

acid

CANNES 2020



Tanguy Jestin

the filmmaker's programme

www.lacid.org



TITRAFILM



MULTILINGUAL
LOCALIZATION,
AUDIO POST PRODUCTION,
CENTRALIZED MIX 2.0 TO
DOLBY ATMOS[®],
ARTWORKS,
MEDIA PROCESSING & QC,
DELIVERIES & DATA STORAGE

For

Producers, Distributors,
Sales Agents, Festivals,
Broadcasters, Platforms,
Social Media & Corporate

EMOTION IN MOTION
SINCE 1933

Titrafilm.com

www.lacid.org

14, rue Alexandre Parodi
75010 Paris
+ 33 (0)1 44 89 99 74

PRESS CONTACT

Audrey Grimaud
+ 33 (0)6 72 67 72 78

Assisted by:
Sophie Chaffaut

General Delegate:

Aurélie Bordier

Deputy General Delegate:

Pauline Ginot

Programming:

Thomas Choury

Public Relations:

Karin Ramette

Festivals & events:

Amaury Augé

Communication:

Lucie Detrain

Mediation:

Lucie Mogarra & Maria Ana O'Neill

Administrator:

Marie-Ange Estrada

Trainee:

Pauline Girardot

SUMMARY

CANNES OUT OF WALLS 2020

THE FILMMAKERS' PROGRAMME

EDITORIAL	4
WHAT IS ACID?	5
SCREENING SCHEDULE	6
THE FILMMAKERS WHO PROGRAMMED	12
9 FEATURE FILMS	14
ACKNOWLEDGEMENTS	29
ACID FILMS / 1992 – 2020	30

EDITORIAL

BY HÉLÈNE MILANO, IDIR SERGHINE & CLÉMENT SCHNEIDER FOR THE ACID BOARD OF DIRECTORS

The past few months we have been going through have reminded us, among other things, of our irreducible need for otherness — both individually and collectively. More than ever, we aspire to connect to each other, to share the same time and space; with others, with everyone. After all, what would “living together” be, if not that? And that’s also one of the reasons why we go to the movies. In order to have a tangible experience of otherness. *To go*: with one’s whole body; walking, driving, by subway, by bike... hurrying or wandering... If cinema affects us emotionally, it’s above all because it moves us, it sets us in motion and awakens our ever fulfilled desire to share with others the love of images and sounds that touch us. So, how can we imagine that all the links that are forged in a movie theatre between spectators, films, teams, programmers, filmmakers, and all those who make theatres living places can be compared to what is played online, each facing his or her own small screen? A whole different story!

This year, more than ever, the thought of selecting films which will later be shown in theatres has kept us in motion. It was after all a way of actively resisting the isolated months that have kept us far from the silver screen. But also to the confusion caused by the array of mediums available, which imposed a need for redefinition as well as reconstruction. We wish to support and promote a free, independent, inventive and audacious cinema: the one we watch, not the one we consume. The high ideals of cinema and the high ideals of the spectator are the driving forces behind this fight we are waging.

“There are two visions of the world: the vision that divides, the vision that unites” as said Paul Valéry. At ACID, we have chosen the one we want to defend. The nine features that we are proud to present this year are the most beautiful answer we could have to the challenges of our time.

ACID

ACID is an association that brings together filmmakers committed to everyone's accessibility to the diversity of filmworks and to audience education.

Filmmakers choose, for Cannes and throughout the year, independent features which they will then support, promote and accompany in the 400 partner movie theatres, festivals and cultural venues in some twenty countries.

Every year the organization of more than 400 events (workshops, film-concerts and ACID POP) gives spectators and school audiences the opportunity to interact with those who make the films.

This public is also active thanks to the animation of a national viewer and Young Ambassadors network.

Lastly, ACID makes proposals throughout the year to improve the distribution of filmworks, and therefore their production as well. The association represents the voice of independent authors in professional negotiations.

THE FILMMAKERS' PROGRAMME IN CANNES

A laboratory for creation and diffusion, ACID has held a parallel section of the Cannes Film Festival since 1993 in order to connect authors to thousands of professionals.

