

PRESS BOOK VISIONS DU RÉEL

FESTIVAL INTERNATIONAL
DE CINÉMA NYON
DOC OUTLOOK
INTERNATIONAL MARKET
DU 15 AU 23 AVRIL 2016
VISIONSDUREEL.CH

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CLAUDE RUEY

President



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EDITORIALS

Is documentary film a minor art form? Sometimes, people who have little knowledge of the cinematographical arts may still ask such a question. And yet! As Luciano Barisone will remind us with pleasure, film was born from the documentary: after all, was not the first film publicly presented by the Lumière brothers, *Employees Leaving the Lumière Factory*, a documentary? And did not the first public film screenings by the two pioneers known as Auguste and Louis Lumière mix documentaries and the beginnings of fiction, inextricably entwined? Yes, film was born from the documentary. And, as Luciano Barisone adds again, documentary is film! It would be a historical misunderstanding to consider this genre as a minor branch of film.

What is more, the recent successes of the documentary genre strengthen our conviction that this type of film really does fall under the category of a major art form. Nothing demonstrates this more clearly than the success of Gianfranco Rosi, who won, almost in quick succession, the Golden Lion at Venice for *Sacro GRA* (a film whose pitch had previously been debated at Visions du Réel) and the Golden Bear in Berlin for *Fuocoammare*.

Today, far from being a scholarly, schematic or exaggeratedly propagandist type of film, the documentary – today, filming the real world – is less and less different from fictional film. Now a creative documentary, is not pure raw reporting, relating raw facts without perspective; rather, it is considered a creation responding to the scenario defined by the director. Moreover, it would be illusory to believe that the filming of a documentary reflects the original experience of the subjects being treated without any influence. As Emmanuel Carrère points out in *Le Royaume*: “when we shoot a documentary, either we attempt to make you believe that we are seeing people ‘for real’, that is to say how they are when we are not there to film them, or we admit that the fact we are filming them changes the situation and, therefore, that what we are filming

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is this new situation.” An important distinction: although in the domain of fiction, we use actors to play an agreed role, in documentary filmmaking, the protagonists are playing a role in their own lives. And that is probably what makes the difference between reality and fiction. But today, the difference stops there.

“Documentaries are real life!” This exclamation from a child taking part in workshops run by La Lanterne Magique during the last edition of Visions du Réel perfectly sums up this film genre: once again in Nyon this year, you will find life in all its forms, expression, in all its aspects and the world in all its facets.

A leading festival, as much on the international scene as in Switzerland, a leading festival in terms of the cinematographical quality of the films screened, and, again, a leading festival because of the role it plays as a springboard to promote creativity, Visions du Réel, Festival international de cinéma Nyon, wishes you an excellent 2016 edition.

Claude Ruey
Executive President

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LUCIANO BARISONE

Director



“The act of resistance [...] has two faces:
it is human and it is also the act of art.
Only the act of resistance resists death,
either as a work of art or as human struggle.”

Gilles Deleuze (1)

The image of Gilles Deleuze giving his conference at La Fémis film school is liminal, like his speech. His body – the head a little sunken between his shoulders, thick glasses, long and badly cut hair, hands clenched – is on the threshold. He is there. He is no longer there. He is resisting. Today and then. Film, as an act of resistance, stands – like this image from the short film shot by Arnaud des Pallières in 1987, eight years before the philosopher's death – between the past and the present. Between the point at which the bodies and the spaces filmed come into shot (and remain there, forever) and that at which, in the editing, they take their places in a structure of representation. When we make or watch a film, we face this intersection between what is and what is no more. In a shot, in an image, the visible and the invisible co-exist. It is what, in *Camera Lucida*, Roland Barthes called the “spectrum”, the phantom which finds itself on the threshold, which is faced with disappearance. Like a mystical moment, a voodoo ceremony during which we hear the voices of the dead, we enter the cinema in a state of trance. And it is also in this state that films are made and perceived. It is no coincidence that we have often talked of the cinema as a sacred place in which we worship. It is in this quest for invocation that film accomplishes its mission of resistance. But what exactly are we resisting? We are resisting the privation of the basic necessities of a material and spiritual life. We are resisting the eradication of values and human rights. We are resisting oblivion, approval and silence. We are resisting indifference.

Visions du Réel and the films that the festival embraces are also an act of resistance. They are such because they are reacting to the idea of

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spectacle, to the totalitarian regime of merchandise, to a society based on alienation. The visionary characters of the films of Dominic Gagnon are thus resisting, performing their warped monologues to camera because they refuse to give in to the system. And, in the same way, the aesthetics of Audrius Stonys are resisting, because his search for the spirit between nature and the human world is not restricted to the fallacious appearances of things. Finally, Peter Greenaway's creative approach and his artistic variations on the seriality of life relentlessly defy the déjà-vu and are also expressing an act of resistance.

The films of this year's programme are inhabited with characters who are resisting: the Peshmerga warrior women, the Japanese ama-san fisherwomen, the planet's urban gardeners, the girls in the Siberian neuropsychiatric institutions, the young prostitutes of Abidjan, the filmmaker searching for his ancestors in the madness of a civil war, the Kentucky banjo player, the Armenian man emigrated to the United States, the former inmates of a Syrian prison, the adventurers at the other end of the world in Chile...

One film, however, could be enough to represent them all. With stunning depth, *Fuocoammare* by Gianfranco Rosi questions the horizontality of the media, who treat the anguish and despair of refugees in a sterile manner, transforming an emergency into a normality, trivialised by all. As for Rosi, he digs his heels in, he films, and keeps in his edit, the monologue of the Lampedusa doctor who has been treating the migrants for years. Before his words that evoke the experience of pain, resilience suddenly takes shape, rejecting the indifference of the visible. Offering the promise of the possibility of a fair, dreamed-of world.

Because the images that resist are also images that are desired, between the real and the dream. Because, if the images move, so does the mind. And because, to make the images and the mind move, we need cinema. Not films, but cinema. Something that has an intimate *raison d'être*, on a personal, social and political level. Something that does not only show us the world as it is, but that resists the empire of the visible and allows us to glimpse a trace of the invisible. Because, although the visible can always have a master, the invisible is free and universal. Onscreen, therefore, are stories and thought. Thought, because there is nothing more fascinating than seeing and hearing the mind in action. Stories, because we have all remained children who love to enter the realm of dreams. Thoughts and dreams are the two fundamental elements of resistance. Glauber Rocha, the great Brazilian filmmaker who advocated film's state of trance, wrote in 1971: "Dreaming is the only right that cannot be denied." (2) We cannot deny the right to think either.

