JOURNAL/DAILY • **15/07**

Sharon Lockhart

THÉÂTRE DE L'ŒUVRE

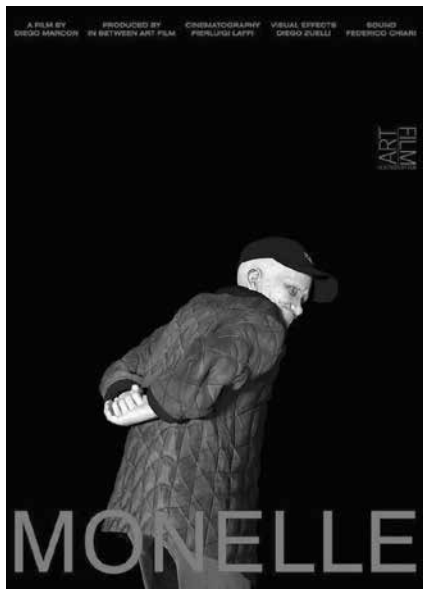
12H45

Exit

Podwórka

14H15

Pine Flat



Diego Marcon

LES VARIÉTÉS · SALLE 1 · 14H15

« *Monelle* traite l'espace comme une dimension hantée par des spectres : ceux de l'architecture, ceux des technologies, ceux du divertissement et du cinéma, et tous les autres fantômes que chacune de ces disciplines, vivant à nos côtés, génère et relâche dans le monde. »

SOIRÉE DE CLÔTURE

LA CRIÉE · 20H

PALMARES

suivi du **FILM DE CLÔTURE**

LES AMOURS D'UNE BLONDE

VERSION RESTAURÉE

Miloš Forman

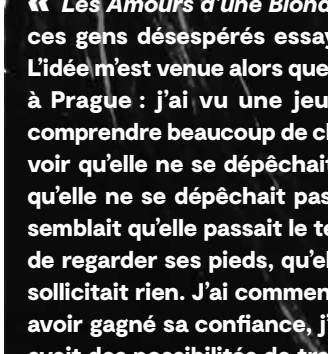
« *Les Amours d'une Blonde* exprimait de la compassion envers tous ces gens désespérés essayant de vivre dans un régime totalitaire. L'idée m'est venue alors que je rentrais un soir à deux heures du matin, à Prague : j'ai vu une jeune femme qui marchait. Et on pouvait comprendre beaucoup de choses à sa manière de marcher. On pouvait voir qu'elle ne se dépêchait pas de rentrer après avoir fini très tard, qu'elle ne se dépêchait pas non plus d' aller travailler très tôt. Il me semblait qu'elle passait le temps. Mais il était clair aussi, à sa manière de regarder ses pieds, qu'elle ne voulait pas qu'on l'approche, elle ne sollicitait rien. J'ai commencé à lui parler, et après un moment, après avoir gagné sa confiance, j'ai appris qu'elle venait d'une ville où il n'y avait des possibilités de travail que pour les femmes : une petite ville dans le nord de la Bohême, où 90% des habitants étaient des femmes, nombre d'entre elles travaillant dans des fabriques de chaussures.

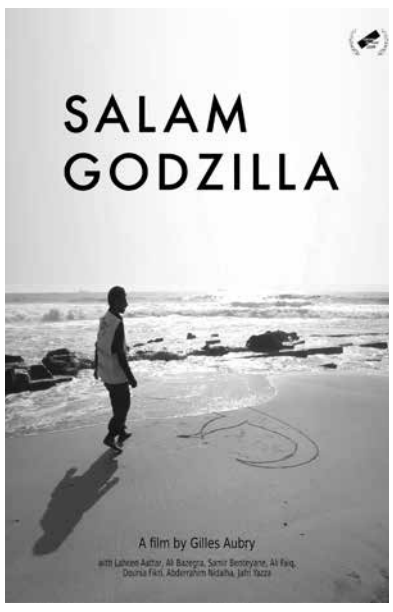
[lire suite page suivante]

PREMIÈRE MONDIALE · WORLD PREMIERE

Salam Godzilla

Gilles Aubry





LA BALEINE · 10H

En présence du réalisateur

Dans *Salam Godzilla*, tourné à Agadir, votre enquête mêle une série d'événements très divers. L'origine du projet ?

Le film a émergé d'un projet de recherche artistique en cours sur la matérialité du son et de l'écoute au Maroc. Je me suis intéressé au tremblement de terre d'Agadir en 1960 comme événement à la fois sonore, matériel et environnemental. Les experts internationaux convoqués à l'époque par le roi Hassan II ont appliqué une écoute technocratique et prédictive, recourant à des mesures sismiques, cartes et normes de construction, imposant une vision occidentale de l'aménagement urbain et résultant à l'expulsion du centre de nombreux habitants. À l'inverse, Ibn Ighil propose avec son poème *L'Histoire d'Agadir* une écoute locale et empathique de la catastrophe, reconstituant dans ses vers la destruction pour mieux en dépasser le trauma. À cela s'est ajouté l'anecdote de la projection de Godzilla le soir du tremblement dans le cinéma Salam, et la possibilité d'accéder à cet espace pour le filmer.

[lire suite page suivante]

32 FILMS POUR LA 30e

UN GRAND MERCI À

Fabrice Lauterjung
Evangelia Kranioti
Sepideh Farsi
Marie Voignier
Clarisse Hahn
Helena Wittmann
Gastón Solnicki
Suwa Nobuhiro
Manon de Boer
Pascale Bodet
Antonia Rossi
Paula Gaitán
Rania Stephan
Elvin Adigozel
Dora Garcia
Ghassan Salhab
Pierre Creton
Gaël Lépingle
Alexandre Koberidze
Noëlle Pujol
Claude Schmitz
Lav Diaz
Dominique Cabrera
Clément Cogitore
Valérie Massadian
Elise Florenty
Mariano Llinas
Véronique Aubouy
Yuliya Shatun
Eduardo Williams
Chris Gud
Mati Diop

[suite de la présentation du film de clôture]

Et cette jeune femme avait rencontré un ingénieur, qui était venu pour la journée, et il lui avait plu, et ils avaient fini par coucher ensemble, et le lendemain il était parti en lui laissant son adresse à Prague. Elle était donc venue à Prague, et s'était rendu compte que cette adresse n'existait pas. C'était le noyau des *Amours d'une Blonde*.
J'aime ne pas donner le scénario aux acteurs, surtout aux non-professionnels. Je leur dis qui est où, qui dit quoi et qui fait quoi. Ils se rappellent une partie de ce que vous leur dites, mais pas tout. Et on y va. Et ils doivent maintenant jouer la scène, dont ils se souviennent à peine, avec leurs propres mots. Une fois sur deux c'est mieux que ce que nous avions écrit, car ils utilisent leur propre langage, qui correspond à leur personnalité, à leur façon de parler, et ils sont plus à l'aise. C'est une différence très intéressante entre l'acteur professionnel et l'amateur : l'amateur n'a pas peur de la caméra, il a peur du public. Il n'aime pas que les gens le regardent, mais la caméra est un objet, ça ne le gêne pas de se mettre à nu devant un objet. Pour l'acteur professionnel, c'est l'inverse. Il adore le public, il joue pour ça. Mais la caméra l'intimide : elle ne rit pas, elle n'exprime aucun enthousiasme. »

Miloš Forman

[suite de l'entretien « Salam Godzilla »]

Il est question de traces et de cinéma, et vous laissez la part belle à un travail très précis sur l'écoute des lieux. Pouvez-vous expliciter ce choix ?

