Paris DOC
CINÉMA DU RÉEL SCREENINGS

INTERNATIONAL DOCUMENTARY FILM FESTIVAL
17 - 28 MARCH 2016

FORUM DES IMAGES
21 - 22 MARCH 2016
MONDAY MARCH 21ST
Forum des Images
2 rue du Cinéma, Paris I

Welcome coffee
9.30 a.m. - 10.00 a.m.
salle 50

First screening
LIBERAMI [90’]
Federica di Giacomo
10.00 a.m. - 11.30 p.m.
salle 30

Discussion break
11.30 a.m. - 12.30 p.m.
salle 50

Second screening
LOS NIÑOS [92’]
Maite Alberdi
12.30 p.m. - 2 p.m.
salle 30

Lunch / Discussion
2 p.m. - 3 p.m.
salle 50

Third screening
COMO ME DE LA GANA II [86’]
Ignacio Agüero
3 p.m. - 4.30 p.m.
salle 30

Discussion break
4.30 p.m. - 5.30 p.m.
salle 50

AT NIGHT: Rendez-vous at Le 153 from 9 p.m.

TUESDAY MARCH 22ND
Forum des Images
2 rue du Cinéma, Paris I

Welcome coffee
9.00 a.m. - 9.30 a.m.
salle 50

Fourth screening
ERRANTES [90’]
Camila Rodríguez
9.30 a.m. - 11.00 p.m.
salle 30

Discussion break
11.00 a.m. - 12.00 p.m.
salle 50

Fifth screening
QUELQUE CHOSE DE GRAND [70’]
Fanny Tondre
12.00 p.m. - 1.30 p.m.
salle 30

Lunch / Discussion
1.30 p.m. - 2.30 p.m.
salle 50

ONE ON ONE MEETINGS
2.30 p.m. - 5.00 p.m.
salle 50

DRINK PRO
MARDI 22 MARS 2016
19h30- 22h00
Le Comptoir Général
80 Quai de Jemmapes, 75010 Paris
Invitation only
On his election Pope Benedict XVI not only publicly acknowledged Satan’s real existence but also suggested that the Italian Bishops should elect at least one exorcist in every diocese. Of the one hundred exorcist priests registered throughout Italy, twenty operate in Sicily. They work non-stop, so much that specialized operators are insufficient to meet the sudden rise in demand. The film crosses a more abstract level; from the story about the international training courses for exorcists in Rome, to the stories of the four people who go every Thursday to the little church in the heart of Palermo; amongst the crowd of faithful, they follow the exorcist mass held by Father Cataldo, a veteran, and the most sought after exorcist in the liberation trade.
LOS NIÑOS THE GROWN UPS
MAITE ALBERDI

(Rough Cut)
Screening version length: 92'
Final expected length: 80'
Chile

Fundings:
Sundance Documentary Fund
Tribeca Film Institute
World View, CORFO, FFA (Chile)

Production:
Micromundo Producciones
Mandra Films, Volya Films

Contacts:
Micromundo Producciones (Chile)
Ms Alberdi - maitealberdi.s@gmail.com

Mandra Films (France)
Mr Vaslin - denis@mandrafilm.com

Volya Films (The Netherlands)
Ms Knopperts - fleur@volyafilms.com

Anita, Rita, Ricardo and Andrés have been classmates for more than 40 years, they have passed all their grades and don’t want to continue complying with school obligations: the school notebook, mother’s day celebration, end of year ceremony and the school bus, they can’t stand being treated like children anymore. They know they have been here longer than most teachers and they are tired of being students, although it’s the only place that offers them work opportunities. Work is not an easy task since they are adults over 45 years old and with Down syndrome. Their remaining living parents never thought their kids would outlive them. Life expectancy for this group has increased, and neither society nor their families ever thought they would become adults.

