



visions du reel

FESTIVAL
INTERNATIONAL
DE CINÉMA NYON

PRESS BOOK 2018

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ÉDITION N°49



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CLAUDE RUEY

Executive President



"This week I went on a journey, an extraordinary, magnificent journey, to Nyon. The world came to us!" These glowing words were how one filmmaker left us at the end of the last edition of Visions du Réel, Festival international de cinéma Nyon.

It is true that the documentary filmmaking shown in Nyon – in its diversity, richness and multiplicity – is an extraordinary sample of the many different realities of today's world. Whether we are interested in the inner selves of people, tragedies due to wars or hardship, scientific research and discoveries, the marvels of nature or even societal debates, the palette of themes and subjects developed is infinite.

It is this reality, these multiple realities, that Visions du Réel introduces to visitors year after year. For her first edition as Artistic Director, Emilie Bujès has taken over from her predecessors with talent by opening up new horizons in order to introduce us to new territories.

New territories are the predominant theme in this 2018 edition.

New geographical territories, since many films explore places and spaces around the world. The programming of this edition brings together 53 countries, with a significant presence of American and British productions as well as those coming from Eastern Europe (Serbia and Ukraine in particular). These new territories come to us through a strengthened trend for international co-productions. Which leads to fertile and unexpected collaborations.

New artistic territories also, with the emergence of new sections: *Burning Lights* (competitive), which explores new vocabularies and new writings, and *Latitudes* (non-competitive), which offers a space with greater freedom in terms of programming and a panorama of current productions. The affirmation of hybrid formats falling

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between documentary and fiction continues, as much through the Ateliers as with the Maître du Réel, Claire Simon.

New temporal territories as well, with the *Grand Angle* section, which seeks, beyond the competition, films that leave a mark on our times.

New virtual territories, finally, with the first appearance of virtual reality at Visions du Réel accompanied by debates on the transformation of the cinematographical and audio-visual landscape with the emergence of social media and the digital era, which are shaking up our former certitudes and, ultimately, our sense of reality.

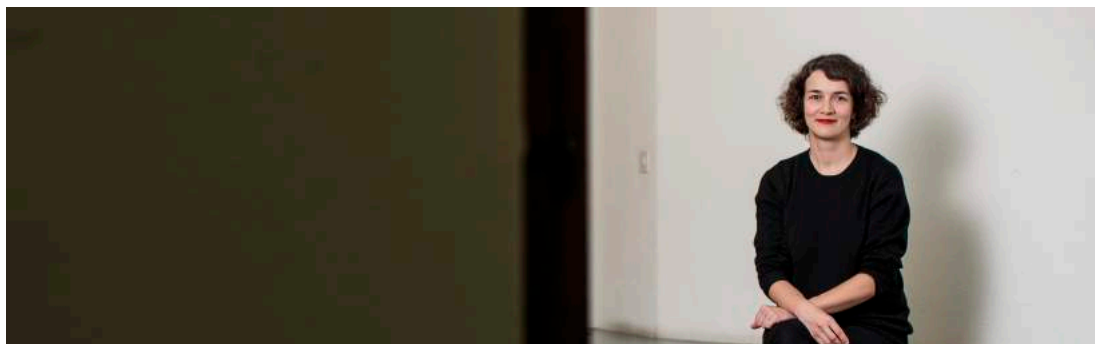
New horizons, new territories, Visions du Réel, Festival international de cinéma Nyon, has every intention of continuing its role as an explorer and trailblazer; it wishes you a 49th edition full of rewarding discoveries.

Claude Ruey
Executive President



EMILIE BUJÈS

Artistic Director



There are in this book two simply alternated stories; it could almost seem that they have nothing in common, yet they are however inexplicably entwined, as if neither of the two could exist alone, as if what could be revealed from their encounter alone, from this uncertain light they shed on each other, was what is never completely said in one, never completely in the other, but only in their fragile intersection.

Georges Perec, *W or the Memory of Childhood*

Reality entwined with fiction, in the widest sense of the latter term, whether this is in the positioning of the camera or in the framing, in the choice of the protagonists and at times the actors, in the degree of writing, composition or mise en scène. The observation of these close links between reality and fiction is far from isolated or unfamiliar, yet is resolutely embodied this year in a selection that often adventures into hybrid vocabularies. Obviously, there is Claire Simon, *Maître du Réel* 2018, who, throughout her entire career, has chosen as she pleases how to most appropriately represent, evoke or give life to her discourse via either documentary or fiction. Often portraits, of people and of places, are anchored in the real, relentlessly, even when this ultimately happens through the texts personified by actresses or actors.