La trace comme inscription matérielle est en effet ce qui relie peut-être les différents éléments du film. Les ruines du tremblement de terre sur la colline d'Oufella surplombant Agadir, les relevés sismiques, les disques 78 tours de l'époque coloniale, les empreintes de dinosaures, et bien sûr les traces de lumière dans l'archive cinématographique. Tous ces éléments ont un rapport analogue et ambigu avec leur source, dont l'interprétation varie en fonction du statut de l'observateur et de ses convictions. Ce qui me semble important aujourd'hui est de défaire l'autorité des experts scientifiques de ces traces pour les ré-appréhender comme abstraction. C'est en entrant en relation avec elles que peuvent alors se révéler des sens possibles, par exemple à travers l'écoute, toujours de manière particulière à l'auditeur.

Le choix de vous mettre en scène au travail ?

Il s'agissait pour moi d'exposer la particularité de mon écoute, en même temps que la nécessité de la remettre en jeu à travers la relation de mon propre corps avec l'espace du cinéma Salam. Dans le film, je ne suis pas simplement en train d'enregistrer, mais bel et bien de produire des sons. Mon micro est relié à un haut-parleur, générant ainsi des feedbacks amplifiés et filtrés par l'acoustique du lieu. J'ai aussi improvisé sur place à partir de fragments sonores du film Godzilla et d'autres sources. Ces enregistrements constituent la bande-son de mon film, matérialisant le rapport existentiel que j'ai cherché à établir avec les éléments qui le composent. Ce rapport reste volontairement opaque, permettant ainsi aux spectateurs d'y projeter leur propres anxiétés. Godzilla est bel et bien ce monstre à la signification flottante, émergeant de l'océan d'incertitudes qui caractérise notre société du risque.

Propos recueillis par Nicolas Feodoroff

143
RUE DU DÉSERT
شارع الصحراء

DRISS AROUSSI,
HASSEN FERHANI,
DALILA MAHDJOUB

9-15 JUILLET, 14H-19H
ENTRÉE LIBRE

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LIEU DE CRÉATION
19, rue Francis de Pressensé
13001 Marseille

PREMIÈRE MONDIALE · WORLD PREMIERE

Bab Sebta
Randa Maroufi

MUCEM · 10H30

**In the presence of the director,
the producer Sophie Penson
and the voice actor Ahmed Ben Youssef**

Bab Sebta, the entrance point between Spain and Morocco, is your film's shooting site. In what sense is it also the point of departure of the FIDLab2018 project?

There's an anecdotal aspect I must mention because that's where my own desire to work on this subject comes from in one way or another. I am the daughter of a customs officer and many of my family members work in import and export at the border of Sebta. Purchasing merchandise coming from Sebta, then confiscated at customs, is something we've already done.
I have lived many years in the Tangier region and spent four years studying at the Fine Arts National Institute in Tétouan. The spanish influence is almost ubiquitous in this region, it has always left an indelible trace on me; it can also be found in regional dialect, lifestyle, and more particularly in the culture of consumption.
In December 2015, I enjoyed the opportunity of a Trankat artist residence, on an invitation sent by the current ICI director, Bérénice Saliou. I spent three weeks travelling back and forth, walking and driving my car, observing the individuals' « ballet » around the Bab Sebta border.
Ceuta's particular territory generates uncommon human relationships. There's a certain loss of bearings in which, somehow, space goes mad. In this film, I want to transcribe this particular tension felt on this small territory separating Africa from Europe and try to blend a critical perspective on capitalist society in opposition to which the most surprising individual resistance strategies have set themselves. By focusing on this territory, my intention is to transcribe a more general state of the world.

In the studio, you reconstruct this pathway of illegal immigration and smuggling. Different places are re-created and filmed in top shots and long travellings. Why these choices in staging?

Since it is strictly forbidden to take pictures at the border, I chose a more "conceptual" angle for this project. The film is shot entirely in a studio. The film's formal and theatrical dimension also guarantees freedom in relation to the subject matter. I wanted to set the furthest possible distance from the usual media images surrounding this place and give the people being filmed the chance to express themselves in a time frame and a space other than the ones defined by the border's. Far from real places, I wished to grant the workers the kind of significance they lacked in real landscapes. The choice of the highest possible point of view seemed so important, so adequate and fair for the analysis of subject matter linked to the separation of these two territories; it enables us to become aware of the project's cartographic dimension while also reminding us of architecture, topography and surveillance too. The frontal travellings enabled me to capture the finer details and situations but also to leave room for human faces, which were clearly disclosed.

How did you work on the sound? Is it the creative result of real data capturing (police and helicopter noises...) or did you also co-ordinate these elements through the shooting?

In terms of the sound material I used, there are real capturings taken at the border itself, direct sound, sounds taken from YouTube, lots of background noise... There are different layers of sound, but mainly post-production creative sound work done in collaboration with Léonore Mercier. Such specific elements as helicopter noise and walkie-talkies – they were all created in post-production. The sound material taken throughout the shooting was not rich enough and there was too much reverb, since everything was filmed indoors in what used to be a mortadella factory turned into a studio.

Different interventions are heard off screen, Spanish policemen, smugglers... How did you organize your casting?

First of all there are the smugglers' reports I recorded when I used to go and visit them, starting from 2015; then the reports of former workers involved in smuggling at the border, including my cousin and his partner. After the shooting, through the sound montage phase, I re-wrote the Spanish voice drawing inspiration from articles of the press I have had a Moroccan friend of mine interpret. I also interviewed at the same time my brother's father-in-law, a retired customs officer of my father's generation who told me stories which occurred at the Melilia border. I also wrote a passage which I asked him to interpret on top of his true testimony. So there's a mixture of true stories and a few fictional fragments.

Interviewed by Fabienne Moris

Carte de visite

Michel Zumpf

LES VARIÉTÉS · SALLE 2 - 10H

In the presence of the director, and his collaborator Lucie Brux

Here you continue your work under the auspices of Géographe manuel, an author's figure created for your first eponymous film in 1994, followed by *Socrate, pour prendre congé* (2017). Here is a new geographical, artistic and intellectual peregrination. This time we are with Max Jacob. Erik Satie and Max Jacob are just one step away. They are both equally "essential." The preparation of the film started in 2004, when Jean-Marc Bustamante had invited me to Toulouse. The development has been a long process, because the project is extensive and complex. In the end, the *Socrate* by Satie was made before. And besides, Max Jacob is mentioned at the end of *Socrate*, both films were ultimately made almost in parallel, perpendicularly and organically. There only remains the third one currently being edited, which will also be musical but with no singer on screen. We have now reached a triad, a trinity.
Its purpose was not to be a sung biography of Max Jacob. But a passion filmed in secretion. I was far from knowing everything about it but at a given point, the screen was lifted and I needed to read it all and know it all. His philosophy, his poetics above all. From Leiris to Queneau and Jabès, he is everywhere and nowhere. A vast elsewhere. Watch carefully the first song of the film, *Marine à Roscoff*, and *J'entends ce que vous dites quand vous ne parlez pas*. Extracting poems and their singing without filter in order to bring them back to life. It is rather a film built under Max Jacob than a film on Max Jacob.

