ParisDOC Screenings
27- 28 March 2017
Forum des Images

A tailor-made platform to think, discuss and plan the career of your film

The ParisDOC Screenings actively support the circulation, distribution and promotion of feature documentaries by linking project holders (film-makers and producers) with industry professionals at a key stage of the production process. Six work in progress were selected, based on their congruence with Cinéma du réel’s vision of promoting diversity in storytelling as well as their potential to successfully meet the demands and challenges of the cinema industry. These projects have the opportunity to be screened once, in theatrical conditions, in front of a selected audience of French and international experts who play a relevant and strategic role in the distribution and placement of new films (programmers, sales agents, distributors). 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.

*ParisDOC Screenings present unfinished films, which cannot be considered as world premierses.
### MONDAY, MARCH 27TH
Forum des Images
2 rue du Cinéma, Paris I

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10h30</td>
<td>Morning coffee</td>
<td>Room 50</td>
</tr>
<tr>
<td>11h00</td>
<td>First screening</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>DEMONS IN PARADISE [96’]</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jude Ratnam</td>
<td>Room 100</td>
</tr>
<tr>
<td>12h40</td>
<td>Lunch break &amp; discussion</td>
<td>Room 50</td>
</tr>
<tr>
<td>13h45</td>
<td>Second screening</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>FUORI TUTTO [109’]</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gianluca Matarrese</td>
<td>Room 100</td>
</tr>
<tr>
<td>15h35</td>
<td>Coffee break &amp; discussion</td>
<td>Room 50</td>
</tr>
<tr>
<td>16h20</td>
<td>Third Screening</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>WHEN PIGS COME [70’]</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Biljana Tutorov</td>
<td>Room 100</td>
</tr>
<tr>
<td>17h30</td>
<td>Coffee break &amp; discussion</td>
<td>Room 50</td>
</tr>
<tr>
<td>22h30</td>
<td>Festival’s end-of-evening</td>
<td></td>
</tr>
<tr>
<td></td>
<td>La Panfoulia from 22h30 to 02h00</td>
<td></td>
</tr>
</tbody>
</table>

### TUESDAY, MARCH 28TH
Forum des Images
2 rue du Cinéma, Paris I

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10h30</td>
<td>Morning coffee</td>
<td>Room 50</td>
</tr>
<tr>
<td>11h00</td>
<td>Fourth screening</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>END OF LIFE [94’]</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>John Bruce and Pawel Wojtasik</td>
<td>Room 100</td>
</tr>
<tr>
<td>12h40</td>
<td>Lunch break &amp; discussion</td>
<td>Room 50</td>
</tr>
<tr>
<td>13h45</td>
<td>Fifth screening</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>TANT QUE JE BRILLERAÏ [42’]</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eléonore Weber</td>
<td>Room 100</td>
</tr>
<tr>
<td>14h30</td>
<td>Coffee break &amp; discussion</td>
<td>Room 50</td>
</tr>
<tr>
<td>15h15</td>
<td>Sixth Screening</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>CASSANDRO, THE EXOTICO ! [60’]</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marie Losier</td>
<td>Room 100</td>
</tr>
<tr>
<td>16h15</td>
<td>Coffee break &amp; discussion</td>
<td>Room 50</td>
</tr>
<tr>
<td>17h00</td>
<td>ONE ON ONE MEETINGS</td>
<td>Room 50</td>
</tr>
<tr>
<td>19h00</td>
<td>DrinkPRO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ParisDOC Screenings closing cocktail</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(until 21h00)</td>
<td></td>
</tr>
</tbody>
</table>
CASSANDRO, THE EXOTICO!
MARIE LOSIER
France

STATUS: ROUGH CUT
Screening version length: 60’
Expected final length: 70’

Cassandro, the exotico! is the intimate portrait of one of the most renowned wrestlers of Mexican «Lucha Libre» in the world. Ever since his 17th birthday, intrepid Cassandro, who is openly gay, has been cross dressing on the ring and electrifying his fans, fighting with all his strength his all time enemies: homophobia, racism, addiction to drug and alcohol and painful childhood memories...

Production:
Tamara Films | Carole Chassaing

Fundings:
CNAP
CNC

Contacts:
Tamara Films | Paris, France
Lola Adamo | lola.adamo@gmail.com
Carole Chassaing | carole@tamarafilms.com

Marie Losier (born in 1972 in France) is a French filmmaker and curator who has been living and working in New York City for 20 years. She has shown her film and video work at a number of museums, galleries, festivals and biennials internationally. Marie Losier has studied literature at the University of Nanterre [France] and fine arts at Hunter College in New York City. She has made many film portraits based on directors, musicians and composers, including George Kuchar, Guy Maddin, Richard Foreman, Tony Conrad, Genesis P-Orridge and Alan Vega.