Luciano Barisone

(1) Gilles Deleuze, *Qu'est-ce que l'acte de création* ('What is the creative act?'), Conference held at La Femis, 17 May 1987

(2) Glauber Rocha, *Eztetyke du Rêve* ('Aesthetic of Dream'), 1971

THE FESTIVAL IN A NUTSHELL



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As Switzerland's only documentary film festival, Visions du Réel, Festival international de cinéma Nyon, enjoys **international renown** and is considered one of the worldwide leading documentary film festivals. Founded in 1969 under the name of Festival international de cinéma documentaire de Nyon, the Festival was renamed Visions du Réel in 1995. It is currently presided by former National Councillor Claude Ruy and under the artistic supervision of Luciano Barisone. Each year in Nyon, for over a week during the month of April, it brings together a large audience of cinephiles and industry professionals (34,500 in 2015).

Moreover, the Festival is one of the few international film festivals in Switzerland to show mainly world and international premieres. The Festival doubles up as one of the largest documentary film markets in Europe: the Doc Outlook-International Market (DOCM). It attracts almost 1,000 professionals from all over the world every year. The DOCM supports and promotes projects through their various production stages, from development to distribution.

The Festival particularly benefits from the generous support of two main sponsors – La Mobilière and SRG SSR – and institutional authorities such as the Swiss Confederation, the Canton of Vaud, the Municipality of Nyon and the Municipality of Gland. Additional assistance is provided by Regionyon and the canton of Geneva.

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This year, in addition to the attendance by filmmaker **Peter Greenaway**, the Festival will offer a selection of relevant and exceptional films. **The theme of young people**, their view of the world and its future is one of the highlighted subjects.

In total, **180** films, including:

90 World premieres

26 International premieres

120 films in competition (Sections: Compétition Internationale longs, moyens et courts métrages, Regard Neuf, Helvétiques, Premiers Pas, Grand Angle) including:

64 feature-length films

18 medium-length films

38 short films

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THE 49 PRODUCER COUNTRIES

Algeria (1), Argentina (1), Armenia (1), Austria (1)
Belgium (9), Brazil (4)
Canada (20), Chile (16), China (2), Croatia (2), Cuba (2), Czech Republic (2)
Denmark (1)
Finland (1), France (26)
Georgia (2), Germany (14)
Hungary (1)
Iceland (1), Indonesia (1), Iran (3), Ireland (1), Israel (1), Italy (9)
Japan (2)
Kosovo (1)
Latvia (3), Lebanon (3), Lithuania (20), Luxembourg (1)
Mexico (2)
Netherlands (6), North Korea (1), Norway (2)
Peru (1), Poland (2), Portugal (4)
Qatar (2)
Romania (2), Russia (3)
Serbia (1), Slovakia (1), Spain (5), Switzerland (30)
Turkey (1)
Ukraine (1), United Kingdom (2), United States (8), Uruguay (1)

The country involved in the largest number of films is Switzerland, with 30 productions, including short, medium-length and feature-length films. Followed by France (26), Canada and Lithuania (20)

CRITERIA ADOPTED BY THE SELECTION COMMITTEE

Exclusivity. Notably as a result of its Doc Outlook-International Market, Visions du Réel is one of the most important global platforms for the launch of a film. The Festival therefore requests worldwide, international or European premières (Swiss premières accepted following a management decision).

Film. There is often a false interpretation of the notion of documentary film, as if it were merely a pure object of information. On the contrary, cinema was born as a documentary (the Lumière brothers are proof of this); only later, with Méliès, Griffith and others, did it transform into fiction. In terms of selection, the Festival is therefore interested in the evocative aspect of this film form, in its capacity to affect any audience with true stories, recounted in an accurate dramaturgy no different to that used in fiction. Visions du Réel also appreciates films that follow the

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poetic spirit of the director, their capacity to bring the intimate and the world into contact. Or films grounded in the practice of the visual arts, films marked by the presence of a strong device that renders the idea larger than life. However, the Festival refuses any film restricted to compiling information with the purpose of convincing the audience (considered as “propaganda”), regardless of the good or bad intentions of the director and the production.

Respect for the people filmed and the audience. This means thinking of the camera not as a weapon but as a bridge toward the other. The person who is in front of the lens is not to be considered as actor able to die or be reborn each time but as someone who has only one life to offer the camera: once filmed, they will remain forever in the memory of the spectator as they have been seen. Being a filmmaker means having a sense of responsibility but also respect for the spectator: it means leaving room for them in the film, the room to interact with the images, to think, to remake their own film in their head.

Freedom of expression, the willingness to move away from all conventional forms, to seek out a new and personal path. Creativity is innovation and, above all, the possibility for the author to imbue the film with their own inspiration, to make it “live”.

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The connection between the Festival and its film market is a major asset for Visions du Réel: thanks to the excellent reputation of the Doc Outlook International Market (DOCM), more and more audio-visual professionals are coming to Nyon. **In fact, the DOCM is one of the largest film markets.**

Its strength

Unearthing and supporting high quality projects through all stages of production, from development to distribution.

There are different phases of film creation and production on the DOCM programme: the presentation of projects to institutions and professionals to find partners and forms of financial support, the setting up and finalising of projects with insight from experts, advice for distribution and/or seeking out broadcasting partners and finally, assistance in promoting the films.

Professionals recognise the DOCM as a key event with a global and coherent offer that is adapted to the requirements and needs of the audio-visual market.

More than a simple market place, offering the possibility to view films, the DOCM proposes an overview of the current audio-visual market and a plural platform of encounters, film projects, ideas or even networking between decision-makers. It brings together directors, producers, buyers, distributors and broadcasters from Europe and all over the world.

DOCM'S 11 AREAS OF ACTION

1. Networking

Opportunities for professional encounters to discuss projects, expand professional networks and develop expertise in a welcoming atmosphere: Magic Hours, Meet the Guests, DOCM Rendez-vous, Market Consultancy, Producers' Connection, professional lunches with SWISS FILMS and Generation. As a new feature this year, the DOCM is launching Festivals' Connection, a brainstorming and meeting initiative for representatives from other festivals.