How did you proceed within this geography? How did you choose the locations?

There is always a pattern at first. In *Le Géographe manuel*, it was the star signs. Here, there are 14 shooting sessions, 14 singers and 14 different locations across 14 months, from February 2017 to May 2018. All in all, a real Station of the Cross. Like in *Le Géographe manuel*, I work on a timeframe of at least one year. It is both very short and very long, it gives me a framework, with which to play, but I always knew there would be no narration or reiteration, and we would never go back to the same location. The film was made as we went along, with very strong hunches. Thus I knew right from the beginning that I would start in Saint-Benoit-sur-Loire, not because he stayed there several times and was arrested there by the Gestapo, but for the sake of the location. Likewise, I knew for some texts where to film, like *La Ville* in Drancy. As for Quimper, I made sure not to film the city but from Mount Frugy which overlooks it, from afar. It was not done in one go, when we deal with a long timeframe, we can have the film evolve, so that the film is built gradually. Of course, there are very strong and present yet random patterns. It is a film about encounters, necessities, colours which prevail little by little. It is about zigzagging, some locations are connected to Max Jacob or my own life, others aren't. I always made sure during the shooting and then the editing that it was not about Max Jacob. This is no Max Jacob memorial, things have to be brought back to life.

These visits in 14 locations are musical, with melodies created for his texts by composers Henri Sauguet and Robert Caby. How did you choose them?

Right from the start, I read the cycles by Henri Sauguet, *Les Pénitents en maillots roses*. They were connected, and Max Jacob had asked him to set his poems to music, but they were never completed. When in 1944 Sauguet undertook the writing of those five absolutely dazzling songs, he heard of the death of his friend in Drancy. He completed the cycle and in 1946 wrote the cycle of the six songs of *Visions infernales*, that I entirely set to Martenot waves. The pieces are mixed in the film, according to need and inspiration, I have not followed the order of the cycles, and I combined them with three unreleased pieces by Robert Caby which I came across during my research at National Library, including the unpublished *Carte de visite*.

14 locations, and just as many voices, tones, tessituras which echo in these spaces and people the film. How did you pick those sometimes unexpected places (fields as well as chapels)? How did you work on the songs there?

In *Le Géographe manuel*, I always wanted the musicians to be on screen. No casting but encounters, according to relations of fondness and enthusiasm with very popular musicians whom I managed to immerse in the project, and who found themselves, quite to their surprise, in very unexpected locations. I intended to confront them with the unknown, often far from their repertoire, and from their professional habits that I wanted to disrupt a little. With a lot of work beforehand on the text, as this repertoire is not often sung. And rather than focusing on Max Jacob's life, I always had in mind to work on stripping and rejuvenating each song. For *Visions infernales* with Nathalie Forget, at first rehearsed with Martenot waves, then live for the shooting. For the others with piano, they *sang a cappella* – they worked on the readability of the text and I worked on the sound specificity of the place, and then it was all post-synchronised with musicians. It is also a tribute to singing, to filmed singing, precisely to filmed songs to quote Jean Epstein. The lyrical aspect of things here relates to people working, wine-growers today, and that is what I was also interested in. As well as those songs not being heard as songs from the past, but in a timeless daily life.

Throughout this journey, we discover an astonishing Jean-François Balmer. This offers some unexpected scenes. Why was that necessary?

I am wary of actors, maybe because I am one! I have always been reluctant to work with them. I much prefer naïve relationships, that I partly found with the singers. I met him by chance, we live in the same neighbourhood. We agreed on the wonderful text *Rêve* by Artaud about Jacob, with a vision very remote from stereotypes. Likewise for *Fantômas*, I was amused to see that Max Jacob belonged to the Association of Friends of Fantômas, and I deliberately let the film plunge gradually into fiction, a grotesque fiction.

This process is punctuated by sequences including footage collected from the Internet, notably of fires and swans. Why?

I had internet sequences in mind for a very long time. That is what I call "eternal current affairs". They are a bit like colours, with no real explanation. These re-filmed images are very raw breathing moments, that I put in the film intuitively. Like the footage of blazes in California, very erotic images, that became musical during the editing. I wanted very raw elements to stem the flow of the film. To have it breathe.

Interviewed by Nicolas Feodoroff

PREMIÈRE MONDIALE · WORLD PREMIERE

L'Hôte

Lisa Swieton

THÉÂTRE DE L'ŒUVRE - 10H30

En présence de la réalisatrice

Pourriez-vous commenter le titre de votre film, qui semble pouvoir s'appliquer à plusieurs des figures du film?

Le même mot désigne celui qui accueille et celui qui est accueilli.
Dans mon film, l'hôte est multiple : il incarne à la fois la jeune femme décidant de lire cet ouvrage qui l'accueille dans son quotidien; elle devient elle-même l'hôte de ce texte en entrant dans son univers. La lecture en voix off vient envahir et donner corps à l'espace de l'appartement dont on ne perçoit presque plus les bruits ambiants. Et alors, *Les Chants de Maldoror* deviennent l'hôte du film.

Votre film décrit avant tout une expérience de lecture. Pourquoi avez-vous choisi la figure de Lautréamont comme vecteur de cette expérience?

C'est au cours de ma lecture des *Chants de Maldoror* que j'ai pensé ce film, prélevant des extraits auxquels j'ai associé des situations.
L'écriture d'Isidore Ducasse m'a directement séduite, sa façon de s'adresser aux lecteurs à chaque début de chapitre en l'incitant à arrêter sa lecture, «dirige tes talons en arrière et non en avant», parlant de son livre comme d'un fruit amer que quelques-uns pourront savourer sans danger. Son mode d'écriture alliant citations, emprunts et détournements de styles littéraires, se rapproche de ma façon de travailler.
Malgré « l'irréalité » de ce qui est raconté, un substrat biographique nourrit ces pages, parallèle pouvant être fait pour mon film.

L'Hôte met en rapport plusieurs corps dans un espace réduit, comme expression d'une unique expérience de lecture. Pourquoi ce choix de la multiplication des corps et des visages?

Le film traduit ma propre expérience de lecture, la présence de ma voix en off, et mon apparition dans le miroir en est la trace. Pour le film j'ai tout de suite pensé à ces deux modèles - qui ne sont pas des acteurs professionnels mais des amis avec lesquels nous partageons souvent lectures ou films. Mes prélèvements de texte ont donc été faits en conséquence pour permettre au lien texte-image de s'incarner davantage.

Propos recueillis par Nathan Letoré

Fidback
ESPACE JULIEN · À MINUIT

Creatura, dove vai ?

Gaia Formenti & Marco Piccarreda

LES VARIÉTÉS · SALLE 1 - 14H15
In the presence of the directors

After having made *CittàGiardino* (2018) – shot in an abandoned help center for immigrants in the Sicilian hinterland – *Creatura dove vai ?* is your second collaboration. How was this project born ?

GAIA – We were in Calabria, in my grandfather's native village, scouting the location for another project. While we were crossing those territories and observing those landscapes, we said to ourselves: why don't we shoot something? So, we started dreaming on the beach. We transformed my grandmother's house into our headquarters. Within a few days we ended up shooting a short film based on a few notes, involving local people we met on the street. The Creature is my aunt, the Saint is a neighbour, the young shepherdess is a girl we met by chance on the beach. The clay ravines in the final scene are a patch of land where my mother played hide-and-seek with her sisters when she was a child. There was a lot of improvisation and invention. *Gente in Aspromonte* by Corrado Alvaro, an early 1900s Calabrian writer, was a powerful source of inspiration.