Her first feature film was the portrait of pioneering musician-artist Genesis Breyer P-Orridge (of Throbbing Gristle and Psychic TV) and their partner Lady Jaye Breyer P-Orridge. The Ballad of Genesis and Lady Jaye premiered at the Berlin International Film Festival in February 2011 and won the Caligary and the Teddy Awards. Losier also won the Grand Prize at Indielisboa, the Prix Louis Marcorelles and the Prix des Bibliothèques at Cinéma du réel, and many more awards for the documentary.

2014 Peaches and Jesper Fell in the water, who Stays Afloat
2014 Bim, Bam, Boom, Las Luchas Morenas!
2013 Alan Vega, Just a Million Dreams [Tamara Films]
2011 The Ballad of Genesis and Lady Jaye

Carole Chassaing
Producer

After working for production companies such as Morgane or Agat Films as executive producer, Carole Chassaing created Tamara Films in June 2012. She develops and produces documentary films. Through the fruit of encounters and hazards, the artists she follows and supports propose subjects of international scope and particularly related to the history of Latin American territory. This allowed creating a creative dynamic and a group of directors with well-staggered aspirations.

2016 Cinéma et Frontières Thierry Bellaiche and Pierre Paul Puljiz (coproduction Ciné+)
2016 Santa Muerte, la Vierge des oubliés Pierre-Paul Puljiz, web-série (coproduction France TV)
2016 Santa Muerte, la Vierge des Exclus Pierre Paul Puljiz (coproduction France 3)
2015 Collection Conte d’acteurs Arthur Dreyfus [coproduction Ciné+]  
2014 Alan Vega, Just a Million Dreams Marie Losier [coproduction Arte Creative]
DEMONS IN PARADISE
JUDE RATNAM
France, Sri Lanka

STATUS: POST-PRODUCTION
Screening version length: 96'
Expected final length: 96'

Fleeing the ethnic massacre of the Tamils in 1983 as a five year old aboard a red train, Jude a filmmaker today traverses his country from south to north once more, to uncover the violence of his country that turned the ‘Tamil struggle’ for freedom into a form of terrorism.

By convoking the unheard memories of some of his Tamil compatriots, mainly from the militant groups and the Tamil Tigers, he uncovers the fading traces of one of the maddest episode of our human history, opening up for a possible new era.

Production:
Sister productions | Julie Paratian

Fundings:
IDFA Bertha Fund
Ile-de-France Region
Nouvelle-Aquitaine Region
CNC
Procirep
Asian Cinema Fund

Contacts:
Sister productions | Berson, France
Julie Paratian | info@sisterprod.com

Jude Ratnam
Director

Julie Paratian
Producer

Jude Ratnam is a former human rights activist turned filmmaker. He received a degree in sociology and psychology from the Kamaraj University of South India before studying film at the School of Media Arts and Management in Sri Lanka. In 2006, Jude left his job at the Hungarian Interchurch Aid. He couldn’t stand driving a four-wheel drive in an impoverished country anymore, being paid to organize workshops preaching reconciliation while civil war was raging and the country was divided. He spent months wondering how he could touch the largest amount of people in an intimate way, differently. How he could reach their emotions as well as their intellect. His love of film, as a spectator and as a student, suddenly struck him. It was obvious: he had to make films. In 2007, he launched his production company called ‘KRITI’—A Work of Art. Jude is also a film critic and co-founder of the Colombo Film Circle, and is co-producing the film Demons in paradise which is a true first film.

Julie Paratian, after graduating with an MBA from HEC, started her career as an executive for Orange, working both in NYC and Paris. In 2000, she became involved in politics. She joined the global justice movement, participating in several World International Forums and being one of the main organizers of the Forum in Paris. She directs her focus to film production, seeing film as a powerful and effective vehicle to share essential social issues with a wider audience. In 2011, she creates SISTER Productions. SISTER (an anagram of Resist) is committed to an international, feminist and engaged approach to the work and the world.

She splits her time between Paris and Bordeaux, France.
She is a member of Eurodoc and ACE.

Selected filmography | Cinema
2016 Night Song Raphael Nadjari [coproduction The French Connexion, Ema films]
2015 The Challat of Tunis Kaouther Ben Hania [coproduction Cinélatéfilms, SixIslands]
2015 South to North Antoine Boutet [coproduction Les Films du Présent]
2013 Our World Thomas Lacoste [coproduction Agat Films & cie, La Bande Passante]

Selected filmography | Television
2014 Kamen-the Stones Florence Lazar [coproduction Voges TV]
2013 Dayana Mini Market Floriane Devigne [coproduction Arte France]
2007 C’est beau les vacances Anna Zisman [coproduction France 3]
End of Life

John Bruce is a filmmaker, designer, and educator. He earned a BFA from the School of Visual Arts, and an MBA in Sustainable Systems from Pinchot University. Bruce is co-founder of the design strategy firm Forward Mapworks, as well as the architecture and design firm super-interesting! He currently serves as Assistant Professor of Strategic Design at Parsons School of Design, and is President of the Board of Trustees at the Robert Flaherty Film Seminar. He is a Fellow at the Graduate Institute for Design, Ethnography, and Social Thought at The New School.