DIRECTOR
Maite Alberdi

studied Film and Aesthetics. As a director, she has developed a highly particular style that achieves an intimate portrayal of the characters she works with, through everyday stories in small-scale worlds. She works as a teacher at several universities, and is co-writer of the book: Teorías del cine documental en Chile: 1957-1973. (Documentary Film Theories in Chile: 1957-1973)

2016 I am not from here (Micromundo Producciones)
2014 La once (Micromundo Producciones)
2011 El salvavidas (Micromundo Producciones)
2007 Las peluqueras co-dir. with Israel Pimentel (Micromundo Producciones)

PRODUCER

Micromundo Productions

is a Chilean company dedicated to audiovisual productions, mainly author documentaries and feature films in which the director’s personality is reflected.

2016 I am not from here Maite Alberdi
2014 La once Maite Alberdi
2011 El salvavidas Maite Alberdi
2007 Las peluqueras Maite Alberdi, Israel Pimentel

Denis Vaslin

Fleur Knopperts
DIRECTOR

Ignacio Agüero

is an award winning filmmaker, writer, and producer. He has also acted in films, including some directed by Raúl Ruiz.

He was one of the directors of the 1988 "No" political television advertisements that contributed to the end of Pinochet's reign.

Agüero was born in Santiago, Chile in 1952. He studied cinema in the Universidad Católica de Chile, he made his first documentary film, semi- clandestinely, about the discovery of the bodies of 15 farm workers whose recognition proved for the first time that the missing detainees had been murdered by agents of the state.

His feature One Hundred Children Waiting for a Train, was produced in partnership with Channel 4, UK, and was presented with the Grierson Award at the 1989 American Film & Video Festival, among other international prizes. The film was censored by the dictatorship in Chile.

Retrospectives of his body of work have been held in Santiago, Lima, and the Buenos Aires International Independent Film Festival [BAFICI].

2012 El otro día [Aguero & Asociado Ltd]
2008 El Diario de Agustín [Agüero & Asociado Ltd, TeleSur, Amazonía Films]
2004 La Mamá de mi Abuela lo contó a mi Abuela [Agüero & Asociado Ltd]
2000 Aquí se construye [o ya no existe el lugar donde naci] [Agüero & Asociado Ltd]
1993 Sueños de Hielo [La Mar Films, Televisión Nacional de Chile [TVN]]
1988 Cien niños esperando un tren [Ignacio Agüero Producciones, Valcine, Channel 4]
1985 Como me da la gana [Ignacio Agüero Producciones]
1982 No Olvidar [Grupo Memoria]

PRODUCER

Amatric de Pontcharra

is a french producer living in Santiago de Chile since november 2004. Amatric de Pontcharra is funding member of The Independants Producers Associated [Paris]: As a member of this group of producers he executive produced more than 100 hours of documentary features between 2000 and 2007 for the channel Arte.

He is member of the board of ADOC [Chilean Association of Documentary Filmmakers].

Selected filmography:
[In process] I’m a boy Lorena Zilleruelo
2016. Parasang Cristobal Vicente
2014. Mythical Cinemas Joel Farges [coproduction Kolam and Česká televize]
2014. The Court Case Macarena Aguilo
2013. El Otro Día [ignacio Agüero]
2009. The Shock Doctrine Michael Winterbottom & Mal Whitecros
2008. El Diario de Agustín Ignacio Agüero
2005. Lula: la gestion de lo espiritual [Gonzalo Arjona

Como me da la Gana II is a remake of Como me la gana, a film director Ignacio Agüero did 30 years ago in which he interrupted the shooting by filmmakers who were making films at that time, to ask them about the sense of filmmaking under the dictatorship of Pinochet. Today, when many chilean films are being produced and successfully performing abroad, he interrupts the shooting of those filming today to ask them where the cinematographic essence of their films is. Surrounding these shootings the film includes home movie material by the director, as if the cinematographic essence would lie on what was not done for cinema. A film about the passion of filming, about the mystery of the cinematographic essence, at the end a film that raises cinema to the height of childhood.

Como me la gana II is a remake of Como me la gana, a film director Ignacio Agüero did 30 years ago in which he interrupted the shooting by filmmakers who were making films at that time, to ask them about the sense of filmmaking under the dictatorship of Pinochet. Today, when many chilean films are being produced and successfully performing abroad, he interrupts the shooting of those filming today to ask them where the cinematographic essence of their films is. Surrounding these shootings the film includes home movie material by the director, as if the cinematographic essence would lie on what was not done for cinema. A film about the passion of filming, about the mystery of the cinematographic essence, at the end a film that raises cinema to the height of childhood.