MARCO – Like *CittàGiardino*, *Creatura dove vai ?* also arises out of the crucial encounter with a place, in this case the white clay ravines. Visiting this place solidified our inchoate and volatile inspirations.
In some ways the characters of the film have been extracted from the matter of those places: the light, the taste of time, the atmosphere and the stories linked to them.

Could you tell us more about the production?

MARCO – The film was set up and made in one month, in a climate of total immersion in the world we wanted to narrate. With the help of Luca Chinaglia, we ourselves sewed the costumes, crafted the objects, learnt how to use makeup and special effects. We crossed miles of countryside on foot, learning to know every nuance of the landscape and its features. We continued to do the same while shooting, becoming, in fact, companions of the lead character and of her tormented pilgrimage.

The film is structured as a biblical parable, how did you work on the structure ? And how did you write the voice over ?

GAIA – The need for a narrative voice stems from Marco's intuition while he was editing.
Following that insight, I invented the enigmatic figure of the Saint. I started writing a text, that we later reworked, on the relationship between this invisible presence and a foolish peasant woman, left at the mercy of a divine but incomprehensible revelation. The encounter between this noble but at the same time ironic register immediately appeared to us as the most vital and interesting path to explore.

MARCO – That of *Creatura dove vai ?* can be considered as a failed parable. It is a disorienting story, which casts a troubled look on its lead character. Sometimes ironic, sometimes cynical, other times compassionate. It is a parable that not only does not want to educate its listener, but that walks the thin thread of non-sense with conviction. *Creatura dove vai ?* is above all a *divertimento* on such act of faith that is the meaning of language.

In its narrative simplicity, the film is dotted with symbols and allegorical characters. How to interpret these figures ?

MARCO – The way we worked on *Creatura dove vai ?* was so tortuous and driven by improvisations and accidents that it would have been impossible to reason in purely literary terms.
During the editing there was a profound reworking of the footage, which we further fed with our suggestions ranging from Nietzsche to the Old Testament, from Corrado Alvaro to Gaia's family tales, from Pasolini to Maccio Capatonda. There was no truly conscious symbolic design. For exemple, the idea of the Saint's voice in one of his animal metamorphoses was suggested to me by the crow that nested on the roof of my attic. Nonetheless, as the film was finding its language, we discovered unusual connections that we increasingly brought closer together.

GAIA – There were unforeseen circumstances that turned out to be occasions. For example, the girl carrying the jar, Clarissa, had fixed braces that we could not show. This is why we ordered her not to smile ever. So, in the close-up on her face, her effort was focused on keeping her mouth shut and this gives her a frowning, powerful, severe expression: the expression of a child from an age that no longer exists. This creates an enigma, but the secret is in her braces...

The landscape has a very important role, full of metaphysic and suggestive visions, filmed in long takes. Could you comment on this ? And why did you choose the 4:3 aspect ratio?

GAIA – The long take is a choice dictated by a necessity of synthesis related to our way of shooting, which is based, in the first place, on an extreme poverty of means and that recalls the cinema of the origins, photography and painting. It is an image "in dialogue with itself", with the mystery it creates and the vibrating noise around it, in the out-of-frame, which allows a material and intimate dialogue between character and landscape.The 4/3 format springs, above all, from the desire to treat the landscape as a character in its own right and not, in a "panoramic" way, as a simple background. The narro wness of the vision is also the condition in which the Creature lives, being blind in front of the divine message, of which she cannot see the general design.

MARCO – The film opens with lengthy images of clouds, transformed by the wind.Clouds are a beautiful metaphor for the most beautiful relationship between spectator and cinematic telling.
A free relationship, in which the spectator is called upon to project on the screen his own individual history, his obsessions. He sees what he really wants to see in the metamorphic shapes of the clouds. As an editor, it was important to immediately emphasize the dimension that, more than any other, gives life to this relationship, that is to say, duration. Its ability to transform perception, to penetrate things and raise questions. Among all, the most important one for me: what am I looking at?

Interviewed by Marco Cipollini

PREMIÈRE MONDIALE · WORLD PREMIERE

Ghost Tropic

Bas Devos

LES VARIÉTÉS · SALLE 1 - 16H30
En présence de l'actrice Saadia Bentaïeb

En voyant votre film, on se dit que vous êtes parfois parti de visages, parfois de lieux. Comment s'est déroulé le processus d'écriture ?

Pendant les repérages de mon film précédent, *Hellhole*, j'ai rencontré des femmes qui ressemblaient beaucoup à Khadija, le personnage principal de *Ghost Tropic*. Des femmes de couleur, souvent musulmanes, souvent rendues quelque peu invisibles dans notre société. En les rencontrant je me suis confronté à certains de mes propres préjugés. Elles ne sont pas timides, ou coupées du monde. Elles sont des individus forts, dont la place dans le monde semblait juste un peu décalée. J'ai su alors que je voulais faire un film sur l'une d'entre elles. La trame simple est venue de choses que je voyais autour de moi. Donc le film a commencé avec un corps, un visage. Les lieux sont venus plus tard.

Vous montrez un Bruxelles nocturne habité en grande partie par des gens d'origine étrangère, de qui se dégage une grande douceur. Etait-ce un projet délibéré de montrer cet aspect de la ville ?

Je ne réfléchis pas vraiment de cette manière. J'imagine qu'en tant qu'habitant de Bruxelles, la superdiversité de la ville est acquise. En même temps, nous rencontrons des gens qui travaillent de nuit, comme une tenancière d'une boutique de nuit ou un vigile. C'est un travail exigeant et la disposition à travailler de nuit peut venir du besoin économique. Donc la ville, et la nuit, dictent d'une certaine manière quels personnages nous rencontrerons.

Votre film se déploie entre deux plans qui montrent la tombée de la nuit et le lever du jour, dans une pièce sans présence humaine. Pourquoi cet aspect cyclique ?

Je me suis toujours intéressé aux gens et à leur environnement, les rapports entre l'espace et qui nous sommes. Je me suis souvent demandé si les espaces nous habitent, comme nous les habitons. Ces questions se matérialisent dans la voix de Khadija au début du film. L'espace personnel devient un miroir de sa vie, et donc, dans cet espace, elle se voit et s'entend, avec ses souvenirs. Le fait que le film s'ouvre avec le coucher du soleil et se referme avec le lever du soleil est encore une fois dicté par la logique de la trame, du voyage nocturne de Khadija.

Votre personnage principal est d'abord vu dans un accès de fou rire, dont on ne connaîtra jamais la cause. Pourquoi cette entrée en matière si particulière ?

Je voulais la présenter au public d'une manière désarmante, dès le début. Je pense que cette première scène la présente comme quelqu'un de réel, qui ose se montrer vulnérable. Rire aux éclats en public, c'est comme pleurer en public. C'est l'émotion qui prend le dessus. De cette manière, je pense, on la voit immédiatement comme quelqu'un qui ne se cache pas. Elle se montre. Et dans la société actuelle, c'est là peut-être quelque chose de très courageux et de très nécessaire.