2001 Headstand (Train-Tracks Moving Pictures)
1990 Apple Juice (Train-Tracks Moving Pictures)

Paweł Wojtasik is a filmmaker and video artist born in Łódź, Poland and currently living in Brooklyn, NY. Wojtasik received an MFA from Yale University in 1996. From 1998 until 2000 he was a resident at Dai Bosatsu Zendo Buddhist monastery in New York State. Wojtasik’s work has been exhibited at MASS MoCA; The Whitney Museum; MOMA / PS1; the Reina Sofia Museum, Madrid; the Wadsworth Atheneum, Hartford; the Prospect.2 Biennial, New Orleans; Martos Gallery, New York; and Michael Thibault Gallery, Los Angeles. His films have screened at film festivals such as Berlinale, Hong Kong and Locarno.

2014 Single Stream
2011 Nine Gates
2010 Pigs
2009 Below Sea Level
2006 The Aquarium
2003 Naked
2004 Dark Sun Squeeze

Athina Rachel Tsangari’s, Attenberg (2010), premiered in competition at the Venice Film Festival where it won the Coppa Volpi Awards for Best Actress (Ariane Labed) and was showcased at the Sundance’s Spotlight section. In 2012 her short horror film, The Capsule, premiered at the Locarno IFF and played in competition at Sundance. Her latest feature Chevalier (2015), won Best Film at the BFI-London Film Festival and is nominated for Best Foreign Film at the Independent Spirit Awards. Both Attenberg and Chevalier were chosen as Greece’s submissions to the Academy Awards. For the last ten years she has operated Haos Film, a filmmaker-run production studio based in Athens, Greece. In 2015 she was the filmmaker in residence of the Film Society Lincoln Center where she worked on the script for her upcoming film White Knuckles.

2016 After Before Athina Rachel Tsangari
2016 Sandy Beach Thanos Papastergiou
2015 Chevalier Athina Rachel Tsangari
2015 Petting Zoo Micah Magee
2013 24 Frames Per Century Athina Rachel Tsangari
2012 The Capsule Athina Rachel Tsangari
2011 Alps Yorgos Lanthimos
2011 Lovers of Hate Bryan Poyser
2010 Attenberg Athina Rachel Tsangari
2008 Marina #5 Athina Rachel Tsangari
2007 Palestine Blues Nida SinnoKrol
2005 Kinecta Yorgos Lanthimos
2001 The Slow Business of Going Athina Rachel Tsangari

Production:
HAOS Film | Athina Rachel Tsangari
Train-Tracks Moving Pictures | John Bruce, Paweł Wojtasik

Fundings:
Privately funded

Contacts:
HAOS Film | Athens, Greece
Athina Rachel Tsangari | tsangari@haosfilm.com
Train-Tracks Moving Pictures | New York, USA
John Bruce | mrjohnbruce@gmail.com

End of Life is the product of four years spent by John Bruce and Paweł Wojtasik with five individuals at various stages in the process of dying. In preparation for this project, the filmmakers trained to be end-of-life doulas and documented hundreds of hours of interactions with their subjects. In lieu of imposing any semblance of narrative upon their subjects, Wojtasik and Bruce strove simply to record “what they did or did not do, what they said or did not say.” There is an openness, even a certain willed ambivalence, to this approach that reflects the unique quality of life in its final phase, when the mundane and the significant seem to flow seamlessly, one into the other. The results defy cultural and cinematic conventions in equal measure, producing an uninflected vision of a process that remains pathologically hidden within the operations of everyday life.

End of Life

John Bruce | Paweł Wojtasik
Directors, co-producers

End of Life

JOHN BRUCE | PAWEŁ WOJTASIK
USA

STATUS: POST-PRODUCTION
Screening version length: 94’
Expected final length: 94’

End of Life is the product of four years spent by John Bruce and Paweł Wojtasik with five individuals at various stages in the process of dying. In preparation for this project, the filmmakers trained to be end-of-life doulas and documented hundreds of hours of interactions with their subjects. In lieu of imposing any semblance of narrative upon their subjects, Wojtasik and Bruce strove simply to record “what they did or did not do, what they said or did not say.” There is an openness, even a certain willed ambivalence, to this approach that reflects the unique quality of life in its final phase, when the mundane and the significant seem to flow seamlessly, one into the other. The results defy cultural and cinematic conventions in equal measure, producing an uninflected vision of a process that remains pathologically hidden within the operations of everyday life.