2. The selective Media Library

30 screens on which around 400 works from the Festival's different sections, suggested to the Media Library by the selection committee, can be viewed or films from other festivals and partner institutions, sales agents and producers. Online access! The DOCM is offering members present in Nyon a Media Library that will be available online for up to six months after the Festival. For accredited press, access is open up to two weeks after the Festival.

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3. The "Pitching du Réel" international co-production encounters

A preparation session for the 15 feature-length projects and teams selected, a public presentation to potential decision-makers, partners and co-financers and then project discussions at round tables and during individual meetings. Since the Pitching du Réel was created 12 years ago, over 60% of the projects presented have been finalised and 30% are in production. For the fourth year in a row, the HEAD – Geneva will award a post-production prize to one of the projects.

4. The Prix RTS – Perspectives d'un Doc

A competition initiated by RTS (Radio Télévision Suisse) to support the development of a documentary film project in French-speaking Switzerland.

5. The Focus Talk

Dedicated to Chile this year: an encounter between directors, producers, representatives of institutions from this country and their international counterparts so as to stimulate collaboration in the areas of co-production and distribution. The Focus Talk includes a (public) introduction to Chilean cinema and the presentation of five film projects, followed by individual co-operation, co-production and co-financing encounters. The most promising project will receive, on the same day, a prize of CHF 10,000 awarded by visions sud est. In parallel, 15 Chilean films will be screened throughout the Festival.

6. The Rough Cut Lab

A discussion of the projects being set up by young directors: coaching, expert advice and privileged access to decision-makers (production and distribution).

7. Docs in Progress

A selection of feature-length documentaries in their final production phases. Presentation of a trailer and a short extract to TV buyers, international distributors and festival programmers, followed by a networking coffee break and individual meetings. Raggio Verde will award the prize to one of the projects and offer free subtitling.

8. The Doc Think Tank

An area for reflection and debate with 11 activities in partnership with sponsors such as FOCAL, ARF/FDS, DokSuisse, Europa Distribution and Swiss Films. For example: *L'Art du montage* (The Art of editing) with Claire Atherton; the *Etre producteur? Un travail de liberté, de poésie, de rigueur* (Being a Producer? A work of freedom, poetry and rigour) conference by Michel David; or the *Doc & Art* round-table that considers the opportunities for distributing and exhibiting documentaries in the contemporary art scene.

9. Generation

Building on its launch at the 2015 edition, the Generation programme is becoming a point of reference for film students – from Switzerland and abroad – studying production, directing and editing. A specific programme of Festival and market events offers students opportunities for networking and discussions and to contact decision makers and experienced professionals from the film industry. The students will have the opportunity to present the departments and characteristics of their respective schools to their European fellow students during a meeting.

10. The i_doc workshop

A programme designed to support audio-visual professionals in the creation of interactive documentaries and cross-media non-fiction projects, the result of a collaboration between DOCM and SUPSI (University of Applied Sciences and Arts of Southern Switzerland). Case study sessions will explore interactive documentary development and production processes as well as cross-media projects. The workshop includes a public presentation of case studies (Dada-Data, and others).

11. Special events

Including this year: the annual Cinéforum review, a discussion with Swiss Films and Video Association [*Syndicat suisse film et vidéo*], consideration of the cinematographic study by HEAD and a presentation of the new Tënk film distribution platform. The DOC.STREAM programme aims to encourage collaboration between professionals and students from the Czech Republic and Switzerland.

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The DOCM 2016 in figures

- **1,000** audio-visual professionals from over **50** countries
- Approx. **400** films selected from over **100** production countries
- **30** screens in the Media Library
- **12** years of Pitching du Réel: over **90%** of projects presented, produced or in production

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COMPÉTITION INTERNATIONALE LONGS MÉTRAGES (CIL)

20 feature-length films from 14 countries with:

- 18 world premieres
- 2 international premieres

COMPÉTITION INTERNATIONALE MOYENS MÉTRAGES (CIM)

18 medium-length films, from 15 countries with:

- 12 world premieres
- 6 international premieres

COMPÉTITION INTERNATIONALE COURTS MÉTRAGES (CIC)

18 short films, from 17 countries with:

- 13 world premieres
- 5 international premieres

REGARD NEUF (RN)

- 20 new talent's feature-length films (first films)
- World and international premières

HELVÉTIQUES (HE)

- 12 Swiss feature-length films
- A way of launching the very best of Swiss documentary films onto the international market

PREMIERS PAS (PP)

- 18 first short films from young Swiss and foreign film school graduates
- World or international premières

GRAND ANGLE (GA)

- Aim to take the audience on a journey
- World premières or have been acclaimed at prestigious festivals

ATELIER DOMINIC GAGNON (DG) ET AUDRIUS STONYS (AS)

- An original lesson in cinema
- Meetings with renown filmmakers and a selection of their work: the Canadian Dominic Gagnon and the Lithuanian Audrius Stonys

MAITRE DU RÉEL (MR)

Maître du Réel lifetime achievement award,
Peter Greenaway

FOCUS CHILI (FG)

- A foray into the documentary filmmaking of Southern and Eastern countries
- This year a selection of contemporary Chilean cinema

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DOC ALLIANCE (DAS)

- Supports documentary film distribution through the streaming website dafilms.com, and in the festivals belonging to the association
- Itinerant selection of three films from young European authors

PROJECTIONS SPÉCIALES (PS)

Special programmes allowing the audience to discover films being screened out of competition

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Jury Compétition Internationale Longs Métrages

Antoine Duplan, Critic (Switzerland)
Abbas Fahdel, Filmmaker (Iraq/France)
Simone Gattoni, Producer (Italy)

Jury Compétition Internationale Moyens et Courts Métrages

Safia Benhaim, Filmmaker (Marocco/France)
Emmanuel Cuénod, Festival Director (Switzerland)
Tina Janker, Film school manager (Germany)

Jury Regards Neufs

Darya Bassel, Programmer (Ukraine)
Carlo Hintermann, Filmmaker and Producer (Switzerland /Italie)
Flor Rubina, Producer (Chili)

Jury Cinéma Suisse

Inti Cordera, Festival Director (Mexico)
Michel David, Producer (France)
Arami Ullón, Filmmaker (Paraguay/ Switzerland)