Propos recueillis par Nathan Letoré

PREMIÈRE MONDIALE · WORLD PREMIERE

Tremor Iê

Elena Meirelles & Livia de Paiva

Set in an hypothetical near future, the film seems nevertheless to portray a very here-and-now. How was the project born?

The script was written in 2017, when we didn't measure how the election would unfold turn out. The film carries signs of the last political events surely because elements of the current political process were already in place. We were then processing the fury of having seen a political coup that caused Dilma's impeachment, though we couldn't fully grieve about the end of a democratic period - despite the undeniable progressive steps taken by the Workers Party - since it was her government that implemented an anti-terrorist law in response to popular demonstrations. It all happened with the development of armed groups, land-owners and Evangelists, manipulating political and legal processes. What came afterwards was a lot worse and Bolsonaro represents the worst way that hatred and ignorance can be figured in a human being. This speech of terrorism and drug war justifies security politics that authorize the killing and restriction of liberty of the black community. They are now trying to abolish basic social rights whith disrespect and harassment as watchwords.

The science-fiction elements in the film are minimal yet very evocative. Can you tell us about the importance of this aspect in the original idea for the film?

We needed a timed stage, in which stories of the past could be evoked. It should function in a way that it could add meaning and draw relations between those soldiers in white and those speeches of the government and the stories unfolding in the present. When thinking about the script, Lila asked us : What would it be like if the police was abolished in Brazil ? We all agreed that another form of control would replace that corporation. Technology changes to be used for the same interests of white people in power. Our fictional future's connections with past and present histories point out to a longer term structure, reaching to the country's colonial history.

Music and dance are used in *Tremor Iê* especially as a vector of pride and a tool for disobedience. What role have the score and the performance been playing in the creative process?

Dance and music are part of the bodies' knowledge and tell stories of the past. They are also sharing, healing and strengthening rituals. This is the reason why they are often criminalized. The film talks about that. The soundtrack was made thinking of music as a companion to and part of those women. As well as the stories, it is based on the relation of the actresses with activism through music, so that they bring along popular and afro-american culture. The original pieces were made after the first cut was ready, so that they could be composed with the image in mind, the same way instruments play to the capoeiristas, conducting or influencing the game.

The structure of the film relies mainly on dialogues. Can you tell us about the writing and about the involvement of your cast in it?

Deyse, Lila and the two of us started by collecting stories they were eager to tell and ended up with those two stories of violences perpetrated by the police in 2013 and 2016, carrying the most urgency to be told. From there, and with the help of Petrus, we worked on how to tell them again. Chimamanda Adichie has a beautiful speech about "the danger of a single story", where she alerts about the danger of reducing and imprisoning lives to a stigma, and underlines how telling a story can be a way to regain a lost dignity. In the moments of extensive storytelling, the words get the possibility to form images of their own, avoiding silencing as the characters tell their version and dispute the narrative of their violation.

Tremor Iê has a very unique tempo that helps to soften the brutality of the situations your heroines go through. How did you work on the editing?

We didn't stage violence - bad journalism and the real world are enough - which does not necessarily soften the situations the characters undergo. The words make it vividly present, without giving the viewer the delight of seeing it. What softens the difficulties faced by the characters is the power of connection between them, even when they are separated by the institutionalized power, and the editing worked on this meaning. Moreover, they are regular people. The narrative lines avoid the simple linearity and causality that the historical arrow of the conquerors and heroes tries to impose, gathering heterogeneous elements in which the confusion and illusion of memories, desires and intuition are as important as the actual occurrences in their lives.

Fiercely independent, openly feminist, creatively resistant, the film defies also the codes of the classical "political fiction". Regarding this brave choice, which difficulties did you face during the financing and production process?

It wasn't easy to make a feature with a short-film budget. The whole film team has had to face this difficulty until today. Regarding the production process, we had a few difficulties relating to certain locations, due to the content of the dialogues for the scenes which were shot in military areas and which criticized the military dictatorship of the past.

Interviewed by Rebecca De Pas

PREMIÈRE INTERNATIONALE · INTERNATIONAL PREMIERE

Derechos del Hombre

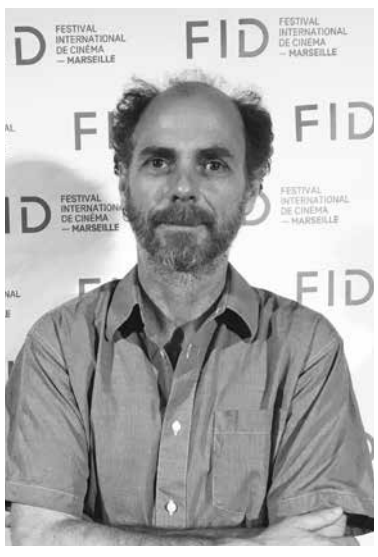
Juan Rodrigañez

MUCEM - 12H30

In the presence of the director, and the co-scriptwriter and actor Eduard Mont de Palol

Derechos del Hombre is your second feature after *El Complexo del Dinero* (2015). Both films have been built up with the same core team. How was the Gran Circo Indomito born ?

Der Geldkomplex (*El complejo de dinero*) was the result of my desire to find a non-stereotyped path towards cinematographic representation. In order to do this I invited some artists from the performing arts scene to work with cinematographic techniques: not to be subjected by them, but to establish a dialogue. The result seemed interesting. Four years later, when we met again, the first action was to install a circus tent on the outskirts of a Castilian town. Once assembled, we spent almost two weeks, of the five we had to make the film, thinking about the place, the theme, etc. During that time we had the chance to read Melville's *Billy Budd*, in which his namesake protagonist is enlisted by force in a frigate of the Royal English Navy, called the Indomitable, and that's where the name of the circus troupe comes from. And from the other ship in which Billy Budd sails (the stuttering sailor who invents his own song, according to Melville's description), we extracted the title of the show that the troupe is preparing: *Rights of man*.



From the first scene with Tchaikovsky's *Waltz of The Flowers* to the very last shot by the lake, the film is permeated by humble yet hilarious situations. How did you work on the script?

Derechos del Hombre is a film that aims to register the efforts of a group of artists trying to put on a show. They have enormous ambitions, both specifically artistic and in terms of the social impact. But, at the same time, they have few means to develop their plans and, most comical of all, they have a kind of work ethic that forces them to work, as the troupe director explains, «with what we have, and no other paraphernalia», a kind of franciscan ethos. If we take this into account, and also bearing in mind the consideration that the profession of artist is really a suspicious one, it is hard to imagine an approach not tinged with a certain amount of humor to a subject that I believe to be dramatic, even tragic. Given this approach to the subject, the concrete script work was organized from a very rudimentary narrative idea, which contains recurring elements of films that take place in circuses: a degree of professional jealousy mixed with romantic jealousy, which is related to some type of intrigue that tends to have a tragic outcome. This narrative idea, almost a log line, was broken down into a series of sequences that were developed together with the actors and technicians, both in their dialogues and in their staging.

The film revisits the clichés of the circus film: the pennyless impresario, the (fake) bear, the clairvoyant and last but not least, the bearded woman. How have you worked to translate those characters for the screen?

