



Press release

9 April 2024, Nyon

Meetings and discussions at the 55th edition of Visions du Réel



Every year, in addition to screenings and the VdR-Industry program, Visions du Réel organises masterclasses, meetings and debates open to the general public and professionals alike. In addition to the three 2024 Guests – Jia Zhang-Ke, Alice Diop and John Wilson – the Festival is particularly honoured to host discussions with and interventions by renowned filmmakers such as Claire Denis, Petra Costa, Anna Hints, as well as many directors whose films will be screened publically for the first time, and film funders from all over the world (such as Sundance Film Institute, CNC, Chicken & Egg, Points North Institute, The Whickers Foundation, etc.).

Masterclasses and events dedicated to the 2024 Guests

The masterclasses are unique, and entirely free-entry, opportunities for the Festival audience to take a deep dive into the work of the guest filmmakers and interact with them, in a context conducive to understanding their cinematographic career and approach.

Saturday 13 April, 2 – 5 pm, **Alice Diop**

French, with simultaneous translation into English and French Sign Language

In partnership with HEAD-Geneva

Théâtre de Marenz, moderated by Anita Hugli, Head of Cinema at HEAD-Genève (University of Arts and Design) and Mourad-Anis Moussa, member of the selection committee and co-head of the programming office at Visions du Réel

Monday, 15 April, 8.15 pm: Guest of Honour Ceremony, **Jia Zhang-Ke**
Théâtre de Marens, with a homage paid by French filmmaker **Claire Denis**.

Tuesday 16 April, 2 – 5 pm, **Jia Zhang-Ke**
Mandarin Chinese, with simultaneous interpretation into English and French
In partnership with the Cinémathèque Suisse and the ECAL, with the complicity of Fondazione Prada
Théâtre de Marens, moderated by film critic, journalist and professor Jean-Michel Frodon

Thursday 18 April, 6 – 8 pm, **John Wilson**
English, with simultaneous translation into French
Usine à Gaz 2, moderated by Emmanuel Chicon and Anne Delseth, members of the selection committee at Visions du Réel

Morning Talks (in English)

These seminars invite filmmakers who are part of the official programme to discuss contemporary cinema, its opportunities and challenges based on topical issues. They take place every morning (10 – 11.30 am) at Musée du Léman, from Sunday 14 April to Thursday 18 April and are open to professionals and the general audience of the Festival.

Sunday 14.04 – **Un-centering the author**

Non-fiction filmmakers are, first and foremost, strangers who burst into the lives of their future protagonists with a question, an enigma, a concern... or, more prosaically, a camera. It's often a question of putting oneself in another's shoes, while finding one's own perspective and acknowledging the audience's, so that the most vital encounters become genuine sharing experiences. Whether the film finally takes the shape of an essay, a chronicle or any other form, how does this astonishing alchemy, which consists in creating a common ground through the act of un-centering, really work?

Guest directors: **Ben Donato** and **Michel Passos Zylberberg** – *Muzungu*, **Samira El Mouzghibati** – *Les Miennes*, **Jean-Baptiste Bonnet** – *Save Our Souls*, **Vadim Jendreyko** – *The Song Of Others*, **Sophie Benoot** – *Apple Cider Vinegar*
Moderated by Aurélien Marsais, member of the selection committee.

Sunday 15.04 – **Did you say hybrid? Staging reality**

From the start, close links have always existed between documentary and fiction, or between fiction and documentary, as demonstrated by the work of Jia Zhang-Ke, to cite just one recent example: direct staging techniques and 'actorial' work using amateur actors on the one hand and non-actors, hand-held cameras or natural light on the other, mixing genres represents the norm, at least since the emergence of cinema's new waves. Why then should this distinction remain, when all the while boundaries are becoming increasingly blurred? In practice, how do contemporary filmmakers switch between "fictional" mise-en-scène (so called because of its relationship to the imaginary) and "documentary" mise-en-scène (so called because it is filmed on the fly)?

Guest directors: **Stefanie Schroeder** and **Emerson Culurgioni** – *La Duna*, **Orkhan Aghazadeh** – *The Return of the Projectionist*, **Pauline Jeanbourquin** – *Feu Feu Feu*, **Virpi Suutari** – *Once Upon a Time in a Forest*, **Narges Kalhor** – *Shahid*
Moderated by Anne Delseth, member of the selection committee.


Tuesday 16.04 – **Choosing a filmmaking apparatus**

Since the early 2000s, the term "filmmaking apparatus" has been used to describe a range of practices aimed at constructing a reality while it is being recorded. These techniques reveal the filmmakers' positions and raise a number of questions: what are the advantages and limitations of filming alone or as part of a team? What are the different ways of interacting with the person being filmed? How do you stage the spoken word, the body or the intimate? Is it possible to anticipate reality by writing a screenplay that leaves room for the unexpected and unpredictable? Why does one choose a filmmaking apparatus or device over another when one sets out to film reality?

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Guest directors: **Federico Luis Tachella** – *How to Be Pehuén Pedre*, **Nicolás Suárez** – *The Eucalyptus*, **Adrián Orr** – *To Our Friends*, **Ruaidhri Ryan** – *Previs*, **Cesar Alejandro Jaimes** and **Juan Pablo Polanco Carranza** – *Carropasajero*
Moderated by Mourad-Anis Moussa, member of the selection committee.