Jury Interreligieux

Nasser Bakhti, Producer/Director (Switzerland)
Alan Foal, Festival Director (England)
Pierre Marguerat, EERV pastor (Switzerland)
Ilaria Piperno, publishing house advisor and literary translator (Italy)

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Jury Prix Buyens-Chagoll

Lydia Chagoll, Filmmaker (Belgium)
Sara Cereghetti, Festival Director (Switzerland)
Emmanuel Chicon, Programmer (France)

Jury Des Jeunes

High-school students from Nyon and Geneva:
Noémi Aeschimann, Marie Brocher, Maéva Bussard, Coralie
Colquhoun, Max Miller, Achille Penseyres and Solène Rochat
Presided by Sayaka Mizuno

Jury Prix visions sud est

Aurélie Godet, Programmer (Switzerland)
Thierry Jobin, Festival Director (Switzerland)
Brigitte Siegrist, Public Relations and Subtitling (Switzerland)

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Jury Docs in Progress Award

Cynthia Kane, Consultant (USA)
Carola Stern, Distributor (Switzerland)
Kirill Sorokin, Curator/Distributor (Russia)

Jury RTS – Perspectives d'un Doc

Irène Challand
Antoine Duplan
Romaine Jean
Gaspard Lamunière
Gilles Pache

Jury HEAD – Genève Postproduction Award

Jean Perret, Dean of Cinema/Cinéma du réel department) of HEAD –
Genève
Pierre Schlessler, Editor/Assistant, HEAD – Genève
Daniel Schweizer, Filmmaker/Professor, HEAD – Genève
Olivier Zuchuat, Filmmaker/Editor/Professor, HEAD – Genève

AWARDS 2016



MAÎTRE DU RÉEL

Sesterce d'or Prix Raiffeisen

Career Award for Peter Greenaway

COMPÉTITION INTERNATIONALE LONGS MÉTRAGES

Sesterce d'or La Mobilière

Best feature film of the international competition
CHF 20,000

Prix du jury Régionyon

Most innovative feature film of the international competition
CHF 10,000

COMPÉTITION INTERNATIONALE MOYENS MÉTRAGES

Sesterce d'or George Best medium-length film
CHF 10,000

Prix du jury George

Most innovative medium-length film
CHF 5,000

COMPÉTITION INTERNATIONALE COURTS MÉTRAGES

Sesterce d'or Fondation Goblet

Best short film of the international competition
CHF 5,000

Prix du jury Mémoire Vive

Most innovative short film of the international competition
CHF 2,500

REGARD NEUF

Sesterce d'argent Regard Neuf Canton de Vaud

Best first or second film
CHF 10 000

PRIX DU PUBLIC

Sesterce d'argent Prix du Public Ville de Nyon

Best film of the Grand Angle section
CHF 10 000

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CINÉMA SUISSE
Sesterce d'argent SRG
SSR

Best Swiss feature film, out of all competitive sections
CHF 15 000

Prix du jury
SSA/Suissimage

Best Swiss feature film, out of all competitive sections
CHF 10 000

JURY DES JEUNES

Prix Société des
Hôteliers de la Côte du
jeune public

Best film of the Premiers Pas section
CHF 3 000 CHF

PRIX INTERRELIGIEUX

Feature film of the International Competition that sheds light on existential, social or spiritual questions as well as human values
CHF 5 000

PRIX BUYENS-CHAGOLL

Film of humanist dimension focusing on stories developing values that confer meaning to the future of mankind
CHF 5 000

PRIX VISIONS SUD EST

Best Chilean Film project
CHF 10 000

PRIX DOCS IN
PROGRESS

Best Docs in Progress Feature
Subtitling offered by Raggio Verde

HEAD - GENEVE
POSTPRODUCTION
AWARD

Best Pitching du Réel Film project
Postproduction services

PRIX RTS –
PERSPECTIVES D'UN
DOC

Best Romand Film Project
CHF 10 000 development funding

VISIONS
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Visions du Réel 2016: Films (www.visionsdureel.ch)

COMPÉTITION INTERNATIONALE LONGS MÉTRAGES (CIL)	Director	Country	Premiere	Year	Running time	Present*
A German Life	Christian Krönes, Olaf S. Müller, Florian Weigensamer, Roland Schrotthofer	Austria	World Premiere	2016	113	Yes
A House in Ninh Hoa	Philip Widmann, Phuong-Dan Nguyen	Germany	World Premiere	2016	108	Yes
A Mere Breath	Monica Lazurean-Gorgan	Romania	World Premiere	2016	67	Yes
Ama-San	Cláudia Varejão	Portugal, Japan, Switzerland	World Premiere	2016	113	Yes
Another Year	Shengze Zhu	China	World Premiere	2016	181	Yes
Calabria	Pierre-François Sauter	Switzerland	World Premiere	2016	116	Yes
Deadlock	Harutyun Khachatryan	Armenia	World Premiere	2016	94	Yes
Gulistan, Land of Roses	Zaynê Akyol	Canada, Germany	World Premiere	2016	86	Yes
Liberation, the User's Guide	Alexander Kuznetsov	France	World Premiere	2016	80	Yes
Like Dew in the Sun	Peter Entell	Switzerland	World Premiere	2016	108	Yes
Linefork	Vic Rawlings, Jeff Silva	United States	World Premiere	2016	98	Yes
Little Go Girls	Eliane De Latour	France	International Premiere	2015	79	Yes
Looking Like My Mother	Dominique Margot	Switzerland	World Premiere	2016	78	Yes
River Memories	Gianluca De Serio, Massimiliano De Serio	Italy	World Premiere	2016	96	Yes
Socotra, the Island of Djinn	Jordi Esteva	Spain	World Premiere	2016	65	Yes
Still Breathing	Anca Hirte	France	World Premiere	2016	89	Yes
Tadmor	Lokman Slim, Monika Borgmann	Lebanon, Switzerland, France	World Premiere	2016	103	Yes
The Bad Kids	Keith Fulton, Lou Pepe	United States	International Premiere	2016	101	No
The Lost City	Francisco Hervé	Chile, France	World Premiere	2016	72	Yes
Wild Plants	Nicolas Humbert	Switzerland, Germany	World Premiere	2016	104	Yes
COMPÉTITION INTERNATIONALE MOYENS MÉTRAGES (CIM)	Director	Country	Premiere	Year	Running time	Present*
A Time to Dance	Alessandra Celesia	France	World Premiere	2016	55	Yes
Bonfires and Stars	Vladimir Sorokin, Sasha Voronov	Russia	World Premiere	2016	57	Yes
Call me Chaos	Aleksandr M. Vinogradov	Belgium	World Premiere	2016	38	Yes
Chiens des Champs	Rachel Vulliens	Switzerland	World Premiere	2016	44	Yes
Constellations	Luigi Cuomo	Italy	International Premiere	2015	47	Yes
From the West	Juliane Henrich	Germany	World Premiere	2016	61	Yes
Half-Life in Fukushima	Mark Olexa, Francesca Scalisi	Switzerland, France	World Premiere	2016	61	Yes
Milieu	Damien Faure	France	International Premiere	2015	54	Yes
My Own Private War	Lidija Zelovic	Netherlands	World Premiere	2016	57	Yes
Resplendor	Fernando Priego Ruiz	Argentina	World Premiere	2016	50	Yes
Samir in the Dust	Ouzine Mohamed	France, Algeria, Qatar	International Premiere	2015	61	Yes
Satan Satie	Juruna Mallon, Lucas Parente	Brazil, France	International Premiere	2015	34	Yes