Films that take place in circuses are practically a cinematographic genre in itself, and a specially codified genre. Therefore it was not necessary to do any specific work in this regard. Quite the opposite, those clichés work like containers. The character is presented with its mask, with its typology. A bit like in the Comedia dell'arte, the actor inhabits the mask, marking a certain distance from it, without being entirely identified with its character. This is interesting because on one hand, it allows me to make the cinema I'm interested in, which offers the viewer a relationship with the film that does not pass through his/her identification with the characters, or at least mantains a certain distance with them.

On the other hand, it also allowed us to explicitly address the issue of mimesis, imitation as the primordial element of all artistic creation, the gesture that generates a distance that makes the gaze possible, that is, representation.

You play with the contrasts between the characters and the location, but also between the precision of the shots and the freedom that the actors seem to enjoy while acting. How did you work during the shoot?

Undoubtedly, to be able to offer an idea of freedom would be one of the ambitions of the film, and in general of the work we do. But this, of course, is very difficult and paradoxically requires great discipline. Formally, I think the immobility of the camera contributes to establish clear limits, an insistent point of view under which, effectively, the actors establish a peculiar relationship with the camera, with «cinema». It is about being in the scene in a different way, perhaps less inhibited or affected by the «cinema mechanism», ignoring it a little or taking an ironic approach to it, etc. But it is true that without a strong formal decision from the camera's point of view, this freedom, or that enjoyment in the performance you mention, could be dispersed, lost.

The film is shot in 16 mm, which requires a stricter economy during the shooting. Why this choice?

In our first film we worked with digital technology, and we filled a lot of hard drives with useless material. However, when we found a way to work, the way in which we did the shots was very efficient. That's what made me think about using the 16 mm for *Derechos del hombre*. This decision also meant giving more power to the camera, and it was interesting to see what happened with that, how we related to a technology that required greater attention and care. I guess it's always interesting to introduce a new constraint in the game. And we also took into account that the film was going to be shot almost entirely outdoors, and the way that celluloid registers large masses of light (such as castilian skies) is particularly beautiful.

Interviewed by Marco Cipollini

La Tourbière

Brieuc Schieb

Pourquoi avoir tourné votre premier film, *La Tourbière*, à Douarnenez, dans le Finistère ?

À l'origine, je voulais documenter les croyances magiques et les superstitions qui se perpétuent en Bretagne. Un héritage se rejoue étrangement chez les nouvelles générations, et se conjugue avec les aspects ténébreux de la région. J'ai commencé par filmer des évènements populaires à petite échelle, lors de célébrations archaïques associées au calendrier, notamment pour le solstice d'hiver. Ces repérages m'ont emmené jusqu'au Finistère. Avec son urbanisme délaissé, se tenant face à la violence de l'océan, Douarnenez m'est apparu comme l'endroit privilégié pour développer une atmosphère brumeuse.

La Tourbière débute par des plans du carnaval fêtant la fin de l'hiver, les Gras, qu'on retrouvera par la suite. Quelle valeur cet évènement a-t-il dans le film ?

Douarnenez vit au rythme des Gras. On s'y déguise pour vénérer un roi géant, le Den Paolig, mascotte brûlée à l'issue des cinq jours de réjouissances. Connaissant l'attrait de certains Bretons à apprécier la fête dans l'extrême, je me représentais un climat étrange entre ambiance familiale et déchéance nocturne. Un anonymat factice autorise alors tous les comportements, le temps d'une parenthèse sacrée, avant que tout ne rentre dans l'ordre.
En 2005, un jeune s'est noyé en tombant dans la mer, déguisé en Bob l'éponge. À force d'avoir été répétée, l'histoire s'est transformée, jusqu'à en devenir une légende urbaine, une plaisanterie locale. Partant de ce fait divers, que je trouvais fort symboliquement, le projet s'est tourné vers la fiction.

La Tourbière présente le quotidien d'une bande d'amis et dérive peu à peu vers un certain fantastique. Quel était le projet à l'écriture ?

La préparation du tournage s'est effectuée pendant que nous filmions Les Gras. Deux jours avant son intronisation, le Den Paolig pris feu par accident. Tout le monde a œuvré pour le reconstruire. Lorsqu'elle fut brûlée à nouveau sur le port, la structure de la mascotte s'est écroulée, ceci pour la première fois depuis 1835. J'avais à l'esprit la figure mythologique bretonne du trépassé, revenant hanter ses proches, qui pourrait alors être incarnée par ce Bob l'éponge. En isolant des détails, j'ai voulu travailler le surnaturel autour d'une malédiction qui s'empare des lieux et des objets : comme à travers les yeux d'un enfant effrayé par la monstruosité de ces marionnettes géantes.

Comment avez-vous choisi ces acteurs et avez-vous travaillé avec eux ?

Pour la majorité d'entre eux, c'était une première expérience de jeu. J'étais attaché à leurs visages et leurs voix, et souhaitais les animer comme s'ils étaient les personnages d'un cartoon, ou d'un *stoner movie*. La DV nous permettait parfois de les filmer à plusieurs caméras, pour conserver une énergie naturelle et ne pas avoir à les interrompre dans les dialogues improvisés. Ils devaient aussi déployer la complicité et la mémoire collective d'une bande d'amis fictifs, notamment par l'intermédiaire d'images prises au téléphone. Un matin, nous sommes allés prendre part à l'aboutissement d'une *free party*, en les laissant libres de créer leurs propres souvenirs dans le paysage.

Comment avez-vous envisagé le montage pour donner cette ambiance particulière ?

Avec Charlotte Cherici, monteuse du film, nous avons cherché à installer une mélancolie hypnotique, où l'enlisement et le morbide ne soient pas forcément synonymes de drame. Les passages documentaires sont finalement venus encadrer le récit, plutôt que de l'interrompre, en tenant les places de prologue et d'épilogue.

Pourquoi avoir choisi des groupes de black metal pour les chansons du film ?

Le black metal a été présent durant toute l'écriture. En particulier la musique de Paysage d'Hiver. Il devait faire la bande originale mais nous n'avons utilisé qu'un morceau pour l'épilogue. Son oeuvre est imprégnée de longs enregistrements de tempêtes de neige. J'y trouvais des résonances avec les hallucinations de Baptiste lorsqu'il dit entendre les morts dans le bruit du vent. Quant au prologue, Varg Vikernes nous a cédé les droits d'un morceau où il prie le dieu Odin. La fête du village se transforme alors en messe païenne.

Propos recueillis par Olivier Pierre

PREMIÈRE MONDIALE · WORLD PREMIERE

Nunca subí el Provincia

Ignacio Agüero

MUCEM - 14H15
In the presence of the director

Starting as a urban portrait dealing with your own neighboorhood, *Nunca subi el Provincia* progressively takes the viewer on a much more mysterious path through memory and time. What is the origin of the film, what was its first impulse ?

Some time ago I kept a handwritten correspondence, which seemed to me a fact very close to cinema because everything that I was telling could be a film. Then the image of a construction crane appeared, installed in the corner of my house, warning that the neighborhood would be completely transformed. Thus, the film is born from the desire to film my house's relationship to the corner and the desire to tell it in handwritten letters. The film is then the pretext for a letter, or the letter is the pretext for a film. Or better yet, the film is the letter.

Can you tell us about the shooting ? How did you procede ? With what human and technical means ? How long did it last ?

Exactly half of the running time of the film corresponds to personal files, most of which had been filmed by me. The rest was filmed for more than a year, following the passing of the seasons, with a team of three people, often two people and sometimes one person.