Production:
HAOS Film | Athina Rachel Tsangari
Train-Tracks Moving Pictures | John Bruce, Paweł Wojtasik

Fundings:
Privately funded

Contacts:
HAOS Film | Athens, Greece
Athina Rachel Tsangari | tsangari@haosfilm.com
Train-Tracks Moving Pictures | New York, USA
John Bruce | mrjohnbruce@gmail.com

Athina Rachel Tsangari, Attenberg (2010), premiered in competition at the Venice Film Festival where it won the Coppa Volpi Awards for Best Actress (Ariane Labed) and was showcased at the Sundance’s Spotlight section. In 2012 her short horror film, The Capsule, premiered at the Locarno IFF and played in competition at Sundance. Her latest feature Chevalier (2015), won Best Film at the BFI-London Film Festival and is nominated for Best Foreign Film at the Independent Spirit Awards. Both Attenberg and Chevalier were chosen as Greece’s submissions to the Academy Awards. For the last ten years she has operated Haos Film, a filmmaker-run production studio based in Athens, Greece. In 2015 she was the filmmaker in residence of the Film Society Lincoln Center where she worked on the script for her upcoming film White Knuckles.
GIANLUCA MATARRESE
Italy, France

STATUS: ROUGH CUT
Screening version length: 109’
Expected final length: 90’

My family held a leading footwear business in Italy. Their empire fades into dust as their fortune shrinks under a wave of burdens. I’ve been living in Paris for 14 years now, here I’ve paved my way into television and the reality show industry. I’ve worn the skin of the prodigal son, I reached out to my own roots in the attempt of making my first docu-film: a modern fairytale about a family consumed between survival and the financial crisis.

Production:
Rossofuoco Film | Cristina Sardo
Agat Films & Cie | Blanche Guichou

Fundings:
Piemonte Doc Film Fund [Film Commission Torino Piemonte]

Contacts:
Rossofuoco Film | Torino, Italy
Cristina Sardo | info@rossofuocofilm.it
Agat Films & Cie | Paris, France
Blanche Guichou | blanche.guichou@agatfilms.com

Cristina Sardo was born in 1972. She’s an Italian film editor and an executive producer of feature documentaries. Since 1998 she has worked as video editor of feature documentaries, TV shows and as assistant editor for feature films. From 2009 she collaborates as executive producer of feature documentaries with Rossofuoco founded in 2002 by the film director Davide Ferrario to produce feature films and documentaries under complete creative control. In 2008 Rossofuoco started to produce films directed by other directors.

Selected filmography:
2011 | Tralalà [TRA-LA-LA] | MASBEDO
2011 | Piazza Garibaldi | Davide Ferrario [coproduction RAI Cinema]
2014 | La zuppa del demonio | Davide Ferrario [coproduction RAI Cinema]
2015 | SEXXX | Davide Ferrario

Blanche Guichou has been working in production for about 25 years. In 1995, she joined AGAT Films / Ex Nihilo, one of France’s leading independent production companies. The company was twice awarded as Best French Television producer of the year by the French producer’s association Procirep. She produces both documentaries (more than 50 for television) as well on sciences, history or social matters and feature films.

Selected filmography:
2016 | The Siege | Remy Ourdan and Patrick Chauvel [coproduction Pro.ba, Arte]
2016 | The Tomb of Genghis Khan, the secret revealed | Cédric Robion [production Institut des déserts et des steppes, Altus & Fortis Film]
2011 | Here we drown Algerians – october 17th 1961 | Yasmina Adi [coproduction INA]
2005 | East of paradise | Lech Kowalski [coproduction Extinkt Films]
Dragoslava has four TV sets, three grandchildren, two best friends, and a husband with whom she fights over a remote control. She keeps her private archive of memories of all major events in recent political history of five countries in which she has lived, without ever moving from her apartment. She is a trained poll monitor, passionate about her right to be in the minority, but more and more desperate as another early elections approach.

Production:
Wake Up Films | Biljana Tutorov

Fundings:
Serbian Film Center
Autonomous Province of Vojvodina - Serbia
HRT Croatian Television

Contacts:
Wake Up Films | Novi Sad, Serbia
Biljana Tutorov | info@wakeupfilms.net
**TANT QUE JE BRILLERAI AS LONG AS I SHINE**

**ELÉONORE WEBER**

**France**

**STATUS:** ROUGH CUT

Screening version length: 42'
Expected final length: 75'

The scene takes place in the countryside, in a mountainous landscape or on the roof of a building. In the background, we can see silhouettes, they’re distant but we can still see them clearly. Sometimes, men with a ghostly look begin to flee, which shows that they know they are observed. But most of the time, they don’t know they’re targeted, so they seem to be completely disoriented. These videos have been made using drones or helicopters. The person filming is also the one killing, or perhaps it is the other way round. These images show where the desire to see leads, when it is left with no limits.

**Production:**
Perspective Films | Gaëlle Jones

**Fundings:**
Ongoing

**Contacts:**
Perspective Films | Paris, France
Gaëlle Jones | gaelle.jones0@gmail.com

Eleonore Weber is a French director. She also designs works and performances for the stage theater. Her work explores different types of writing, often using video material. Namely, she created *Rendre une vie viable* and *rien d’une question vaine* for the Theater Festival of Avignon. Some of her pieces were co-written with Patricia Allio, their collaboration began in 2008 with a text titled *Symptom and Proposal*. Drawing samples of reality, at the edge of the documentary approach, the two artists conceive structures that question the place of the viewer and the nature of the representation. Their latest creation, *Natural Beauty Museum*, was presented at the Centre Pompidou in 2014, during the Festival d’Automne. She also directed a short and a medium-length feature films. More recently, she has directed a documentary film, *Night Replay* (La Lucarne / Arte). The film is based on a reenactment process, underlined by a role-play invented by Mexican migrants.