In a different manner in the work of Robert Greene, the real and the fictional are interlaced with strength often in the very interior of the films so as to interfere with the account and revise histories – with or without a capital H. Does Kate play or become Christine? Does Brandy Burre not re-start her career by playing her own role in *Actress*?

The typology thus has no form of importance or pertinence; the films demonstrate as much. It is ineluctably a matter of giving shape to an account, an idea or an urgency. That of talking about the delicate subject of intimacy, of gender reassignment, of existential



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crises, or even of the possibly ambiguous hero worship of a loved one. It is a question of wandering, of losing one's bearings, of dreams and journeys, and also, above all, of their manifestation in the mind of the filmmaker. The relationship to fiction is an essential and fertile issue in documentary film and thus necessarily an issue in the 2018 selection.

However, and most fortunately, it is not the only one, and the programme – whether through the Focus on Serbia, the Atelier devoted to the work of Philip Scheffner or the competitions and sections – will deliver a spectrum of perspectives and forms, of political issues too, that I hope will be as eclectic as it is coherent.

It would be vain and challenging to attempt to describe in a few words so much work and undertaking, to summarise the months spent looking for films, constructing in small steps the abstract and intangible image towards which the Festival is reaching.

Perhaps there are consequently some moments of film to retain, which are invariably moving. That of a film we believe to have understood, defined and whose outcome we can only await, while serenely appreciating its qualities. An experience that is anchored in something rational, in an intellectual register, not unpleasant in itself but perhaps already familiar. Yet, the film suddenly goes elsewhere, taking us to another place, unknown, and implementing all that was until then only "words". A more visceral sensation, which appears where we least expected it, which inevitably takes us by surprise. The certitude and the analysis become a poetic impulse; the brain becomes numb, submerged as it is by the unexpected emotion so precisely translated. The real has never been so tangible, even though it appears impossible to describe or explain the phenomenon that is unfolding before us.

Other films can perhaps lead to a change in our perspective. Without doubt, one of the aspirations of documentary filmmaking (in particular) is its quest to show in order to share and perhaps convince. Some works, not without a certain harshness at times, are more resolute in this approach and will succeed in having an impact on those who will agree to follow them, in leaving a lasting impression, and with this the sensation of something that is perhaps more essential.

Finally, there is the indispensable visual pleasure that the spectrum of the films in the selection translates in innumerable ways, and consistently.

May this edition, inhabited by grand films and courageous and adventurous filmmakers, be as successful as the programme suggests.

Emilie Bujès
Artistic Director





THE FESTIVAL BY NUMBERS

A total of 174 films from 53 countries, including **101 world and international premieres**, will again this year take the audience on a journey.

Visions du Réel 2018 is **174** films, including

78 world premieres

23 international premieres

2 European premieres

42 Swiss premieres

and **109** films directed or produced by women

27 Swiss productions and coproductions, among them

12 in Compétition Nationale

2 in Compétition Internationale Longs Métrages

3 in Burning Lights

4 in Compétition Internationale Moyens et Courts Métrages

3 in Opening Scenes

3 in Projections Spéciales

80 films in competition, including

40 feature-length films

19 medium-length films

21 short films

In **4** competitive sections

Compétition Internationale Longs Métrages

Compétition Burning Lights

Compétition Nationale

Compétition Internationale Moyens et Courts Métrages

+

The best feature film of the **Grand Angle** section will be awarded the Prix du Public



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53 PRODUCING COUNTRIES

Algeria, Argentina, Australia, Austria

Belgium, Bosnia and Herzegovina, Brazil, Bulgaria

Canada, Central African Republic, Chile, China, Colombia, Croatia, Cuba, Czech Republic

Denmark

Egypt

Finland, France

Gabon, Germany, Georgia

India, Iran, Israel, Italy

Kazakhstan

Latvia, Lebanon

Mexico, Montenegro, Morocco

Netherlands, Norway

Pakistan, Poland, Portugal

Qatar

Romania, Russia

Serbia, Singapore, South Africa, South Korea, Spain, Sweden, Switzerland, Syria

Tunisia

Ukraïne, United Kingdom, United States



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Film list, Visions du Réel 2018