The editing weaves together a very heterogeneous material, creating constant leaps in time, a very complex temporality. Which attitude or general idea guided your work at the editing table ?

I worked with the idea of observing the corner, without a very clear purpose, and thinking about the relationship of my house with the corner in my own home as if it were the center of decision making. The house as the command center for the film. Filming would be like coming and going from the corner to my house and from my house to the corner, and in the meantime I would write the letters. Handwriting, with pen and paper, is a calm and solitary act, that produces a state of concentration, of memory and of lucubration, that stimulates the mind and leads it to wander. This mental process is completely cinematographic in the arbitrariness with which it jumps from one time to another, from one space to another. The film should therefore be that state of digression. The particularity of the film is the relationship between a space, territorially very delimited, with measurable distances, with a very open space in time.

This very diverse material includes surprising sequences shot in Japan. Why did you chose to include them ?

All the images of the train are in Tokyo and the dark images of children seeing Chaplin are in a school in the city of Obanazawa. They are images filmed on my last trip to the Yamagata festival. The reason for including them in the film is because they pretend to correspond to images evoked by the mind in its state of wandering. From that state, any image can enter the film. It is as if at the moment of writing a letter the camera was introduced to film inside the mind. It can jump very far, from the banality of a corner in a neighborhood of Santiago to the vertigo of an Asian train, without any explanation.

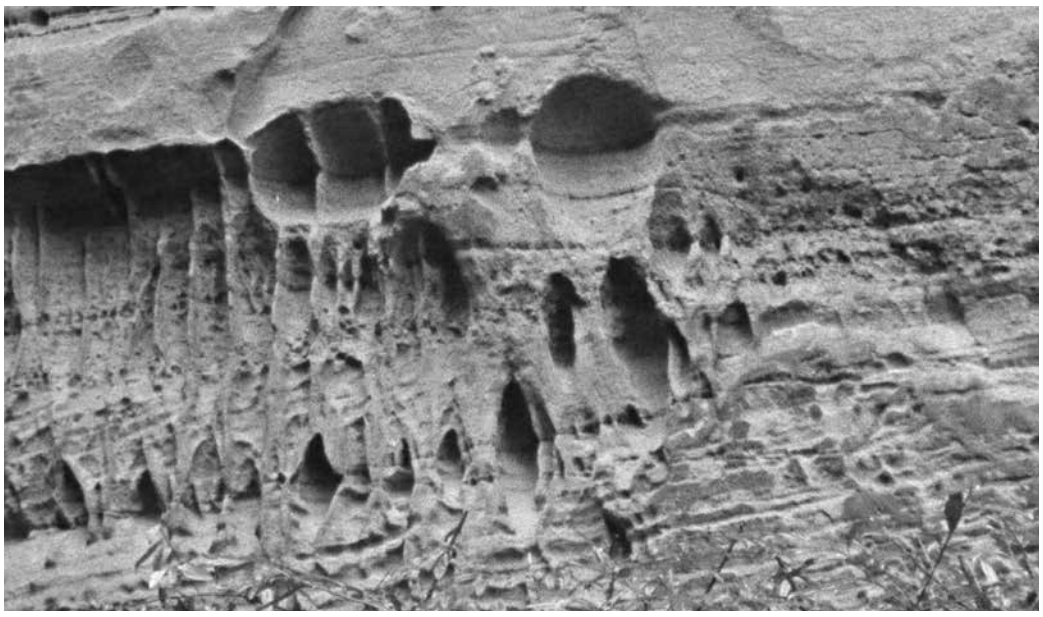
As a filmmaker, do you make any difference between the portrait of a neighborhood, namely your street corner, and an self-portrait ? How did you work on the relation or resonance between these two levels, or attitudes ?

The portrait of the place where I live, which includes my neighborhood, the acquaintance and the stranger, is also a self-portrait. I can also say that all my films are a self-portrait, even if they do not propose it. The interesting thing is the question: which part of what I do is not a self-portrait?

One of the guidelines running through the film is a correspondance. Why did you chose this form, which role did it play in the conception of the film ?

As I said, my experience with the correspondence I had in real life made me feel that the act of writing a letter, when one is very motivated to tell things to someone, is deeply cinematic, because the mind is put in a state of exploration that results in an unstoppable flow of disordered images to which the writer must find a way to tell. So although the film-letter is something already widely used, I wanted to have that experience personally. My personal correspondence had no special purpose, which ultimately made the writing a correspondence with oneself. And that is the fictional game that the film proposes: write for someone who does not respond, leave the writing to a recipient and just writing to write, not to leave the state of digression, which is what interests me in cinema .

Interviewed by Cyril Neyrat



Ghost Strata

Ben Rivers

MUCEM - 16H15

In the presence of the director

Ghost Strata borrows its title from a quite specific geological phenomenon. Why this choice?

This was the starting point of the film – I'd made a film which featured Jan Zalasiewicz ten years earlier (*I Know Where I'm Going*) – he's a really great geologist who talked about ideas from his book *The Earth After Us,* which is about imagining what traces of human civilization might be found in the strata of the Earth in 100 million years time. We were walking around some rocks and he mentioned that we were standing beneath a now disappeared strata of soft mud which had been washed away, and he had coined the term Ghost Strata, as a way to describe these vanished areas, where geologists have to use clues, and their imagination, to fill the gaps. This stuck in my mind and I decided to return to him and have him explain this on film – feeling that in some way this would also somehow describe the challenges of recording a life, a history of any kind.

The film presents itself as a personal diary, yet very quickly it takes a wide detour to embrace a much greater dimension. How did the film develop to its actual form?

I knew I had a year of moving about ahead, and I thought it would be a good place to start a film, monthly installments trying to catch glimpses of where I travelled, people met, things I read or listened to. In a way this film was my own way of trying to think about the world I'm living in, and reflecting on it but in an indirect way. I wanted to make something that was in a way casual, unforced and unpredicted in terms of what would come with the next month, and see what they made accumulatively.

Ghost Strata is structured into chapters, nevertheless this form is soon overrun by the richness and complexity of the composition. How did you work on the editing ?

I set myself some limitations which were useful – for example, to not shoot more than 400 feet of film (12 mins) per month, and it was often less because I wanted it to be cheap - and each section only contains ingredients from that month, so I stuck to the format quite truthfully. Most important perhaps, was that I should put things together in a way that came to me quickly, in a way not question a thought that popped in my head. This way I wanted to surprise myself and retroactively find some new meaning. For example – I went to stay in the countryside to write, and there was a ten year old sheep in the garden called Clarence, who would come and knock on the door to get a back rub a couple times a day. I decided to film a whole 3 min roll of film of him, through a steamy window in the bathroom after I'd had a shower. Then later that day I was listening to a broken recording of WS Merwin reading from his book *The Lice* – and talking about extinction. Somehow the two things tied together in my mind and I thought they belonged together, and that was that, and it fit perfectly, to me at least. And all of them were like this in a way, like the month before Clarence, an unbelievably tragic month for me and many friends. I filmed a quiet bamboo grove, the sound of birds, and read a dark melancholic play by Pessoa, and all these things just go together, like they were meant too, it's best not to question it.

The film never ceases to mutate visually, but also, and possibly more, on the sound level. What guided your formal, esthetic choices ?