The programme includes feature films, both fiction and documentary, that reveal the audacity of filmmakers and the diversity of perspectives which form the landscape of French and international independent cinema.

This year, thirteen filmmakers watched several hundred films and chose, despite the circumstances, to maintain the criteria of the *ACID CANNES* programme: committing to the support of as many films as usual: nine features.

Among the five fictions and four documentaries which were chosen, five films were directed by women. It is the beginning of a several months adventure between the filmmakers, the ACID teams and the supported films' teams, and movie theatres, even if its starting point won't be the city of Cannes.

Among the authors revealed by ACID in Cannes and accompanied at their release: Olivier Babinet, Stéphane Batut, Lucas Belvaux, Kaouther Ben Hania, Serge Bozon, Jim Cummings, Rachid Djaïdani, Philippe Faucon, Benoit Forgeard, Emmanuel Gras, Arnaud et Jean-Marie Larrieu, Ursula Meier, Gilles Porte & Yolande Moreau, Justine Triet, Claire Simon, Pierre Schoeller, Çağla Zencirci et Guillaume Giovanetti...

SCREENING SCHEDULE

PARIS - LOUXOR

SEPTEMBER 25 TO 29

Friday, September 25th

- 8 p.m.: THE LAST HILLBILLY

Saturday, September 26th

- 2 p.m.: COALESCE
- 4 p.m.: TIGHTROPE WALKERS
- 6 p.m.: IL MIO CORPO
- 8:30 p.m.: SHOULD THE WIND DROP

Sunday, September 27th

- 11 a.m.: FAR FROM YOU I GREW
- 2 p.m.: LAST DAYS OF SPRING
- 4 p.m.: WALDEN
- 6:30 p.m.: THE SEEDS WE SOW

Monday, September 28th

- 11 a.m.: THE LAST HILLBILLY
- 2 p.m.: THE SEEDS WE SOW
- 4:30 p.m.: IL MIO CORPO
- 6:30 p.m.: TIGHTROPE WALKERS
- 8:30 p.m.: FAR FROM YOU I GREW

Tuesday, September 29th

- 2 p.m.: SHOULD THE WIND DROP
- 4:30 p.m.: WALDEN
- 6:30 p.m.: COALESCE
- 8:30 p.m.: LAST DAYS OF SPRING

Several screenings will be followed by meetings with the film crews and ACID filmmakers/programmers.

LYON - COMEDIA

OCTOBER 2 TO 4

Friday, October 2nd

- 8 p.m.: SHOULD THE WIND DROP

Saturday, October 3rd

- 11:15 a.m.: COALESCE
- 4 p.m.: TIGHTROPE WALKERS
- 6 p.m.: IL MIO CORPO
- 9 p.m.: WALDEN

Sunday, October 4th

- 11:15 a.m.: FAR FROM YOU I GREW
- 2 p.m.: LAST DAYS OF SPRING
- 4 p.m.: THE LAST HILLBILLY
- 6:30 p.m.: THE SEEDS WE SOW