Compétition Internationale Longs Métrages	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
À l'infini	Edmond Carrère	France	2018	72	World Premiere	yes
Almost Nothing	Anna de Manincor	Italy, France, Belgium	2018	77	World Premiere	yes
Barstow, California	Rainer Komers	Germany	2018	76	World Premiere	yes
D is for Division	Davis Simanis	Latvia, Czech Republic	2018	87	World Premiere	yes
Genesis 2.0	Christian Frei, Maxim Arbugaev	Switzerland	2018	113	European Premiere	yes
Going South	Dominic Gagnon	Canada	2018	104	World Premiere	yes
Hombre en la Llanura	Patricio Suarez	Spain, Argentina	2018	76	World Premiere	yes
Island of the Hungry Ghosts	Gabrielle Brady	Germany, United Kingdom, Australia, United States	2018	94	International Premiere	no
Los Fantomas Del Caribe	Felipe Monroy	Switzerland, Colombia, France	2018	89	World Premiere	yes
My Father Is My Mother's Brother	Vadym Ilkov	Ukraine	2018	76	World Premiere	yes
Self-portrait: Sphinx in 47 KM	Zhang Mengqi	China	2018	94	World Premiere	yes
Srbenka	Nebojša Slijepčević	Croatia	2018	75	World Premiere	yes
Stories of the Half-Light	Luca Magi	Italy	2018	68	World Premiere	yes
The Trial	Maria Augusta Ramos	Brazil, Netherlands, Germany	2018	139	International Premiere	yes
Thinking Like a Mountain	Alexander Hick	Colombia, Germany	2018	93	World Premiere	yes
Touch Me Not	Adina Pintilie	Romania, Germany, Czech Republic, Bulgaria, France	2018	125	International Premiere	yes
Burning Lights	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
4 Years in 10 Minutes	Mladen Kovačević	Serbia	2018	60	World Premiere	yes
A Bright Light - Karen and the Process	Emmanuelle Antille	Switzerland	2018	93	World Premiere	yes
aw • rah • nyoosh	Ben Neufeld	United States, Ukraine, Poland, Germany	2018	71	World Premiere	yes
Casanova Gene	Luise Donschen	Germany	2018	67	International Premiere	yes
Cursed Days	Artem Iurchenko	France, Ukraine	2018	72	World Premiere	yes
De cendres et de braises	Manon Ott	France	2018	70	World Premiere	yes
Music When the Lights Go Out	Ismael Caneppele	Brazil	2017	70	International Premiere	yes
Pamparios	Florian Seufert	Germany, Mexico	2018	82	World Premiere	yes
Petit Frère	Roberto Collio, Rodrigo Robledo	Chile	2018	70	World Premiere	yes
Pierre Schoendoerffer, Men and Sorrow	Laurent Roth	France	2018	53	World Premiere	yes
Popfolk	Jivko Darakchiev, Perrine Gamot	France	2018	36	World Premiere	yes
Railway Men	Erige Sehiri	France, Tunisia, Qatar, Switzerland	2018	72	World Premiere	yes
Sisters	Peter Entell	Switzerland	2018	72	World Premiere	yes
The Hidden River	Jean-François Lesage	Canada	2017	75	International Premiere	yes
The Still Life of Harley Prosper	Juan Manuel Sepúlveda	Mexico	2017	65	International Premiere	yes
This Shaking Keeps Me Steady	Shehrezad Maher	Pakistan, United States	2018	61	World Premiere	yes

*PRESENCE: Director present at the first screening (subject to change). Contact: presse@visionsdureel.ch