2012 *Night replay* (Atopic, Arte - La Lucarne)
2007 *Les hommes sans gravité* (Eccefilms)
2005 *Temps Morts* (le GREC)

---

**Gaëlle Jones**

**Producer**

Gaëlle Jones has worked several years in French public funding organizations and film commissions to support the French cinema industry and to attract foreign films in France. In 1999, Gaëlle Jones undertook a mission of distribution within the distribution company Atocha Films. Since 2002, she is a producer. First within the company Château-Rouge Production, producing shorts, docs and features. Gaëlle Jones received the award of Best Producer from the prestigious Lagardère Foundation in 2003 and the Procirc Prod's Award in 2007. In 2014 she founded the company D’un film l’autre to produce the feature film of Nathan Nicholovitch shot in Cambodia, Première in Cannes 2015, and joined Perspective Films to produce and sale art house shorts, docs and feature films, such as *The academy of Muses* by Jose Luis Guerin, Première in Locarno 2015, today on screen in several countries around the world.

Selected filmography:
2015 *L’Academie des Muses* José Luis Guerin
2015 *Le Saphir de Saint Louis* José Luis Guerin (coproduction Festival de La Rochelle, Ciné +)
2015 *De l’ombre il y a* Nathan Nicholovitch (coproduction D’un Film l’Autre)
2010 *L’homme du Lac* Guillaume Bureau (coproduction Château-Rouge production, Red Star cinéma)
2010 *Or, les Murs* Julien Salé (coproduction Château-Rouge production, Red Star cinéma)
2009 *Nourrir l’animal* S.Louis (coproduction Château-Rouge production, Red Star cinéma)
2008 *La ville de Sylvia* Joseph Luis Guerin (coproduction Château-Rouge Production, Eddie Saeta)
2008 *Taxi Wala* Lola Frederich (coproduction Château-Rouge Production)
2007 *L’homme des Flandres* Sébastien Ors (coproduction Château-Rouge Production, Ciné Cinémars, Images Plus)

---

What else could the operator expect to see?
### World Premieres in the Festival Program

#### World, International & European Premieres

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Competition</th>
<th>Director</th>
<th>Year</th>
<th>Country</th>
<th>Language</th>
<th>Playlist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Elitza Gueorguieva</em></td>
<td>FC</td>
<td>58'</td>
<td>2017</td>
<td>France</td>
<td>VO/FR+EN</td>
<td>Saturday, March 25, 9.00 PM, LU + debate</td>
</tr>
<tr>
<td><em>A STRANGE NEW BEAUTY</em></td>
<td>IC</td>
<td>58'</td>
<td>2017</td>
<td>France</td>
<td>VO/FR+EN</td>
<td>Thursday, March 30, 1.50 PM, C1 + debate</td>
</tr>
<tr>
<td><em>A YANGTZE LANDSCAPE</em></td>
<td>IC</td>
<td>156'</td>
<td>2017</td>
<td>China</td>
<td>VO/FR+EN</td>
<td>Sunday, March 26, 12.20 PM, C1 + debate</td>
</tr>
<tr>
<td><em>CHILDREN OF BEIRUT</em></td>
<td>FF</td>
<td>59'</td>
<td>2017</td>
<td>France</td>
<td>VO/FR+EN</td>
<td>Monday, March 27, 2.00 PM, LU + debate</td>
</tr>
<tr>
<td><em>HAMLET IN PALESTINE</em></td>
<td>FC</td>
<td>92'</td>
<td>2017</td>
<td>France</td>
<td>VO/FR+EN</td>
<td>Thursday, March 30, 6.00 PM, PS + debate</td>
</tr>
<tr>
<td><em>I REMEMBER NOTHING</em></td>
<td>FC</td>
<td>59'</td>
<td>2017</td>
<td>France</td>
<td>VO/FR/EN</td>
<td>Monday, March 27, 6.00 PM, C1 + debate</td>
</tr>
<tr>
<td><em>KEEPING THE DISTANCE</em></td>
<td>FC</td>
<td>69'</td>
<td>2017</td>
<td>France</td>
<td>VO/FR/EN</td>
<td>Thursday, March 30, 7.30 PM, CWB</td>
</tr>
<tr>
<td><em>FIELD OF BATTLES</em></td>
<td>SP</td>
<td>100'</td>
<td>2017</td>
<td>France</td>
<td>VOFR</td>
<td>Saturday, March 25, 1.30 PM, C1</td>
</tr>
<tr>
<td><em>OF ROLLS AND MEN</em></td>
<td>FC</td>
<td>67'</td>
<td>2017</td>
<td>France</td>
<td>VOFR</td>
<td>Monday, March 27, 1.40 PM, C2</td>
</tr>
<tr>
<td><em>ON THE EDGE OF LIFE</em></td>
<td>FF</td>
<td>44'</td>
<td>2017</td>
<td>Syria</td>
<td>VO/FR+EN</td>
<td>Sunday, March 26, 6.40 PM, LU + debate</td>
</tr>
<tr>
<td><em>OF ROLLS AND MEN</em></td>
<td>FC</td>
<td>67'</td>
<td>2017</td>
<td>France</td>
<td>VOFR</td>
<td>Monday, March 27, 1.40 PM, C2</td>
</tr>
<tr>
<td><em>ON THE EDGE OF LIFE</em></td>
<td>FF</td>
<td>44'</td>
<td>2017</td>
<td>Syria</td>
<td>VO/FR+EN</td>
<td>Sunday, March 26, 6.40 PM, LU + debate</td>
</tr>
</tbody>
</table>