PORTO-VECCHIO

CINÉMATÈQUE DE CORSE

November 10 to 13

BELGRADE

November 22 to 29

As part of Auteur Film Festival

MARSEILLE

OCTOBER 8 TO 11

Thursday, October 8th - Gyptis

- 8 p.m.: THE LAST HILLBILLY

Friday, October 9th - la Baleine

- 6:30 p.m.: SHOULD THE WIND DROP
- 9 p.m.: FAR FROM YOU I GREW

Saturday, October 10th - la Baleine

- 5 p.m.: COALESCE
- 7 p.m.: LAST DAYS OF SPRING
- 9 p.m.: IL MIO CORPO

Sunday, October 11th - la Baleine

- 2 p.m.: WALDEN
- 4:30 p.m.: TIGHTROPE WALKERS

Sunday, October 11th - Gyptis

- 8 p.m.: THE SEEDS WE SOW

AND OTHER PREMIERES IN THEATRES

LE MÉLIÈS IN MONTREUIL

September 30 to October 2

LE MARCEL PAGNOL IN MALAKOFF

October 1 to 5

LE CINÉMATOGRAPHE IN NANTES

September 17 to 19

JUILLET - AOÛT 2020 N° 767

CAHIERS DU CINEMA

PICCOLI · CRONENBERG · MALMKROG · LE SEL DES LARMES · EVA EN AOÛT · CAMÉRAS POLICIÈRES



ROHMER À LA PAGE

THE FILMMAKERS WHO PROGRAMMED



ANNE ALIX

- FEAT | *Il se passe quelque chose*
- SHORT | *Ce tigre qui sommeille en moi*
- SHORT | *Une île*
- TV | *Dream Dream Dream*



STÉPHANE BATUT

- FEAT | *Vif-Argent*
- SHORT | *Le Rappel des oiseaux*
- FEAT | *Le Chœur*



CAROLINE CAPELLE

- SHORT | *B.R.I.N.* (codir. Omblin Ley)
- FEAT | *Dans la terrible jungle* (codir. O. Ley)
- SHORT | *Baltic Princess* (codir. O. Ley)
- SHORT | *Et puis tout passe*



AUDE CHEVALIER-BEAUMEL

- FEAT | *Indianara* (codir. Marcelo Barbosa)
- FEAT | *Sexo, Preações e Política*
- FEAT | *Rio Ano Zero*



MICHAËL DACHEUX

- FEAT | *L'Amour debout*
- SHORT | *Sur le départ*
- SHORT | *Commune présence*



PHILIPPE FERNANDEZ

- FEAT | *Cosmodrama*
- FEAT | *Léger tremblement du paysage*
- SHORT | *Perspectives atmosphériques*
- SHORT | *Connaissance du Monde*
- SHORT | *Réflexion*
- SHORT | *Conte philosophique*



JEAN-LOUIS GONNET

- FEAT | *Ados des champs*
- SHORT | *Stigmates* (codir. Claude Duty)
- SHORT | *Comme un seul homme*
- SHORT | *Fée*
- SHORT | *Luc apprend lentement*
- SHORT | *Travail à domicile*



OMBLIN LEY

- SHORT | *B.R.I.N.* (codir. Caroline Capelle)
- FEAT | *Dans la terrible jungle*
(codir. C. Capelle)
- SHORT | *Cavernicole*
- SHORT | *Kaamoisaka*
- SHORT | *Baltic Princess* (codir. C. Capelle)
- SHORT | *Viens on va voir la mer*



HÉLÈNE MILANO

- FEAT | *Les Charbons ardents*
- FEAT | *Les Roses noires*
- SHORT | *La Lumière du phare*
- SHORT | *Dans le miroir... Une hirondelle*
- SHORT | *Comme ça j'entends la mer*



ALICE ODIOT

- FEAT | *Des hommes*
(codir. Jean-Robert Viallet)
- TV | *Le Mauvais Œil*
- TV | *Jusqu'à ce que la mort nous sépare*
- TV | *Zambie, à qui profite le cuivre ?*



ALAIN RAOUST

- FEAT | *Rêves de jeunesse*
- FEAT | *L'Été indien*
- FEAT | *La Cage*
- SHORT | *La Vie sauve*
- FEAT | *Muette, est la girouette*
- FEAT | *Attendre le navire*



IDIR SERGHINE

- SHORT | *Cross*
- SHORT | *Ce monde ancien*
- SHORT | *Le Funambule*
- SHORT | *Vous n'aurez pas l'Alsace et la Lorraine*
- SHORT | *Issa*
- SHORT | *Journal intime de Luc Mallet*