Compétition Nationale	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
1999 - Wish You Were Here	Samara Chadwick	Canada, Switzerland	2018	90	International Premiere	yes
Chaco	Daniele Incalcaterra, Fausta Quattrini	Argentina, Italy, Switzerland	2018	110	International Premiere	yes
Closer to God	Annette Berger, Grete Jentzen	Switzerland	2018	84	World Premiere	yes
Dispossession	Mathieu Roy	Canada, Switzerland	2018	81	World Premiere	yes
Grand et Petit	Camille Budin	Switzerland	2018	52	World Premiere	yes
La Séparation des traces	Francis Reusser	Switzerland	2018	75	World Premiere	yes
Ladies	Stéphanie Chuat, Véronique Reymond	Switzerland	2018	80	World Premiere	yes
LIBELLULA GENTILE Fabio Pusterla, the Poet's Work	Francesco Ferri	Switzerland	2018	71	World Premiere	yes
Ni d'Ève, ni d'Adam. Une histoire intersexe.	Floriane Devigne	France, Switzerland	2018	58	World Premiere	yes
The Remnants	Paolo Barberi, Riccardo Russo	Italy, Switzerland	2017	72	International Premiere	yes
To the Origin	Filippo Filliger	Switzerland	2018	50	World Premiere	yes
Where Are You, João Gilberto?	Georges Gachot	France, Switzerland, Germany	2018	106	World Premiere	yes
Compétition Internationale Moyens et Courts Métrages	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
A Walk	Koo-yeong Sohn	South Korea	2018	20	World Premiere	yes
Above 592 Metres	Maddi Barber	Spain, United Kingdom	2018	24	World Premiere	yes
Alone with Anna	Axel Victor	France	2018	45	World Premiere	yes
Boxing Libreville	Amédée Pacôme Nkoulou	Gabon, France, Belgium	2018	54	World Premiere	yes
CittàGiardino	Marco Piccarreda	Italy	2018	57	World Premiere	yes
Every Tear	Sarah Vanagt	Belgium	2018	30	World Premiere	yes
Facing the Beast	Adrien Lecouturier, Emma Benestan	France	2018	26	International Premiere	yes
Far from Amazonia	Francisco Carvalho	Portugal	2018	17	International Premiere	yes
GIVE	David de Rozas	United States	2018	16	World Premiere	yes
Hôtel Echo	Eléonor Gilbert	France	2018	54	World Premiere	yes
I Signed the Petition	Mahdi Fleifel	United Kingdom, Germany, Switzerland	2018	10	World Premiere	yes
KEV	Clémence Hébert	Belgium	2018	47	World Premiere	yes
Kropotkin	Cyril Schäublin	Switzerland	2018	13	World Premiere	yes
Life Out There Has It Been Seen?	Filipe Carvalho	Portugal	2018	30	World Premiere	yes
Like Dolls, I'll Rise	Nora Philippe	France, United States	2018	28	World Premiere	yes
Linceul	Selim Mourad	Lebanon	2018	36	World Premiere	yes
Lionel	Juan Renau	Argentina	2018	14	World Premiere	yes
Metatron	Alejandro Alonso	Cuba	2018	14	World Premiere	yes
Mudanza Contemporánea	Teo Guillem	Spain	2018	20	World Premiere	yes
On Destruction and Preservation	Maija Blåfield	Finland	2018	30	World Premiere	yes
Our Africa	Alexander Markov	Russia	2018	45	World Premiere	yes

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Ours Is a Country of Words	Mathijs Poppe	Belgium	2017	42	International Premiere	yes
Remapping the Origins	Johannes Gierlinger	Austria	2018	42	World Premiere	yes
Shooting Crows	Christine Hürzeler	Switzerland	2018	20	World Premiere	yes
Snowbirds	Mika Goodfriend	Canada	2018	46	World Premiere	yes
Standby Painter	Amir Yatziv, Guy Slabbinck	Belgium, Israel	2018	51	World Premiere	yes
The Absence of Apricots	Daniel Asadi Faezi	Pakistan, Germany	2018	49	World Premiere	yes
The Fear of Dying in Transit	Ian Purnell	Germany, Switzerland	2018	29	World Premiere	yes
The Making and Unmaking of the Earth	Jessica Bardsley	United States	2018	17	International Premiere	yes
The Night We Fell	Cille Hannibal	Denmark	2018	47	International Premiere	yes
The Time We Have Left	Vincent Everaerts	Belgium	2018	59	World Premiere	yes
Those Who Wander	Clarissa Campolina, Luiz Pretti	Brazil	2018	23	International Premiere	yes
Touching Concrete	Ilja Stahl	Germany, South Africa	2017	58	International Premiere	yes
Toward Silence	Jean-Stéphane Bron	France	2018	9	International Premiere	yes
Tungrus	Rishi Chandna	India	2018	14	World Premiere	yes
Une fille de Ouessant	Éléonore Saintagnan	France	2018	28	World Premiere	yes

Grand Angle	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
Anote's Ark	Matthieu Rytz	Canada	2018	77	Swiss Premiere	yes
Golden Dawn Girls	Håvard Bustnes	Norway, Denmark, Finland	2017	92	Swiss Premiere	yes
Happy Winter	Giovanni Totaro	Italy	2017	91	Swiss Premiere	yes
Of Fathers And Sons	Talal Derki	Germany, Syria, Lebanon, Qatar	2017	99	Swiss Premiere	yes
Old Marine Boy	Moyoung Jin	South Korea	2017	86	European Premiere	no
Over the Limit	Marta Prus	Poland, Finland, Germany	2017	74	Swiss Premiere	yes
Silvana	Christina Tsiobanelis, Mika Gustafson, Olivia Kastebring	Sweden	2017	91	Swiss Premiere	yes
Time Trial	Finlay Pretsell	United Kingdom	2017	81	Swiss Premiere	yes
To Be Continued	Ivars Seleckis	Latvia	2018	96	International Premiere	yes
When Arabs Danced	Jawad Rhalib	Morocco, France, Egypt, Iran, Belgium	2018	84	World Premiere	yes