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Sit and Watch	Francisco Forbes, Matthew Barton	United Kingdom	World Premiere	2016	37	Yes
The Pass	Mattia Colombo, Francesco Ferri, Alessandra Locatelli	Italy	World Premiere	2016	52	Yes
Tourism!	Tonci Gacina	Croatia	International Premiere	2016	52	Yes
Treblinka	Sérgio Tréfaut	Portugal	World Premiere	2016	61	Yes
Up or Out	Jona Honer	Netherlands	International Premiere	2015	46	Yes
Wall of Death, and All That	Mladen Kovacevic	Serbia, Croatia	World Premiere	2016	61	Yes
COMPÉTITION INTERNATIONALE COURTS MÉTRAGES (CIC)	Director	Country	Premiere	Year	Running time	Present*
Armand, New York	Blaise Harrison	France	World Premiere	2016	18	Yes
Driftage	Aurelio Buchwalder	Switzerland	World Premiere	2016	24	Yes
Empty Diagonal	Guillaume Ballandras	France	World Premiere	2016	27	Yes
He	Sam Kalantari	Iran	International Premiere	2015	31	Yes
I Don't Want to Sleep with You I Just Want to Make You Hard	Momoko Seto	France	World Premiere	2016	29	Yes
I'm Not from Here	Maite Alberdi, Giedrė Žickytė	Chile, Lithuania, Denmark	World Premiere	2016	26	Yes
La Visite	Alessandra Celesia	France	World Premiere	2016	16	Yes
Notes from Sometime, Later, Maybe	Roger Gómez, Dani Resines	Spain	World Premiere	2016	11	Yes
Portrait of Carmem D.	Isabel Joffily	Brazil	International Premiere	2015	21	Yes
The Get Up	Daniel Favaretto, Dudu Quintanilha	Brazil	International Premiere	2015	21	Yes
The Great Theater	Slawomir Batyra	Poland	World Premiere	2016	30	Yes
The Rock	Hamid Jafari	Iran	International Premiere	2015	25	Yes
The Sound of My Step	Mario Piavoli	Italy	World Premiere	2016	25	Yes
Usual Guest	Lisa Chabbert	France	World Premiere	2016	26	Yes
Uzu	Gaspard Kuentz	Japan	International Premiere	2015	28	Yes
Waterfall	Laila Pakalniņa	Latvia	World Premiere	2016	20	Yes
What Should You Become, When You're Already Grown Up?	Sara Stäuble	Switzerland	World Premiere	2016	11	Yes
When You Awake	Jay Rosenblatt	United States	World Premiere	2016	11	No
REGARD NEUF (RN)	Director	Country	Premiere	Year	Running time	Present*
A Sea Change	Nina de Vroome	Belgium	World Premiere	2016	61	Yes
All Confession Oeuvre	Alberto Gemmi, Mirco Marmiroli	Italy	World Premiere	2016	67	Yes
Asphalt	Ali Hammoud	Lebanon, Qatar	World Premiere	2016	69	Yes
Belle de nuit - Grisélidis Réal, Self Portraits	Marie-Eve de Grave	Belgium	World Premiere	2016	74	Yes
Flutter Echoes and Notes Concerning Nature	Amir Pohan	Indonesia	International Premiere	2015	80	Yes
Foreign Affairs	Pasha Rafiy	Luxembourg	World Premiere	2016	85	Yes
Keep Frozen	Hulda Ros Gudnadottir	Iceland	World Premiere	2016	70	Yes
King of the Air – Notes on a Friendship	Ivo Zen	Switzerland	World Premiere	2016	78	Yes
Mariupolis	Mantas Kvedaravicius	Lithuania, Germany, France, Ukraine	European Premiere	2016	96	Yes
Not My Job	Denis Shabaev	Russia	International Premiere	2015	70	Yes
On the Platform	Stefan Mihalachi	France	World Premiere	2016	65	Yes
Parchim International	Manuel Fenn, Stefan Eberlein	Germany	International Premiere	2015	92	Yes