**Competition Abbreviations:**
- IC - International Competition
- FC - French Competition
- FF - First Films International Competition
- SP - Short Films International Competition
- SF - Short Films Special Screening
- SP - Special Screening

**Playlist:**
- C1 - CINÉMA 1
- C2 - CINÉMA 2
- PS - Petite Salle
- CWB - Centre Wallonie-Bruxelles
- FI - 100 Forum Des Images (Salle 100)
- LU - Luminor Hôtel de Ville

**Free Entry:**
- •

---

**Additional Information:**
- **A STRANGE NEW BEAUTY:**
  - Directed by Shelly Silver
  - 50' | 2017 | United States | VO/FR+EN
  - Wednesday, March 29, 9.00 PM, C1 + debate
  - Friday, March 31, 6.10 PM, C1 + debate
  - Saturday, April 1, 5.00 PM, CWB |

---

**Atelier de Conversation**
- Directed by Bernhard Braunstein
- 70' | 2017 | Austria, France | VOFR/EN
- Opening film
  - Thursday, March 23, 8.30 PM, C1, on invitation
  - Saturday, March 25, 9.20 PM, C1
  - Tuesday, March 28, 1.50 PM, C2 + debate

---

**A YANGTZE LANDSCAPE**
- Directed by Xu Xin
- 156' | 2017 | China | VO/FR+EN
- Sunday, March 26, 12.20 PM, C1 + debate
  - Tuesday, March 28, 8.40 PM, PS + debate
  - Friday, March 31, 2.10 PM, LU

---

**Children of Beirut**
- Directed by Sarah Srage
- 59' | 2017 | France | VO/FR+EN
- Sunday, March 26, 1.40 PM, C2 + debate
  - Tuesday, March 28, 4.10 PM, LU + debate
  - Wednesday, March 29, 2.00 PM, CWB |
THE RESONANT ISLANDS • FC
Juruna Mallon
41’ • 2017 • France, Brasil VO/FR/EN
Thursday, March 30, 3.30 PM, LU + debate
Friday, March 31, 9.00 AM, C1 + debate
Saturday, March 31, 1.40 PM, PS + debate
Monday, March 31, 1.40 PM, PS + debate
Saturday, April 1, 2.00 PM, CWB

POSTCARDS FROM THE VERGE • IC
Sebastian Mez
72’ • 2017 • Germany VO/FR+EN
Saturday, March 25, 6.30 PM, LU + debate
Wednesday, March 29, 10.00 AM, LU + debate
Thursday, March 30, 4.20 PM, C1 + debate

RETURN TO FORBACH • IC
Régis Sauder
78’ • 2017 • France VOFR/EN
Friday, March 24, 10.00 PM, C1 + debate
Saturday, March 25, 9.00 PM, C1 + debate

ORFEO • SF
Isabel Pagliai
14’ • 2017 • France SD
Sunday, March 26, 4.10 PM, C2 + debate
Tuesday, March 28, 1.40 PM, LU + debate
Friday, March 31, 5.00 PM, CWB

PARIS IS A MOVEABLE FEAST - A FILM IN 18 WAVES • IC
PARIS EST UNE FÊTE - UN FILM EN 18 VAGUES
Sylvain George
95’ • 2017 • France VOFR/EN
Saturday, March 25, 6.30 PM, LU + debate
Wednesday, March 29, 10.00 AM, LU + debate
Thursday, March 30, 4.20 PM, C1 + debate

PEOPLE PEBBLE • SF
Jivko Darakchiev, Perrine Gamot
18’ • 2017 • United Kingdom, France SD
Saturday, March 25, 6.30 PM, LU + debate
Wednesday, March 29, 10.00 AM, LU + debate

THE SUN DIED • IC
SOLEIL SOMBRE
Marie Moreau
41’ • 2017 • France VOFR/EN
Saturday, March 25, 6.30 PM, LU + debate
Wednesday, March 29, 3.30 PM, C1 + debate