Latitudes	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
Amal	Mohamed Siam	Egypt, Lebanon, France, Germany, Norway, Denmark, Qatar	2017	83	Swiss Premiere	yes
Are You Sleeping, Brother Jakob?	Stefan Bohun	Austria	2018	81	Swiss Premiere	yes
Entrepreneur	Virpi Suutari	Finland	2018	76	Swiss Premiere	yes
In the Open	Guillaume Massart	France	2017	146	International Premiere	yes
L'Histoire du cochon (en nous)	Jan Vromman	Belgium	2017	120	International Premiere	yes
Lorello and Brunello	Jacopo Quadri	Italy	2017	87	Swiss Premiere	yes
No Man is an Island	Dominique Marchais	France	2017	96	International Premiere	yes
On the Hillsides	Abdallah Badis	France, Algeria	2018	101	World Premiere	yes

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When the War Comes	Jan Gebert	Czech Republic, Croatia	2018	76	Swiss Premiere	yes
Opening Scenes	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
Because of Salt	Cardozo Basteiro	Spain	2018	23	World Premiere	yes
Confluence	Benjamin Ramírez Pérez, Stefan Ramírez Pérez	Netherlands, Germany	2017	21	International Premiere	yes
Cows and Queens	Laura Marques	Portugal	2018	38	World Premiere	yes
Hamama & Caluna	Andreas Muggli	Switzerland	2018	24	World Premiere	yes
Hello My First Love, Over and Out	Daniel Donato	Netherlands, Brazil, Portugal	2018	29	World Premiere	yes
Josette et moi	Jann Kessler	Switzerland	2018	19	World Premiere	yes
La Rivière Tanier	June Balthazard	France	2018	18	World Premiere	yes
Looking for Déni	Déni Pitsaev	Kazakhstan, Belgium, Russia	2017	19	International Premiere	yes
Madeleine After Thirty	Justine Fabre	Switzerland	2018	13	World Premiere	yes
Plastic	Sissel Dargis	Cuba	2018	27	World Premiere	yes
Practice	Iyabo Kwayana	China	2018	10	World Premiere	yes
Room n°1	Leila N'deye Thiam	Central African Republic, France	2018	29	World Premiere	yes
The Migrating Image	Stefan Kruse	Denmark	2018	28	World Premiere	yes
Unconfessions	Ana Galizia	Brazil	2017	22	International Premiere	yes
Why Pigs Don't Have a Name?!	Zura Mamagulashvili	Georgia	2018	33	World Premiere	yes
Maître du Réel Claire Simon	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
La Police	Claire Simon	France	1988	22	/	yes
Les Bureaux de Dieu	Claire Simon	France	2008	122	/	yes
Mimi	Claire Simon	France	2002	105	/	yes
Récréations	Claire Simon	France	1993	54	/	yes
The Village (Work in Progress)	Claire Simon	France	en cours	180	/	yes
Young Solitude	Claire Simon	France	2018	100	Swiss Premiere	yes
Atelier Robert Greene	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
Actress	Robert Greene	United States	2014	86	Swiss Premiere	yes
Bisbee'17	Robert Greene	United States	2018	130	Swiss Premiere	yes
Fake It So Real	Robert Greene	United States	2011	95	Swiss Premiere	yes
Ghost Towns of Arizona	Robert Greene	United States	2006	7	Swiss Premiere	yes
Goodbye Engineer	Robert Greene	United States	2011	21	Swiss Premiere	yes
Kate Plays Christine	Robert Greene	United States	2016	112	Swiss Premiere	yes
Kati with an I	Robert Greene	United States	2010	86	/	yes
One Dead in Ohio	Robert Greene	United States	2004	10	Swiss Premiere	yes
Owning the Weather	Robert Greene	United States	2009	93	Swiss Premiere	yes
Rehobeth Trilogy Part II	Robert Greene	United States	2001	3	Swiss Premiere	yes
Six Videos About Tourism	Robert Greene	United States	2003	13	Swiss Premiere	yes
Sports	Robert Greene	United States	2005	13	Swiss Premiere	yes

