentary can assert itself within a new landscape in the film industry?

- **10 A.M - 1 P.M Round Table**
  Moderated by Rebecca Houzel (Petit à Petit).
  From writing to exhibition, the trajectory of a documentary film, with authors, producers and distributors.
  **With** Julie Bertuccelli (Scam), Aleksandra Chevreux (Docks66, SDI), Carine Chichkowski (Survivance, Nous sommes le documentaire), François Farellacci (Acid, La Boucle documentaire), Édouard Mauriat (Mille et une productions, SPI), Jean-Marie Barbe (Tënk).

- **2 P.M - 4 P.M Case Studies**
  Presented by Eugénie Michel-Villette (Les Films du Biboquet)
  **Avant la fin de l’été** by Maryam Goormaghtigh ([444], Shellac, Upside)
  **Premières solitudes** by Claire Simon (Sophie Dulac)
  **Demons in Paradise** by Jude Ratnam (Sister productions, Survivance, Upside)
  **Braguino** by Clément Cogitore (Seppia, bluebird distribution)

- **4 P.M - 6 P.M Encounter with the CNC**
  Presented by Dominique Barneaud (Bellota Films) and Julie Paratian (Sister productions).
FESTIVAL: POINTS OF INTEREST

PUBLIC MEETING «BOUCLE DOCUMENTAIRE»
Friday 30 March, 10 a.m - 12 p.m
La Maison du geste et de l’image, 42 rue Saint-Denis Paris 5e

La “Boucle Documentaire” is a network of 16 regional and national associations of filmmakers committed to reflecting on issues related to documentary creation. This public meeting is open to all, particularly filmmakers, and aims at informing people of the directions in which La Boucle documentaire and the organisations it brings together are working.

ADDOC DEBATE
Saturday, 24 March, 12 p.m, PS, Centre Pompidou

CROSSING VIEWS
FILMING THE OTHER’S LANGUAGE
Is the spoken word informative? Not understanding those we are filming spurs us to flesh out meaning beyond the words themselves, and to become sensitive to other forms of expression. Translation opens up an exchange, yet at the same time, complicates the control over the mise-en-scène. Filming in a foreign language means making filmmaking choices. What images of the other do these construct?

With Claire Atherton (editor), Laurent Bécue-Renard (director), Valery Kislov (interpreter)
Moderated by Laurent Cibien, Marion Lary, Gaëlle Rilliard, Pablo Rosenblatt, Laure Vermeersch.

DISCUSSION
TACITA DEAN
Saturday, March 24, 15.30 PM, PS, Centre Pompidou

Lauded historian and critic Patricia Falguières joins Tacita Dean in a conversation on film, art, the cinema, and Dean’s multifaceted career. Patricia Falguières is a professor at the EHESS, The School for Advanced Studies in the Social Sciences, in Paris. She is active in the field of contemporary art, through articles and essays, monographic publications or writing on conceptual art, and the relationships between art and theatre in the twentieth century.

MASTER CLASS
SHINSUKE OGAWA & OGAWA PRO
Saturday, March 31, 12.00 PM, PS, Centre Pompidou
free entry

This masterclass looks at how the Ogawa Pro collective creatively forged an activist cinema that inspired audiences to act, and what happened to their cinema when the political passions faded away.

With Markus Nornes (professor specialized in asian cinema) and Ricardo Matos Cabo (film curator)

ROUND TABLE
« QUE FERAIS-JE DE CETTE ÉPÉE ? »
Saturday, March 31, 15.00 PM, PS, Centre Pompidou
free entry

How do contemporary filmmakers conceive their images’ relationships to capturing the real and to the archive? How do they develop their own modes of description, narration, and editing? How do they invent their own documentary protocols, strategies, and aims? As an imprint and imago, cinema is a defensive weapon, but it is also an offensive weapon, a means of criticism and intervention. It has invented many conceptions of the real, explored many dimensions of reality, and constantly experimented with new ways of relating to events and phenomena. What are the nature, conditions and effects of such practices? What has been accomplished by cinema and what can it still do?

With Claire Atherton, José Luis Guerin (sous réserve), John Gianvito, Nicolas Klotz, Lech Kowalski, Elisabeth Perceval, Vladimir Perišić, Jocelyne Saab.
Moderated by Pascale Cassagnau and Nicole Brenez

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NOTES
BREAKFAST WITH THE FILMMAKERS
La Fusée
168 rue Saint-Martin, Paris 3e
Everyday of the festival from 10 a.m to 11:30 a.m

Every morning, enjoy a coffee with the filmmakers attending the festival at La Fusée: a time for informal meetings and discussions before the screenings.

THE AFTERS
Le Georges
Place Georges Pompidou, Paris 4e
Everyday of the festival from 22:30 p.m to 2 a.m (except Tuesday)
Discounts on drinks for all accredited guests.
To access the Georges in the evening, please use the door located on Rue Rambuteau at the foot of the main escalator of the Centre Pompidou, opposite number 50

Located on the top floor of the Centre Pompidou, Le Georges is a unique place: a café and restaurant overlooking the city with a spacious terrace. For ten days, Le Georges will host the festival’s “afters” and offer a specific drink menu for accredited guests.

Due to the safety checks in line with the high alert Vigipirate plan, entry to the festival’s film theatres will take more time than usual. Bringing luggage is not allowed in the Forum des images. Please arrive 30 minutes before the start of the film screening.