Como me la gana II is a remake of Como me la gana, a film director Ignacio Agüero did 30 years ago in which he interrupted the shooting by filmmakers who were making films at that time, to ask them about the sense of filmmaking under the dictatorship of Pinochet. Today, when many chilean films are being produced and successfully performing abroad, he interrupts the shooting of those filming today to ask them where the cinematographic essence of their films is. Surrounding these shootings the film includes home movie material by the director, as if the cinematographic essence would lie on what was not done for cinema. A film about the passion of filming, about the mystery of the cinematographic essence, at the end a film that raises cinema to the height of childhood.

Como me la gana II is a remake of Como me la gana, a film director Ignacio Agüero did 30 years ago in which he interrupted the shooting by filmmakers who were making films at that time, to ask them about the sense of filmmaking under the dictatorship of Pinochet. Today, when many chilean films are being produced and successfully performing abroad, he interrupts the shooting of those filming today to ask them where the cinematographic essence of their films is. Surrounding these shootings the film includes home movie material by the director, as if the cinematographic essence would lie on what was not done for cinema. A film about the passion of filming, about the mystery of the cinematographic essence, at the end a film that raises cinema to the height of childhood.

Como me la gana II is a remake of Como me la gana, a film director Ignacio Agüero did 30 years ago in which he interrupted the shooting by filmmakers who were making films at that time, to ask them about the sense of filmmaking under the dictatorship of Pinochet. Today, when many chilean films are being produced and successfully performing abroad, he interrupts the shooting of those filming today to ask them where the cinematographic essence of their films is. Surrounding these shootings the film includes home movie material by the director, as if the cinematographic essence would lie on what was not done for cinema. A film about the passion of filming, about the mystery of the cinematographic essence, at the end a film that raises cinema to the height of childhood.
Errantes is a movie that takes place entirely in one room of a humble hostel in downtown Cali (Colombia). Different people come and stay in this room, looking for a shelter. Gestures, actions, looks, ways of using the space, conversations, sounds, tell us about who they are, about the life they carry on their backs. As people are passing by, the space starts accumulating traces of everyone’s real world.

Every character of this film who enters the room is an episode of the movie. Every episode has its own rhythm and dramaturgy: beginning, climax and resolution. The succession of episodes as a whole creates the sensation of this film: the flux, the wandering, the movement.

Thus Errantes is made to let us see something that we cannot perceive in other way: traces of humanity of these passers-by we usually ignore.

DIRECTOR

Camila Rodriguez was born on February 20, 1995 in Cali, Colombia. She graduated from the Integrated Arts faculty at Valle University in 2008 and from that moment she has been dedicated to the production of her cinematographic and artistic work. She explores the feeling of the passage of time as a way of making visible and palpable, the fragility of life, absence, death and the possibility of a rebirth. Her first feature-length documentary Retratos de la Ausencia/Portrait of Absence (2011) was premiered at Visions du réel – Nyen. In 2013, her second film, Alba de un Recuerdo/Dawn of a Memory, was premiered in Festival dei Popoli in Italy.

2015 La muerte de las luciérnagas Heka films
2014 Otoño Heka films
2013 Alba de un recuerdo Heka films
2012 Anahi
2011 Retratos de la Ausencia Fosfenos Media

PRODUCER

Clara Vuillermoz was born in 1982 in Jura. After one year as an exchange student in Durban, South Africa, (Clara Vuillermoz graduated of the Institute of Political Sciences [Lyon] and obtained a Master Degree in cinema (Lumière University, Lyon) and in documentary production and direction in [Marc Bloch University, Strasbourg]). Then she managed several missions of film production in Paris (Itache Productions) and in Lyon where she became a producer within the company Cocottesminute Productions (2010-1014). In 2014, she participated to the EURO-DOC producer’s training program with the project Journey in Anatolia (by Bernard Mangiante - WDR, ARTE). In 2019 she joined Les Films du Balibari as a producer with a strong will to develop creative international film projects.