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Ye Are the Light of the World (Don't Stare Into the Sun)	Robert Greene	United States	2002	10	Swiss Premiere	yes
Atelier Philip Scheffner	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
a/c	Philip Scheffner	Germany	2003	42	/	yes
And-Ek Ghes...	Philip Scheffner, Colorado Velcu	Germany	2016	94	Swiss Premiere	yes
Day of the Sparrow	Philip Scheffner	Germany	2010	100	/	yes
Havarie	Philip Scheffner	Germany	2016	93	Swiss Premiere	yes
Juristic Bodies	Philip Scheffner, Jörg Heitmann	Germany	1995	49	/	yes
Revision	Philip Scheffner	Germany	2012	106	/	yes
The Halfmoon Files	Philip Scheffner	Germany	2007	87	/	yes
Focus Serbia	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
Abdul & Hamza	Marko Grba Singh	Serbia	2015	49	Swiss Premiere	yes
Depth Two	Ognjen Glavonić	Serbia, France	2016	80	Swiss Premiere	yes
Dragan Wende – West Berlin	Dragan von Petrović, Lena Müller	Serbia, Germany	2013	87	Swiss Premiere	no
Gora	Stefan Malešević	Serbia, Bosnia and Herzegovina	2017	78	Swiss Premiere	yes
Heavens	Jelena Maksimović, Ivan Salatic	Serbia, Montenegro	2014	19	Swiss Premiere	no
In Praise of Nothing	Boris Mitić	Serbia, France, Croatia	2017	78	/	yes
Little Red Riding Hood	Zoran Tajrović	Serbia	2009	26	/	no
Mirage	Srđan Keča	Serbia, United Kingdom	2011	42	/	no
Soles de primavera	Stefan Ivančić	Serbia	2013	23	/	yes
The Caviar Connection	Dragan Nikolić	Serbia, United States	2008	58	Swiss Premiere	yes
The Lightness of a Stone	Vladimir Todorović	Singapore	2013	18	/	no
The Other Side of Everything	Mila Turajlić	Serbia, France, Qatar	2017	104	/	yes
Theta Rhythm	Bojan Fajfrić	Netherlands	2010	17	Swiss Premiere	no
Tiny Bird	Dane Komljen	Croatia, Serbia	2013	30	/	no
Utopia	Matija Gluščević	Serbia	2016	17	Swiss Premiere	no
When Pigs Come	Biljana Tutorov	Serbia, Croatia, Bosnia and Herzegovina	2017	72	Swiss Premiere	yes
Yugoslavia, How Ideology Moved Our Collective Body	Marta Popivoda	Serbia, France, Germany	2013	62	/	yes
Unplugged	Mladen Kovačević	Serbia, Finland	2013	53	/	yes
Doc Alliance Selection	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
Instant Dreams	Willem Baptist	Netherlands	2017	91	Swiss Premiere	yes
Southern Belle	Nicolas Peduzzi	France	2017	84	Swiss Premiere	no
Projections Spéciales	Director	Country	Year	Runtime (minutes)	Premiere Type	Presence*
Ceres	Janet van den Brand	Belgium	2018	73	Swiss Premiere	yes
Chjami è Rispondi	Axel Salvatori-Sinz	France	2017	76	Swiss Premiere	no

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Eldorado	Markus Imhoof	Switzerland, Germany	2018	92	/	yes
Festival Reflex				120		no
Gotthard – One Life, One Soul	Kevin Merz	Switzerland	2017	95	/	no
InsideRisk – Shadows of Medellin	Edouard Getaz , Andrei Severny	Switzerland, United States	2018	120	/	yes
La Lanterne Magique - On s'accorde ?		Switzerland		80		no
Le Printemps du journalisme	Frédéric Gonseth	Switzerland	2017	72	/	yes
Ryuichi Sakamoto: Coda	Stephen Nomura Schible	United States	2017	102	Swiss Premiere	no

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The Festival is honoured to welcome Federal Councilor **Simonetta Sommaruga** to its Opening ceremony on 13 April.

The **Prix Raiffeisen Maître du Réel** will this year be awarded to **Claire Simon** for her career, at the Maître du Réel ceremony on 16 April. The French director will be giving a Masterclass open to the public (17 April) and some of her iconic works will be screened as part of a retrospective at the Festival and at the Cinémathèque suisse.

Frédéric Maire, Director of the Cinémathèque suisse, will take part in the tribute paid to Claire Simon with a laudatio.

As part of the **Ateliers**, the Festival will offer two Masterclasses open to the public. One given by **Robert Greene**, one of the most prominent directors of the emerging alternative scene in the United States, and the other by **Philip Scheffner**, unique voice in contemporary German documentary cinema.

The **Focus Serbia** section will highlight the high level of production in this country.

On the occasion of the **150th anniversary of the Courier**, a debate will be held on 15 April following the screening of the film *Le Printemps du journalisme* by Swiss director Frédéric Gonseth.

A **debate** on the post-No Billag initiative will take place on 20 April between **Gilles Marchand**, Director general of SRG SSR, Urs Fitze, Philippa de Roten, Jean-Marc Fröhle and Elena Pedrazzoli.