THIRD SPRING • SP
TROISIÈME PRINTEMPS
Arnaud de Mezamat
80’ • 2016 • France VOFR
Tuesday, March 28, 9.30 PM, FI 300 + debate
Friday, March 31, 2.00 PM, CWB

TEPANTAR • SF
Pierre Michelon
28’ • 2017 • France VO/FR+EN
Friday, March 24, 9.00 PM, LU + debate
Saturday, March 25, 3.10 PM, PS + debate
Monday, March 27, 10.00 AM, LU

THROUGH THE LOOKING GLASS • SF
Yi Cui
14’ • 2017 • China SD
Thursday, March 30, 9.00 PM, LU + debate
Friday, March 31, 1.40 PM, PS + debate
Saturday, April 1, 2.00 PM, CWB

UNDO • SF
Majed Neisi
39’ • 2016 • Iran VO/FR+EN
Saturday, March 25, 9.00 PM, LU + debate
Monday, March 27, 1.50 PM, C1 + debate

VETAL NAGRI • FF
Léandre Bernard-Brunel
53’ • 2017 • France VO/FR+EN
Tuesday, March 28, 6.30 PM, LU + debate
Wednesday, March 29, 5.00 PM, CWB + debate
Friday, March 31, 4.20 PM, PS + debate

WALL • FF
Moran Ifergan
67’ • 2017 • Israel VO/FR+EN
Sunday, March 26, 4.10 PM, C2 + debate
Tuesday, March 28, 1.40 PM, LU + debate
Friday, March 31, 5.00 PM, CWB

VOTE OFF • FF
Fayçal Hammoum
82’ • 2017 • Algeria VO/FR+EN
Friday, March 24, 6.50 PM, LU + debate
Monday, March 27, 6.40 PM, C2 + debate
Tuesday, March 28, 2.00 PM, CWB

VETAL NAGRI • FF
Vincent Carelli, Tatiana Almeida, Ernesto de Carvalho
162’ • 2016 • Brasil VO/FR+EN
Friday, March 24, 2.30 PM, C1 + debate
Saturday, March 25, 9.00 PM, LU + debate
Wednesday, March 29, 2.00 PM, LU + debate

EUROPEAN PREMIERES

MARTÍRIO • IC
Vincent Carelli
162’ • 2016 • Brasil VO/FR+EN
Friday, March 24, 2.30 PM, C1 + debate
Saturday, March 25, 8.20 PM, PS + debate
Wednesday, March 29, 2.00 PM, LU

THROUGH THE LOOKING GLASS • SF
Yi Cui
14’ • 2017 • China SD
Thursday, March 30, 9.00 PM, LU + debate
Friday, March 31, 1.40 PM, PS + debate
Saturday, April 1, 2.00 PM, CWB

TOGETHER • FF
JUNTAS / ENSEMBLE
Laura Martínez Duque, Nadina Marquisio
71’ • 2017 • Colombia, Argentina VO/FR+EN
Thursday, March 30, 9.00 PM, LU + debate
Friday, March 31, 1.40 PM, PS + debate
Saturday, April 1, 2.00 PM, CWB

ALAZEEF • SF
Saif Alsaegh
21’ • 2016 • United States VO/FR+EN
Sunday, March 26, 6.40 PM, LU
Monday, March 27, 1.10 PM, C2
Wednesday, March 29, 7.30 PM, CWB

INTERNATIONAL PREMIERES

PAGANS • FF
Elisa Flaminia Inno
52’ • 2016 • Italy VO/FR+EN
Friday, March 24, 9.00 PM, LU + debate
Saturday, March 25, 3.10 PM, PS + debate
Monday, March 27, 10.00 AM, LU

UNDO • SF
Majed Neisi
39’ • 2016 • Iran VO/FR+EN
Saturday, March 25, 9.00 PM, LU + debate
Monday, March 27, 1.10 PM, C2 + debate

THE BRICK HOUSE • SF
Eliane Esther Bots
15’ • 2016 • Netherlands VO/FR+EN
Monday, March 27, 6.00 PM, C1 + debate
Tuesday, March 28, 5.00 PM, CWB + debate
Friday March 31, 9.00 PM, C2 + debate
Launched in 2014 by Cinéma du réel, ParisDOC offers a series of events designed to engage professionals, support their needs, and encourage new meetings and networking among them. This platform includes not only the Screenings but also an access to the professional video library and the possibility to take part in the public debate, meetings with filmmakers, breakfasts and late drinks. ParisDOC is a unique chance for many French and international professionals to get together, exchange ideas, and set up new projects.