LAURE VERMEERSCH

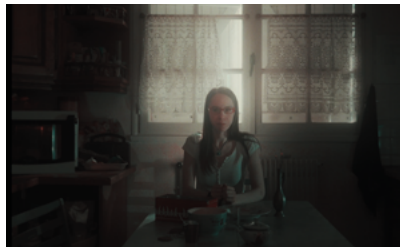
- FEAT | *Alcyons*

PROGRAMME

2020



COALESCE
LES AFFLUENTS
JESSÉ MICELI



TIGHTROPE WALKERS
FUNAMBULES
ILAN KLIPPER



THE SEEDS WE SOW
LES GRAINES QUE L'ON SÈME
NATHAN NICHOLOVITCH



IL MIO CORPO
MICHELE PENNETTA



THE LAST HILLBILLY
DIANE SARA BOUZGARROU
& THOMAS JENKOE



FAR FROM YOU I GREW
LOIN DE VOUS J'AI GRANDI
MARIE DUMORA



SHOULD THE WIND DROP
SI LE VENT TOMBE
NORA MARTIROSYAN



LAST DAYS OF SPRING
LA ÚLTIMA PRIMAVERA
ISABEL LAMBERTI



WALDEN
BOJENA HORACKOVA

COALESCE

LES AFFLUENTS

JESSÉ MICELI

CAMBODIA, FRANCE / 2020 / 1h23 / ENGLISH SUBTITLES

Phnom Penh nowadays. Three young people, three perspectives, three routes.
Coalesce draws a portrait of a youth facing a fast changing world.



If you like tuk-tuks and you're a little bonkers, chances are you will feel right at home in *Coalesce* (*Les Affluents*). Jessé Miceli's first feature film is a crazy movie, an unidentified object that seems to come straight from Mars but which was actually shot in Phnom Penh, Cambodia. Without any transitions, a series of fragmented micro stories end up forming a visual poem whose aim seems to be to gather all the scattered parts of its narrative. These scattered stories are those of three very young men whose trajectories also become the trajectories of their relatives, of their friends, of all the people they know; in reality they become the story of their city and even of Cambodia in its entirety. As if the whole film consisted in a long backward tracking shot, it gives us an extensive overview of the country. Thus, it turns us viewers into the estuaries of a larger sea. Without really knowing where we're headed, we just go with the flow. We embark on a journey whose destination is unknown and, in the process, we come to forget the point where all the rivers converge.

Entirely captivated by what we see, we follow the daily life of Songsa, a very timid and almost completely mute boy that everybody treats like a slave. Starting with Thy who, incited by his half-witted step-brother, finds a job in a gay club and starts prostituting himself to foreign tourists because he wants money to buy a motorcycle that will impress the girls. We also follow Phearum's daily life, a taxi driver married to a jobless teacher who has too many kids to take care of at home. Phearum dreams of another life. He would like to do business with the Chinese, to sell them big beautiful cars. But mostly what he wants is to take their dough. The whole movie is about small-time businesses, two bit jobs, back-street abortions, Chinese businessmen buying Cambodian land, karaokes where people drunkenly sing songs with their dads, underground clubs where Cambodian youths pogo dance to Swedish death metal music, at the same time inventing and destroying their future.

What is fascinating is that all of this — along with the chicken that one character nonchalantly kills and boils in the late afternoon — is filmed with an extreme tranquillity, which is in sharp contrast to the major economical and liberal mutation that Phnom Penh is going through. The city is fast growing, which means more and more individuals get marginalized, become poorer and abandoned by the system. Like James Joyce, the "great dragon of verbs", used to say: "What matters above all when one creates a work of art is the vital necessity from which it came out of". What Jessé Miceli offers us with his film is a trip to a place which is at the same time the origin and the destination of the estuaries of creation. And that is a great achievement in itself.

Alain Raoust, filmmaker

PRODUCTION

Horoma Films

Jessé Miceli
contact@horomafilms.com

COPRODUCTION

Perspective Films

Gaëlle Jones
contact@perspectivefilms.fr

With

Songsak Sek, Phearum Eang, Rithy Rom, Lek Vann

Screenplay

Jessé Miceli

Cinematography

Run Sokheng

Editing

Clément Selitzki

Sound

Chek Dara



JESSÉ MICELI

TIGHTROPE WALKERS

FUNAMBULES

ILAN KLIPPER

FRANCE / 2020 / 1h15 / ENGLISH SUBTITLES

What is the thickness of the wall that separates us from insanity? No one knows what it's made of and no one knows what it can weather. Aube, Yoan, Marcus, they have crossed the threshold. They live on the other side of the mirror; they have created their own world.