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CONTACT

Press Officer

Caroline Stevens

cstevens@visionsdureel.ch

Phone +41 79 759 95 11

Press Intern

Cécile Racine

cracine@visionsdureel.ch

Phone +41 79 369 22 10



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Visions du Réel is a member of Doc Alliance, of the Conférence des festivals, of Cinélibre, of Nyon Ville de Festivals and of the FRAC.

Media information

Visions du Réel and Swiss Mobiliar

A strong partnership

Swiss Mobiliar is proud to support the Visions du Réel film festival as main partner for the tenth year and is again financing the highest award of the competition, the ‘Sesterce d’or la Mobilière for the best feature film of the International Competition’.

Partnering with a local film festival is something that is fully in line with the core values of Swiss Mobiliar, which supports a wide variety of cultural events in Switzerland. It are also extremely active in Western Switzerland, especially in Nyon, where since 1985 Swiss Mobiliar Life has had its headquarters. It employs some 400 people there, in its recently renovated building.

Policyholder interests are of central importance to Swiss Mobiliar, in the same way as Visions du Réel gives priority to its audience. Swiss Mobiliar is organised as a mutual company and runs its business from a long-term perspective, without any pressure to maximise short-term profits on behalf of shareholders. Instead its success benefits policyholders and employees directly.

Swiss Mobiliar extends this fairness principle to every aspect of its operations, and only supports projects and events in line with its values.

Swiss Mobiliar Group

Every third household in Switzerland is insured by Swiss Mobiliar. It is active in all lines of insurance and has an annual premium volume of CHF 3.6 billion (2016). Around 160 agencies and offices nationwide – including 79 largely self-functioning general agencies offering their own claims-handing service – ensure proximity to its some 1.7 million customers. Swiss Mobiliar has its registered office in Bern, while Swiss Mobiliar Life is headquartered in Nyon. The Group also includes Swiss Mobiliar Asset Management, Protekta Legal Protection, Protekta Risk-Consulting, Mobi24 Call-Service-Center and XpertCenter. all of which are headquartered in Bern.

Swiss Mobiliar has more than 5,200 employees in its home markets of Switzerland and the Principality of Liechtenstein as well as 327 trainees. It is Switzerland’s oldest private insurance company and has operated on this basis, without ever changing its legal form, since it was founded in 1826.

Date 08.03.2018
Phone 0041 (031 389 78 50)

Information Isabelle Schmidt-Duvoisin
E-Mail isabelle.schmidt-duvoisin@mobiliere.ch

la **Mobilière**



RTS

Radio Télévision
Suisse

La RTS raconte le réel

Découvrez toutes ces coproductions RTS
du 13 au 21 avril 2018 au festival Visions du Réel !



A Bright Light – Karen and the Process de Emmanuelle Antille

(Burning Lights)

15.04, 18:30, et 16.04, 16:30

Après un bref succès sur la scène du Greenwich Village dans les années 60, Karen Dalton, figure majeure (et pourtant méconnue) du folk américain, décide de vivre en marge.



Grand et Petit de Camille Budin

(Compétition Nationale)

17.04, 12:00, et 18.04, 10:00

Les élèves d'une petite école partent en montagne découvrir l'immensité de l'univers, guidés par une astrophysicienne canadienne. Leurs réactions nous renvoient à nos propres questionnements métaphysiques.

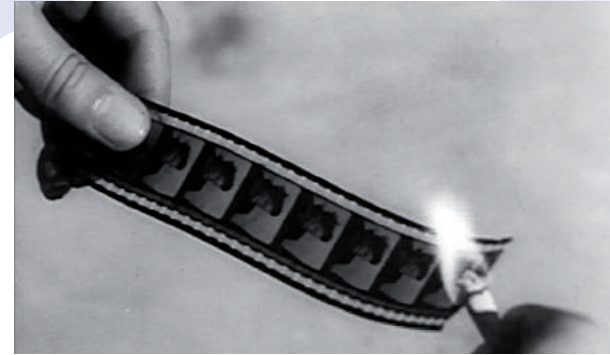


La Séparation des traces de Francis Reusser

(Compétition Nationale)

14.04, 19:30, et 15.04, 12:00

Francis Reusser part à la recherche de son passé. Parcourant les rues d'Evian, les montagnes alpines et les images de ses films préférés, il construit un carnet de voyage cinématographique.



Ladies de Stéphanie Chuat et Véronique Reymond

(Compétition Nationale)

14.04, 19:30, et 15.04, 13:00, et 16.04, 19:00

Elles sont divorcées, veuves ou célibataires, ont déjà traversé une ou plusieurs vies, mais ont l'énergie d'en vivre d'autres, même si elles ont le sentiment, alors que les hommes ont déserté leur paysage affectif, d'être devenues transparentes.