That's quite hard to put my finger on - the filming was quite natural, I'm in a place, I keep looking at something, or hearing something, and I want to record it because it's compelling to me. I carried a camera with me most of the time last year. A few of the episodes were planned ahead, like the sequence with Jan of course, or the Hogarth paintings, with those the sound is more syncronous. But mostly they're not – like the mudlarking along the Thames river near where I live, it's less planned and the sound and image were more surprising. Things experienced and then placed together, like a found piece of sound, or a poem, or someone talking, that creates a spark – the relation between an image and sound or words creating an unplanned synchronicity that somehow holds the key to what I was thinking about, but in a more lateral, non-illustrative way. This film is a kind of follow up to a film I made a few years ago called *Things* – and I think I'll do it again – an episodic film (*Things* was seasonal) which allows for a different kind of freedom, where you can put many different elements together, and as whole they do something that I believe I could never plan from the start, and that's exciting to me as a filmmaker.

The introduction and epilogue are left in the hands of a fortune teller, with her doubtful and enigmatic interpretations of present and future. Why did you decide to give this frame to the film?

I really like the Tarot, even if I don't really believe it. A good Tarot reader is really just very good at reading people and finding out what is on their mind, and trying to give some guidance. For the first one I was in Brazil, and I had been commissioned to make a film, but I was feeling completely overwhelmed by the country, with too many ideas, I couldn't focus. So I thought a Tarot reading might help – and it did, she said I will make a film about time – and in a way I made two. I made a film about a sloth, which was what I showed in Brazil, and then I made this one, which certainly has thoughts on time embedded in it (which is why I ended up at Pherycedes Cave on Syros, as he was one of the first people to write about Time). So there was a prediction at the beginning, so it made sense to bookend the film with a further prediction going beyond the film. I was filming in Thailand and the Tarot reading is done by our multi-talented producer Maenum.

One of the main sequences is centered on the analysis of a pictorial cycle by William Hogarth : "A Rake's progress". How did this mighty and dark masterpiece end up in the movie and how does it relate to its research and other contents ?

This was a strange one, mostly instigated by my friend, performance artist Marcia Farquhar. Many years earlier she had made an audio tour of the paintings, in her own way, which was very different from the standard museum audio tour. I heard it on her website and we asked the John Soane's Museum if we could go in after hours, like a couple of naughty burglers, and she would explain the paintings by torchlight. I love Hogarth's way of commenting on society, it's very visceral, everyone is susceptible to the fall, all these people are out for themselves but amazingly love still persists through this horror. And then there's the look in his face at the end, lost beyond words. When I edited it, I left out a lot of the explanations, apart from the 7th painting, *The Prison*. In a way it also speaks about biography, history, and the gaps between things, the invisible ghosts that we need to replace with our imaginations.

Interviewed by Rebecca de Pas

Tsai Ming-liang
Walker

8 films, 7 villes, 8 marches d'un moine bouddhiste

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Pagine di storia naturale

Margherita Malerba

LES VARIÉTÉS · SALLE 1 · 10H

In the presence of the director and the co-editor Devin Horan

Pages of Natural History is your first feature film. It is shot in a remote part of Tuscany, essentially in Garfagnana, Lunigiana and surroundings. Can you tell us how the project was born?

The project was initially inspired by a book, *The Adventurous Heart*, by Ernst Jünger and by the attraction for a place, the northern mountainous part of Tuscany, and its history. The film was born as a result of the encounter between these two elements and developed as a prolonged exploration of the territory, a study of the strata of its landscape.

As the title suggests, *Pages of Natural History* explores both the landscape and the history of this region, evoking numerous elements of its present, ancient and recent past: the depopulation of these areas; the dramatic events of the Resistance and the nazi occupation; paper production dating back to medieval times and the post-war industrialization; traditions and popular festivals, such as the spectacular fire of the «natalecci» of Gorfigliano. How did you work on the structure of the film ?

The film was built mostly in parallel to the shooting. I explored the area systematically - valley after valley, village after village – with the help of Andrea Bonazzi, who knows the territory in depth. At first I recorded images and sounds instinctively. After a while recurring elements started to emerge and connect: light, windows, paper, stone, water, animals, traces of history, the presence of the dead...I returned to many of the same places again in different seasons. With Devlin Horan, we decided to edit the film following the chronological order of the shooting and progressively integrated the found materials.

The Adventurous Heart by Ernst Jünger – whose son died precisely in this area, killed during World War Two – led you in the exploration of this region. Why this text in particular and how does it accompany the making of the film?

The Adventurous Heart is an intricate work. It interests me on many levels. It manifests the desire of observation and of finding hidden relations between things, an attention for the factual and the concrete and at the same time a way of reading the phenomena of the world as if they were letters of a partly unknown alphabet to be deciphered. The book is composed of many short pieces - descriptions of plants, animals, sounds, places, short critical essays about technology and society, surreal bits of prose and autobiographical memories – small units separated by sharp cuts, not unlike film techniques. While reading it I started imagining a cinematographic parallel to it. This text was mainly a point of access, it suggested to me a method of perception.

Pages of Natural History is composed of a great variety of materials of different nature: photographs, letters, found footage, notebooks, journals, books, sound archives, etc. How did you conceive the relation between them ?

The materials were all found in the area where the film was shot, mostly in abandoned houses and paper mills. In the most remote villages, it is easier to find these kind of traces than to meet a living person. The depopulation of this region increased significantly after World War Two, resulting in numerous empty houses. Some still contain possessions of the last inhabitants. Most of the materials I found date from the period between 1910 and 1980 - we could say the end of another era - and obliquely reflect this period of transformation which had a radical impact on the life of this territory. Other materials were used for their visual and symbolic power. They were inserted in the film either in relation with the place where they were found or linking them to each other according to subject or form.

All these materials emerge as small elusive gleams full of allusions, leaving a sense of mystery. What motivated your choice to intervene in such a way on the material?

I did not manipulate or distort the material, I just harvested what time, rain, mold, light, insects did with photographic, magnetic, printed matter. Images and sounds are shown exactly as they were found. For example the vivid stains of color of the super8 footage are the result of humidity and rain altering the film emulsion, and have not been retouched. It's interesting, since images are often meant as means to resist the dissolution of time, however through time and decomposition new forms arise. *Pages of Natural History* can be seen as a film about the metamorphosis and perishability of matter. Memory is also partly matter: it decays like flesh, like books, like houses. It is written into the landscape and transforms with it.

In the prologue we hear a child reciting a poem by Giovanni Pascoli, who has a strong connection with this land. Why did you choose this poem as an opening?

This element was also found. It had been recorded on a magnetic audio reel, which I discovered in an abandoned house. The family who had lived in it was the owner of a paper mill from the 40's until the 70's. They recorded on the reel a wide and chaotic variety of sounds: a baby screaming, pop songs, football games' commentaries, measurements of paper boxes, a child reciting the poem March Song and more... Garfagnana was Pascoli's chosen homeland and spring, the subject of the poem, is the first season shown in the film.

You close the film with the music of Salvatore Sciarrino, *Muro d'orizzonte*. Why this choice ?

In this piece you can hear the materiality of the instruments and the act of playing. The flute, the clarinet, the horn can sound like gusts of wind, machines screeching, animal calls, groans. It sounds like the "formless violent energies" at the heart of organic life. It seemed like a good choice to end the film.

Interviewed by Marco Cipollini

Prix du Jury Marseille Espérance

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