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Per Song	Shuchang Xie	Germany, China	World Premiere	2016	73	Yes
Prisoner	Ana Tipa	Uruguay	World Premiere	2016	88	Yes
The Cormorants	Fabio Bobbio	Italy	World Premiere	2016	88	Yes
The Dazzling Light of Sunset	Salomé Jashi	Georgia, Germany	World Premiere	2016	74	Yes
The Modern Jungle	Charles Fairbanks	Mexico, United States	World Premiere	2016	72	Yes
The Nine	Katy Grannan	United States	World Premiere	2016	99	Yes
This Little Father Obsession	Selim Mourad	Lebanon	World Premiere	2016	104	Yes
Triokala: The Three Gifts of Nature	Leandro Picarella	Italy	International Premiere	2015	75	Yes
HELVÉTIQUES (HE)	Director	Country	Premiere	Year	Running time	Present*
Alptraum	Manuel Lobmaier	Switzerland	World Premiere	2016	88	Yes
Appunti del passaggio	Maria Iorio, Raphael Cuomo	Switzerland, Italy	World Premiere	2016	43	Yes
Batusha's House	Jan Gollob, Tino Glimmann	Switzerland, Kosovo	World Premiere	2016	70	Yes
Deltas, Back to Shores	Charlie Petersmann	Switzerland	World Premiere	2016	74	Yes
Loves me, loves me not	Fabienne Abramovich	Switzerland	World Premiere	2016	77	Yes
Mahmud's Escape – A Syrian Family Seeking Refuge	Andrea Pfalzgraf, Kurt Pelda	Switzerland	World Premiere	2016	70	Yes
Marcel Schaffner - Dialog mit der Stille	Rainer M. Trinkler	Switzerland	World Premiere	2016	72	Yes
Raving Iran	Susanne Regina Meures	Switzerland	World Premiere	2016	84	Yes
Silent Revolution	Lila Ribí	Switzerland	World Premiere	2016	92	Yes
The Beekeeper and His Son	Diedie Weng	Switzerland, Canada	World Premiere	2016	80	Yes
Un paese di Calabria	Shu Aiello, Catherine Catella	France, Switzerland, Italy	World Premiere	2016	90	Yes
Vox Usini	Déborah Legivre	Switzerland	World Premiere	2016	70	Yes
PREMIERS PAS (PP)	Director	Country	Premiere	Year	Running time	Present*
Canta el diluvio	Maxime Roy	France	World Premiere	2016	31	No
Chronicle of a Territory	Valentin Merz	Switzerland	World Premiere	2016	23	Yes
Cocodrilo	Pietro Luigi Capoluongo	Cuba	World Premiere	2016	29	Yes
Cooling Waters	Jonas Scheu	Switzerland	World Premiere	2016	8	Yes
David's Birthday	Olivier Racine	Canada	World Premiere	2016	19	Yes
E.B.C. 5300m	Léonard Kohli	Switzerland	World Premiere	2016	15	Yes
End of Summer	Alina Manolache	Romania	International Premiere	2015	20	Yes
Exile in Waterloo	Kristina Kilian, Marina Hufnagel	Germany	World Premiere	2016	25	Yes
Mainland	Ischa Clissen	Belgium	World Premiere	2016	18	Yes
Moradores	Albert Busquets	Spain	World Premiere	2016	18	Yes
Orchid Head	Germán López, Angélica Sánchez, Claudia Zegarra, Violeta Blasco, Carlotta Napolitano	Spain	World Premiere	2016	21	Yes
Oval Ball in the Black Country	Nathan Van den Berg	Belgium	International Premiere	2015	20	Yes
Patriotic Lesson	Filip Jacobson	Poland, Germany	World Premiere	2016	20	No
☞ Pulse	Robin Petré	Hungary, Belgium, Portugal	World Premiere	2016	26	Yes
Stars	Carmen Jaquier, Gianni Nägeli	Switzerland	World Premiere	2016	10	Yes
Tales of Rabassada	Ferrán Romeu	Spain	International Premiere	2015	28	Yes
The Liberators	Philibert Aime Mbabazi	Switzerland	World Premiere	2016	28	Yes

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The Three Swallows	Jorge Cadena	Switzerland	World Premiere	2016	17	No
Transit Zone	Frederik Subei	United Kingdom	International Premiere	2015	30	Yes
Whisper	Margaux Dauby	Belgium	World Premiere	2016	26	Yes
GRAND ANGLE (GA)	Director	Country	Premiere	Year	Running time	Present*
Brothers	Aslaug Holm	Norway	Swiss Premiere	2015	110	Yes
Diving into the Unknown	Juan Reina	Finland, Norway	International Premiere	2016	85	Yes
Jesus Town, USA	Billie Mintz, Julian Pinder	United States, Canada	Swiss Premiere	2015	79	Yes
Land of the Enlightened	Pieter-Jan De Pue	Belgium, Ireland, Netherlands, Germany	Swiss Premiere	2015	87	Yes
Mali Blues	Gregor Lutz	Germany	World Premiere	2016	92	Yes
Need for Meat	Marijn Frank	Netherlands	Swiss Premiere	2015	74	No
North	Ertuğrul Mavioğlu, Çayan Demirel	Turkey	Swiss Premiere	2015	92	Yes
Presenting Princess Shaw	Ido Haar	Israel	Swiss Premiere	2015	80	Yes
The Politician	Laurent Cibien	France	World Premiere	2016	82	No
Trading Paradise	Daniel Schweizer	Switzerland	World Premiere	2016	78	Yes
Under the Sun	Vitaly Mansky	Russia, Germany, Czech Republic, Latvia, North Korea	Swiss Premiere	2015	106	Yes
Unlocking the Cage	Chris Hegedus, D A Pennebaker	United States	International Premiere	2015	91	No
MAITRE DU RÉEL (MR)	Director	Country	Premiere	Year	Running time	Present*
Eisenstein in Guanajuato	Peter Greenaway	Netherlands, Mexico		2015	105	Yes
ATELIER DOMINIC GAGNON (DG)	Director	Country	Premiere	Year	Running time	Present*
Beluga Crash Blues	Dominic Gagnon	Canada		1997	19	Yes
Big Kiss Goodnight	Dominic Gagnon	Canada		2012	62	Yes
Blockbuster History	Dominic Gagnon	Canada		2005	22	Yes
DATA	Dominic Gagnon	Canada		2010	61	Yes
Du moteur à explosion	Dominic Gagnon	Canada		2000	41	Yes
Du rouge à lèvres	Dominic Gagnon	Canada		2013	1	Yes
High Speed	Dominic Gagnon	Canada		2007	47	Yes
Hoax_Canular	Dominic Gagnon	Canada		2013	91	Yes
ISO	Dominic Gagnon	Canada		2002	75	Yes
Of the North	Dominic Gagnon	Canada		2015	74	Yes
Parapluie Bomb City	Dominic Gagnon	Canada		1996	12	Yes
Pieces and Love All to Hell	Dominic Gagnon	Canada		2011	61	Yes
Rip in Pieces America	Dominic Gagnon	Canada		2009	61	Yes
Society's Space	Dominic Gagnon	Canada		2012	60	Yes
The Matrix	Dominic Gagnon	Canada		2004	4	Yes
Total Recall	Dominic Gagnon	Canada		2004	5	Yes
ATELIER AUDRIUS STONYS (AS)	Director	Country	Premiere	Year	Running time	Present*
Alone	Audrius Stonys	Lithuania		2001	16	Yes
Antigravitation	Audrius Stonys	Lithuania		1995	20	Yes
Apostle of Ruins	Audrius Stonys	Lithuania		1993	18	Yes
Baltic Way	Audrius Stonys, Arunas Matelis	Lithuania		1990	10	Yes