Los Fantasmas Del Caribe de Felipe Monroy

(Compétition Internationale Longs Métrages)

15.04, 13:45, et 16.04, 12:00

Alors qu'en Colombie le processus de réconciliation entre le gouvernement et les rebelles des FARC est en cours, Felipe Monroy entreprend de filmer sa famille, faisant peu à peu émerger les traces d'une autre violence, plus intime.



Ni d'Ève, ni d'Adam. Une histoire intersexe de Floriane Devigne

(Compétition Nationale)

13.04, 16:30, et 14.04, 12:00

M, 27 ans, n'est ni homme ni femme. Aux yeux de la science traditionnelle, elle est « anormale ». Mais de nombreuses personnes lui ressemblent. Ce film questionne les politiques oppressantes de la vision binaire du genre.



Sisters de Peter Entell

(Burning Lights)

14.04, 20:30, et 15.04, 10:30

Qu'est-ce qui lie Shelly, Sian et Linda ? Peter Entell filme avec délicatesse trois femmes dont les vies se rencontrent, tissant une histoire commune qui se dévoile petit à petit.



Where Are You, João Gilberto? De Georges Gachot

(Compétition Nationale)

15.04, 18:30, et 16.04, 12:15

Il y a 50 ans que João Gilberto, le père de la bossa nova, s'est volatilisé. Georges Gachot part à Rio de Janeiro afin de suivre les traces de son idole invisible.

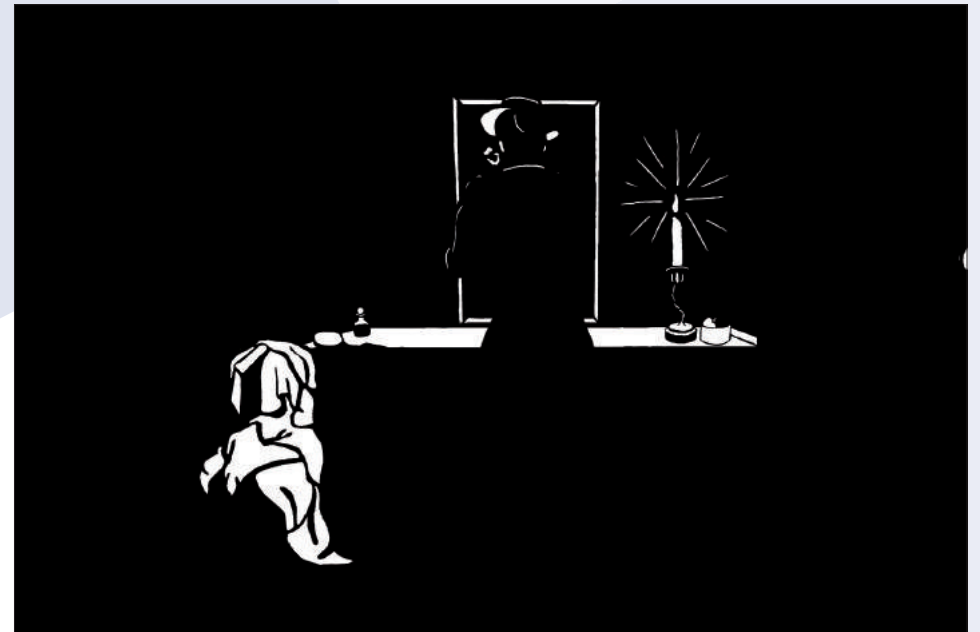



Hors-Cadre est une série de films courts en réalité virtuelle/360 degrés, produite par la RTS et réalisée par DNA Studios. Elle plonge les utilisateurs au cœur de célèbres œuvres de peintres et artistes suisses.

Pour la première fois, on découvre les tableaux de l'intérieur !
Une nouvelle manière de connaître les artistes et leurs histoires, par le biais de narrations originales.

Les deux premiers épisodes seront présentés à Vision du Réel ; dans le premier, le spectateur, guidé par la voix de Yann Marguet, voyage vers *L'Île des Morts*, du peintre bâlois Arnold Böcklin.

Présenté en exclusivité, le second raconte en avant-première la série de gravures Intimités du Lausannois Félix Vallotton. Misia, sa muse, nous initie à cette œuvre importante au gré d'une lettre qu'elle adresse à l'artiste. Un univers fascinant, tout en noirs et blancs, où les espaces sont brouillés et les formes se mélangent.





Chaque année nous rendons possible la production
de près de 50 films, séries, courts-métrages
et documentaires.

[RTS.ch/docs](https://www.rts.ch/docs)