**PROFESSIONAL VIDEO LIBRARY**

Open daily from Friday, 24 March to Sunday, 2 April 11h00 - 21h00 (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:**


**DÉBAT ADDOC**

TO SHOW OR NOT TO SHOW, A CHOICE INHERENT TO ALL FILMMAKING...
Saturday, March 25, 12h00, PS, Centre Pompidou (In French)

Why does a filmmaker choose not to show? How is the question of viewpoint and intimacy handled? Where is the limit between decency and indecency?
**With:** Ruben Desiere (director of Kosmos), Patric Chiha (director of Brothers of the Night) & Alice Diop (director of La Permanence).

Debate using film excerpts, prepared by members of Addoc.

**MASTERCLASS**

ING K
Sunday, March 26, 12h00, PS, Centre Pompidou

Ing K dialogues with Jean-Michel Beurdeley, Director of MAIIAM, Contemporary Art Museum (Chiang Mai, Thaïland) and Nicole Brenez.

**RENCONTRE ANDREA TONACCI**

Monday, March 27, 18h00, PS, Centre Pompidou

Friends and collaborators of Andrea Tonacci will discuss his career and his films.
**Hosted by:** Patricia Mourão & Gustavo Beck
**With:** Sylvain George (filmmaker), Dario Marchiori (researcher) & Naara Fontinele dos Santos (curator and researcher).

**20 YEARS LA LUCARNE**

Thursday, March 30, 20h30, PS, Centre Pompidou (In French)

A "20 Years La Lucarne" evening at the Réel. After a screening of one of the first films produced and bought by La Lucarne, a conversation between Rasha Salti and Luciano Rigolini, moderated by François Ekchazer, will propose a reflection on the possible future ways forward for Arte’s documentary slot.

**RENCONTRE CHARLES BURNETT ET HAILÉ GERIMA**

Sunday, April 2, 15h00, C2, Centre Pompidou

As an end to the Charles Burnett retrospective at Cinéma du réel, announcing the Hailé Gerima retrospective at the Jeu de Paume, an exclusive talk between two great filmmakers.

A serie of shorts films will be screened during the talk.

**PUBLIC DEBATE**

Tuesday, March 28, Forum des Images, Room 300 2, rue du cinéma, 75001 Paris
Free entry (In French)

**LIVE MEMORY FROM IMAGE TO ARCHIVE, AND THEN ?**

How does an image become an archive? Aren’t all images destined to become archives? So what should be kept? Alongside these questions is that of conserving, enhancing and exploiting this material. In their practice, filmmakers, producers, researchers, curators and artists are today faced with these challenges. All are reflecting on the nature and status of images, be it their own or others’, and on their future archival.

11h00-13h00
**With:** Alain Carou, Franck Leibovici, Sylvie Lindeperg, Arnaud de Mezamat.

14h00-16h00
**With:** Joanna Grudzinska, Agnès Magnien, Nicolas Mazars, Tangui Perron, Ania Szczepanska.

**TALK**

16h15 - 17h30

On the eve of the presidential election, a survey of the place of documentary in the film world.
PARISDOC SCREENINGS 2014

SOUTH TO NORTH
SUD EAU NORD DÉPLACÉ
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

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 • 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

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:* FID Marseille – 2014

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

HORSE DAY
Mohamed Bourouissa
90’ • 2015 • France

*Production:* MOBILES [Corinne Castell]

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

*Production:* Fragua Cine (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
PROJECTS SELECTED IN PREVIOUS EDITIONS

PARISDOC SCREENINGS 2016

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

Production: Aguero & Asociado Ltd [Amalric de Ponncharral]
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]
Purchase and broadcast: ARTE

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

Production: Micromundo Producciones [Maite Alberdi], Mandra Films [Denis Vaslin] and Voïa Films [Denis Vaslin & Fleur Knopperts]
World premiere: IDFA - 2016

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

Production: What’s Up Films [Matthieu Belghiti]
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

NOTES
PRACTICAL INFORMATION

BREAKFAST WITH THE FILMMAKERS
La Fusée
168 rue Saint-Martin, Paris 3e
Everyday from 10h00 to 11h30

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
La Panfoulia,
7 rue Sainte-Croix de la Bretonnerie, Paris 4e
Friday, March 24 to Friday, March 31
22h30 to 2h00

Discounts on drinks for all accredited guests La Panfoulia, the festival’s end-of-evening venue, is a restaurant and cocktail bar located in the heart of the historic Marais district, five minutes away from the Centre Pompidou. In a warm and relaxed atmosphere, this venue welcomes Cinéma du réel’s public over two floors, where they can have a beer or taste delicious classic cocktails and long drinks.

TEAM/CONTACT:
cinereel-parisdocc@bpi.fr
www.cinemadureel.org/en/parisdocc
ParisDOC – Cinéma du réel

ARTISTIC DIRECTOR OF CINÉMA DU RÉEL
Maria Bonsanti

HEAD OF PARISDOC
Anaïs Desrieux
+33 (0)6 53 35 1
anais.desrieux@bpi.fr

COORDINATOR OF PARISDOC
Jasmine de Montanier
+33 (0)6 84 61 08
cinereel-parisdocc@bpi.fr

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.