Cenotaph	Audrius Stonys	Lithuania, France		2013	61	Yes
Countdown	Audrius Stonys	Lithuania		2004	45	Yes
Earth of the Blind	Audrius Stonys	Lithuania		1992	24	Yes
Fedia. Three Minutes After the Big Bang	Audrius Stonys	Lithuania		1999	10	Yes
Flight over Lithuania or 510 Seconds of Silence	Audrius Stonys, Arunas Matelis	Lithuania		2000	8	Yes
Flying over Blue Field	Audrius Stonys	Lithuania		1996	20	Yes
Four Steps	Audrius Stonys	Lithuania		2008	42	Yes
Gates of the Lamb	Audrius Stonys	Lithuania		2014	44	Yes
Harbour	Audrius Stonys	Lithuania		1998	10	Yes
I Walked Through Fire, You Were with Me	Audrius Stonys	Lithuania		2010	37	Yes
Open the Door to Him Who Comes	Audrius Stonys	Lithuania		1989	10	Yes
Ramin	Audrius Stonys	Lithuania, Latvia, Georgia		2011	58	Yes
The Bell	Audrius Stonys	Lithuania		2007	56	Yes
Uku ukai	Audrius Stonys	Lithuania		2006	30	Yes
FOCUS CHILI (FC)	Director	Country	Premiere	Year	Running time	Present*
A Tale of Love, Madness and Death	Mijaël Bustos	Chile, Germany	Swiss Premiere	2015	22	Yes
Arcana	Cristóbal Vicente	Chile		2006	81	Yes
Calle Santa Fe	Carmen Castillo	France, Chile		2007	167	Yes
City of Photographers	Sebastián Moreno	Chile	Swiss Premiere	2006	80	Yes
Daughter	María Paz González	Chile, Peru		2011	73	Yes
Genoveva	Paola Castillo	Chile		2014	68	Yes
Land of Water	Carlos Klein	Chile	Swiss Premiere	2004	80	Yes
New Year	Cristóbal Valenzuela	Chile	International Premiere	2010	14	Yes
News	Bettina Perut, Ivan Osnovikoff	Chile	Swiss Premiere	2009	81	Yes
The Burn	René Ballesteros	France, Chile	Swiss Premiere	2009	65	Yes
The Chilean Building	Macarena Aguiló	Chile, France, Cuba, Netherlands		2010	95	Yes
The Lifeguard	Maite Alberdi	Chile		2011	64	Yes
The Young Butler	Marcela Said, Jean de Certeau	Chile		2011	70	Yes
Ultraman - the Minimal Story of Erwin Valdebenito	Cristián Leighton	Chile		2004	75	Yes
White Death	Roberto Collío	Chile		2014	17	Yes
DOC ALLIANCE (DA)	Director	Country	Premiere	Year	Running time	Present*
Maestà, the Passion of Christ	Andy Guérif	France	Swiss Premiere	2015	61	Yes
Maybe Desert Perhaps Universe	Miguel Seabra Lopes, Karen Akerman	Portugal, Brazil	International Premiere	2015	99	No
Steam on the River	Filip Remunda, Robert Kirchoff	Czech Republic, Slovakia	International Premiere	2015	86	Yes
PROJECTIONS SPÉCIALES (PS)	Director	Country	Premiere	Year	Running time	Present*
Fuocoammare	Gianfranco Rosi	Italy, France		2016	108	
Heart of a Dog	Laurie Anderson	United States, France	Swiss Premiere	2015	75	

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Lanterne Magique					105
Programme FAMU					107
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Sarah dit... Leïla dit...	Frans Buyens		Belgium		1983 90
The Journey	Jan Kounen, Anne Paris		France	World Premiere	2016 52
Where to Invade Next	Michael Moore		United States		2015 120
Writing on the City	Keywan Karimi		Iran	Swiss Premiere	2015 60

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Media information

Visions du Réel and Swiss Mobiliar

A strong partnership

Swiss Mobiliar is proud to sponsor Visions du Réel film festival as main partner, for the eighth year. The company is supporting the highest award of the competition: “Sesterce d’or la Mobilière pour le meilleur long métrage de la Compétition Internationale”.

This type of partnership is fully in line with the core values of Swiss Mobiliar, which supports many cultural events in Switzerland. The company is an important player in Western Switzerland, and especially in Nyon, where Swiss Mobiliar Life has its headquarters and employs about 450 people.

The interests of its clients are of central importance to Swiss Mobiliar, just as Visions du Réel gives first priority to its audience. Swiss Mobiliar is organised as a mutual company and runs its business in a long-term perspective without pressure to maximise short-term profits on behalf of shareholders. The insured as well as the employees are those who directly benefit from the success of the company.

Swiss Mobiliar also intends to convey this mutualist approach within society. We are committed exclusively to projects and events in line with our values.

Swiss Mobiliar Group

Every third household in Switzerland is insured by Swiss Mobiliar. Active in all lines of insurance, Swiss Mobiliar has an annual premium volume of CHF 3.5 billion. About 160 agencies and offices spread all over the country, among them 79 largely independent general agencies with their own claims service, guarantee proximity to approximately 1.7 million customers. Swiss Mobiliar Insurance Company Ltd. is domiciled in Berne, Swiss Mobiliar Life Insurance Company Ltd. in Nyon. The Swiss Mobiliar Group also includes Swiss Mobiliar Asset Management Ltd., Protekta Legal Protection Insurance Ltd., Protekta Risk-Consulting Ltd., Mobi24 Call-Service-Center Ltd. and XpertCenter Ltd., all domiciled in Berne.

Swiss Mobiliar has more than 4,400 employees in its home markets of Switzerland and the Principality of Liechtenstein and 325 trainees. It is Switzerland’s oldest private insurance company and has operated on a mutual basis since its founding in 1826.