Les films du balibari is an independent film production company, based in Nantes. This 15-year old company has a flair for the documentary genre with a strong humanistic focus, creative and relentless filmmakers, European & International adventures.

In 2013, LFDDB formed a partnership with Point du Jour, and continues to progress, in the production of ambitious and meaningful projects.

Selected filmography:
2015 Comme des lions François Davisse
2014 Sea is my country Marc Picavec
2013 Winter Buoy Frida Kemppi
2012 The Man Who Made Angels Fly - Michael Moschke Wiktoria Szymanska
2011 Village Without Women Srdjan Sarenac
Quélique Chose de Grand
Fanny Tondre

EDITING IN PROGRESS
Screening version length: 71'
Final expected length: 71'
France

Fundings:
Eiffage TP
What's Up Films

Production:
What's Up Films [Matthieu Belghiti]

Contacts:
What's Up Films
Paris, France
Matthieu Belghiti
whatsupfilms@gmail.com

This film tells the story of a colossal construction site where thousands of workers have joined forces to bring a huge architectural work to life.
In the same way a gigantic theater production is pieced together, every person has a very specific part to play. And despite the fatigue and mishaps, despite the dangers, setbacks and accidents, they are all driven by the same shared goal.

DIRECTOR
Fanny Tondre

After studying art history and architecture, Fanny Tondre began working as a photojournalist a decade ago. Eager to tell more intimate stories by writing and directing her own films, she made her first documentary, Mr and Mrs. Zhang, which won public and critic success.

2013 Mr and Mrs. Zhang [production What's Up Films]

PRODUCER
Matthieu Belghiti

is producer of shorts, documentaries and features. Firstly at Little Bear and later at Maha Productions where his work won him the Best French Producer award in 2009. In 2008, he created What’s Up Films with his associates Jean-Xavier de Lestrade. There, he produces a dozen hour of film a year of very different kinds, with national and international scope. Such as Staircase – The last chance by Jean-Xavier de Lestrade, Waiting for Immortality by Sylvie Blum and Melvin & Jean, An american history by Maia Wechsler. He is a member of the EURODOC, USPA and C7 networks. He is occasionally involved in a range of training sessions and participates on funding councils (Régions, CNC, PROCIREP, Média).

Selected filmography:
2014 Irlande – the rise of a nation Emmanuel Hamon
2016 Détenués Marie Drucker
2015 Au nom de l’ordre et de la morale Bruno Joucla
2013 Mr and Mrs. Zhang Fanny Tondre
2013 Staircase – The last chance Jean-Xavier de Lestrade
2011 Qui sème le vent Fred Garson
2010 Futur without oil Laetitia Moreau
PRACTICAL INFORMATION

BREAKFAST WITH THE FILMMAKERS
La Fusée, 168 rue Saint-Martin, 75003 Paris
Daily from 10 a.m. to 11:30 a.m.
Every morning, enjoy a morning coffee with the filmmakers attending the festival at La Fusée, a time for informal meetings and discussions before the screenings.

THE AFTERS
Le 153, 153 rue Saint-Martin, 75003 Paris
Every night from 7 p.m. to 2 a.m.
Discounts on drinks for all accredited guests.
The 153, a cocktail bar situated directly opposite the Centre Pompidou, is the festival’s end-of-evening venue. A musical programme and special evenings, carefully planned for enthusiastic night-rollers.

CONTACT:
cinerel-parisdoc@bpi.fr
www.cinemadureel.org
 Cinema du reel
 @cinemadureel

ARTISTIC DIRECTOR
Maria Bonsanti

HEAD OF PARISDOC
Vanja Kaludjercic
cinerel-parisdoc@bpi.fr
+33 (0)6 48 31 73 33

PARISDOC COORDINATION
Chiara Podbielski
cinerel-parisdoc@bpi.fr
+33 (0)7 61 83 19 13

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. Please arrive 30 minutes before the start of the film screening.