Wednesday 17.04 – **The war of narratives: documentary realities and media 'truths'**

Documentary filmmakers are direct witnesses to the conflicts multiplying worldwide and are increasingly caught up in their own representation, which is in turn being swallowed up by the images being propagated worldwide on social media. The latter's "anonymity" sometimes reveals what would otherwise remain invisible but, more often than not, lends itself to all kinds of manipulation. If immediacy and its corollary, media noise, are now today's "truth", how can cinema continue to develop critical counter-narratives capable of resisting the (viral) powers of falsehood?

Guest directors: **Brett Story** – *Union*, **Laurence Lévesque** – *Okurimono*, **Elahe Esmaili** – *A Move*, **Daniel Mann** – *Under A Blue Sun*, **Ado Hasanović** – *My Father's Diary*
Moderated by Emmanuel Chicon, member of the selection committee.

Thursday 18.04 – **Shooting and editing: the moment a film is born**

Occasionally, chance meets the intuitive sensitivity of a photographer who captures a moment, all of which comes together to create a "poetic accident". But time is a very different concept for a filmmaker than it is for a photographer. In cinema, shoots often stretch out intermittently over several months, as rushes and takes accumulate into a mass of recorded moments in need of melting down and moulding into a coherent narrative. But for this last talk, we would like to ask participants about any of their own examples of such "poetic accidents" during a shoot as well as the moments, in the editing room, when it becomes intuitively apparent that they have found the film they were looking for.

Guest directors: **Myriam El Hajj** – *Diaries From Lebanon*, **Farah Kassem** – *We Are Inside*, **Lawrence Côté-Collins** – *Billy*, **Nelson Makengo** – *Rising up at Night*, **Allaksandr Tsybaliuk** – *Koka*
Moderated by Alice Riva, member of the selection committee.

Industry Talks (in English)

Dedicated to the industry professionals, Industry Talks offer an astute overview of the cinematographic production field. To launch the 2024 Industry program on Sunday 14 April, Visions du Réel is thrilled to be hosting an intimate and personal "In-Conversation" with the multi-award-winning, Academy-Award-nominated Brazilian director/producer **Petra Costa** (*Elena*, *Olmo and the Seagull*, *The Edge of Democracy*), presented by SRG SSR. In this intimate talk, Costa will explore, in dialogue with Violeta Bava, close collaborator of the Festival, the impacts of interweaving her family life and her political obsessions into her cinema, drawing on past and future projects to explore everything from family relationships to the current state of financing in the industry. Because of the sensitive nature of the conversation, this session will be closed to the media.

The state of the documentary industry will be further explored with a new series of industry talks spanning four days, exploring how, in a time of financial contraction from traditional financiers such as streamers and broadcasters, filmmakers can find new and innovative funding opportunities.

Furthermore, over a series of five talks, industry professionals are provided an opportunity to engage in a tête-a-tête with film funders from all over the world including: **Bruni Burres**, (Sundance Film Institute, USA), **Isabel Arrate Fernandez**, (IDFA-Bertha Fund, The Netherlands), **Lisa Kleiner Chanoff** (Catapult Film Fund, USA), **Milton Guillén** (Points North Institute, USA), **Khalil Benkirane** (Doha Film Institute, Qatar), **Jane Mote** (The Whickers Foundation, UK), **Sabine Fayoux Cantillo** (Chicken & Egg, USA), **Amanda Clarke** (Minderoo Foundation, Australia), **Fabienne Hanclot** (CNC, France), **Madeline Robert** (visions sud est, Switzerland), **Corinna Marschall** (Media Desk, Switzerland) and **Patrizia Pesko** (Federal Office of Culture, Switzerland).

In addition to this, in a time of environmental crisis, Visions du Réel is addressing sustainability head-on in the session **Going Green**, which draws on international experts and local case studies to explore best-practice for creating a more environmentally-minded film practice. Special guests


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include **Nina Hauser** (Austrian Films) and **Linn Rott** (Evergreen Prisma/LAFC) nominee for Best Sustainability Initiative at the 2023 Global Production Awards, as well as Swiss filmmaker **Tobias Luchsinger** (*The Value of Things*, 2024). This session is moderated by **Sereina Gabathuler** (Green Consultant, Roundabout Film) and presented by Austrian Film.

Finally, to celebrate the 2024 European Film Awards taking place in Lucerne next December, Visions du Réel is collaborating with the European Film Academy and SWISS FILMS to close the industry program with a thought-provoking panel titled *Change In Europe: Filmmaking as a Tool of Liberation*. Welcoming 2023 European Film Award-winner **Anna Hints** (Best Documentary Award, *Smoke Sauna Sisterhood*) and established Swiss-producer/director and Vision du Réel alumnus, **Frank Matter** (*Parallel Lives*, Visions du Réel, 2021), this discussion will be moderated by the esteemed Artistic Director of the Tampere Film Festival, **Jukka-Pekka Laakso**.

If you are a professional and have any questions about VdR-Industry, please get in touch with industry@visionsdureel.ch

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Contact

Robin Corminboeuf
Press Office Manager
rcorminboeuf@visionsdureel.ch
+41 22 365 44 58

Gloria Zerbinati
International Press Officer
gloria.zerbinati@gmail.com
+33 7 86 80 02 82

Further information: visionsdureel.ch
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