Date 23.03.2016
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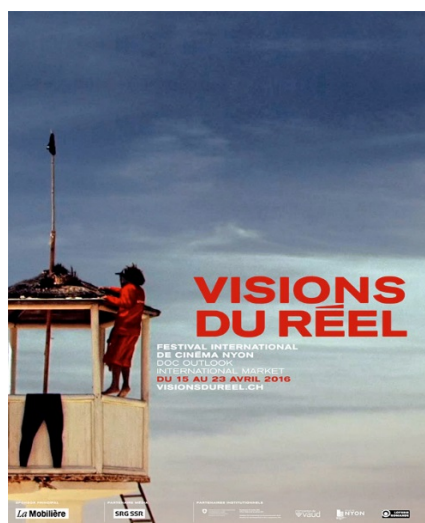
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Media information
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Date
12.03.2009

Du 15 au 23 avril, la RTS vous invite à découvrir quelques-unes de ses nouvelles visions du réel !



Genève, le 21 mars 2016 – Certains des regards singuliers que vous rencontrerez à **Visions du Réel** ont été soutenus par la RTS, enthousiaste complice de la création documentaire suisse et européenne.

Chaque semaine, sur RTS Un et RTS Deux, plusieurs documentaires défendent un point de vue affuté sur le réel, en priorité destiné au public romand. Parmi eux, ceux que vous découvrirez, en avant-première, du 15 au 23 avril : l'Ukraine de Peter Entell ; la Révolution silencieuse de Lila Ribí ; les lieux magiques de Fabienne Abramovitch ; l'irrésistible roadmovie funèbre de Jean-François Sauter ; le plongeur vertigineux dans les geôles syriennes de Lokman Slim et Monika Bormann ; et les deltas mouvants de Charlie Petersmann. En point d'orgue, la désormais traditionnelle *Soirée RTS* incitera à voir éclore... *Wild Plants*, de Nicolas Humbert.

Événement : la soirée RTS – Wild Plants

Samedi 16 avril, à 19 h 30, au Théâtre de Marens, Gilles Marchand, Directeur de la RTS, remettra, pour la 9^{ème} année consécutive, le **Prix Perspectives d'un Doc**, conçu pour encourager la création de films documentaires et doté de CHF 10.000.

Dans le sillage de cette nomination, projection de **Wild Plants**, documentaire de Nicolas Humbert, coproduit par la RTS et dont la toute première ébauche avait été récompensée par le Prix Perspectives d'un doc, en avril 2010.

« Comment la nature l'emporte sur les terrains vagues, comment les plantes germent et les fleurs éclosent afin de créer un nouvel environnement de vie ? La relation entre l'Homme et la flore est ancienne. Elle nous renvoie à nos propres racines mais aussi à de nouvelles manières de vivre et de développer notre potentiel créatif à travers notre rapport aux plantes. »

Cette année, la RTS s'est engagée à défendre les productions suivantes :

***Comme la rosée au soleil* de Peter Entell**

Après des siècles de haine, de violence et de massacres, l'Ukraine est une nouvelle fois en guerre. On continue de tuer au nom de la mère patrie, du drapeau, de la culture, de la religion. Un cinéaste part découvrir la terre de ses ancêtres...

***Révolution silencieuse* de Lila Ribi**

Cédric, agriculteur, les pieds bien sur terre, décide de retrouver une cohérence dans son activité, en changeant sa vie radicalement, au risque de perdre les moyens de faire vivre sa famille. C'est la « petite histoire » qui se décline sur le fond de la « grande », celle de la violente réalité de l'industrie agroalimentaire qui met une pression énorme sur les agriculteurs de nos régions.

***Un peu, beaucoup, passionnément* de Fabienne Abramovich**

Dans la ronde de l'amour et son éternel recommencement, certains lieux sont propices au rituel et à sa magie. A Paris, la nuit tombée, des centaines de gens se retrouvent au bord du canal de l'Ourcq, venus s'asseoir près de l'eau pour ne parler que d'une chose (ou presque), d'amour.

***Calabria* de Pierre-François Sauter**

Un roadmovie en corbillard. Après la mort d'un émigré calabrais venu travailler en Suisse, deux employés des pompes funèbres, Jovan et José, eux-mêmes émigrés, traversent l'Italie du nord au sud pour rapatrier le corps du défunt. Ensemble, ils sont confrontés aux surprises et imprévus du voyage. C'est l'occasion de rendre hommage au mort et de profiter de la vie.

***Tadmor* de Lokman Slim et Monika Borgmann**

Ce film met en lumière les conditions de détention de huit anciens détenus libanais dans la prison syrienne de Tadmor. La sobriété des images alliée à la plasticité des corps confère au récit une puissance bouleversante. Un documentaire qui rend l'acte de résistance nécessaire.

***Deltas, retours aux rivages* de Charlie Petersmann**

Ibrahima, jeune Sénégalais, enchaîne les petits boulots à Tanger, en attendant de rejoindre le Vieux Continent rêvé. Agostinho, 57 ans, doit, lui, quitter le Portugal pour rejoindre sa famille installée en Hollande. Derrière cette chronique du déracinement, le film tisse une réflexion précise et humaniste sur la frontière mouvante qui délimite le(s) sud(s) de l'Europe forteresse.

Le Doc Visions du réel : 16 ans déjà !

Depuis 16 ans, un dimanche par mois, **RTS deux** ouvre une fenêtre sur la création documentaire et propose un film sélectionné par l'une ou l'autre des éditions du Festival.

Le dimanche 24 avril 2016, à 22h45, le Doc Visions du Réel affichera :

God save Justin Trudeau, de Guylaine Maroist et Eric Ruel

Justin Trudeau, désormais Premier ministre canadien, a affronté un sénateur lors d'un match de boxe, en 2012. Métaphore du combat politique que se livrent Libéraux et Conservateurs depuis la fondation du pays, ce documentaire est le portrait intimiste d'un jeune politicien, parangon de politique-spectacle.

Visions du Réel sur la RTS :

Sur *La Première*, reflets du Festival dans **Vertigo** (de 16 h 30 à 18 h)

Sur *Espace 2*, Visions du Réel résonnera dans **Les Matinales** et dans **Babylone** (de 9h à 10h et de 19h à 20h).

Et sur *Couleur 3*, dans **Brazil** (samedi entre 11 et 12 h 00).

Sur *RTS Un*, **La Puce à l'oreille** évoquera le festival depuis Genève, jeudi 21 avril à 22 h 40

Et bien sûr, l'**Actualité** et ses différentes éditions du **TJ** éclaireront les points forts de cette édition 2016.

Site des docs (Programme/infos/VOD/catch ups) : www.rts.ch/docs/

Sur Facebook: www.facebook.com/LesDocsRTS

Service de presse RTS

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