In front of Ilan Klipper's camera, one can chat, grumble or rap, improvise a choreography in a messy apartment, grab a fountain pen and magically turn it into a "water lily-microphone". One can also have their very own punk, a pretty one with a short colored, spiked mohawk, or hang around dressed in old, dirty pyjamas and keep repeating "Everything's all right" without being sure it really is.

Ilan Klipper films Aube, Yoan, Marcus and other individuals whose paths never cross, except in his movie. From one scene to another, we, the viewers, navigate between these characters, and we get to listen to their "little inner song". If we are being honest, we don't feel very different from them and we take advantage of the movie to get away from it all with them for a while. From the first shot to the last, we are literally mesmerized by these people and the incredible intensity of their words, which are documented with a great sensitivity by the filmmaker. His movie is like a jewelry case in which he gently collects the characters' thoughts and memories, as well as their outbursts and their disturbing spontaneity.

There is a movement from the filmmaker towards those he films, without, however, him being able to unravel their mystery. There is also always a great complicity between the film director and his characters in the way the latter accept to represent themselves in front of his camera. With a striking audacity, the film makes it possible for all these larger than life characters to coexist in the same space. But living with them is a challenge for their relatives or even for their own survival, so the ones who care for them keep trying - in vain - to pull them back to a form of normality which matches their personal standards or the ones generally accepted by the society.

These worlds are incompatible, consequently they collide, they crash into one another, sometimes violently. That is when we start questioning ourselves and pondering over many things such as the tyranny of reality. Most of the time there are no answers to our questions. We think about this "great inner will" one of the characters talks about, and we wonder if that could be the common point between all these people.

In reality, what movies like this one, through their unmistakable singularity, seem to mainly care about is to protect individuals as much as the ideas they bring to light. And we rejoice in the fact that such artistic forms exist.

Caroline Capelle & Omblin Ley, filmmakers

PRODUCTION

Les Films du Bal
info@lesfilmsdubal.com

DISTRIBUTION

Potemkine Films
films@potemkine.fr

Screenplay

Ilan Klipper

Cinematography

Lazare Pedron, Xavier Cordonnier,
Gadiel Bendelac

Editing

Paola Termine, Carole Lepage

Sound

Olivier Touche, Simon Apostolou

Music

Frank Williams, Jeanne La Fonta,
Martin Mahieu, Stéphane Cochet



SELECTED FILMOGRAPHY

ILAN KLIPPER

2017 | FEAT

Le ciel étoilé au-dessus de ma tête

2014 | SHORT

Juke-box

2011 | SHORT

Pandore (codir. with V. Vernier)

2010 | FEAT

Sainte-Anne

2009 | FEAT

Commissariat
(codir. with V. Vernier)

2008 | FEAT

Flics (codir. with V. Vernier)

THE SEEDS WE SOW

LES GRAINES QUE L'ON SÈME

NATHAN NICHOLOVITCH

FRANCE / 2020 / 1h17 / ENGLISH SUBTITLES

Accused of having tagged "MACRON MUST QUIT" on a wall of her high school, Chiara dies during police custody. Shocked, her classmates decide to speak up and express themselves.



“Never mind, young people, let us be brave! It does not matter that the rich and mighty want our present reality to be harsh, our future shall be magnificent!”. Standing in front of her high school students in Ivry-Sur-Seine, in the Parisian suburbs, a French teacher quotes an excerpt from the preface to Victor Hugo's play *Hernani*. Then she promises to keep doing her job the best way she can, in spite of the disastrous consequences of the latest education laws, in spite of the recent death of one of her female students caused by police brutality, in spite of it all.

Thus, the question that the film raises is: what are the ways to make the voices of those who are deeply worried and revolted by the state of the world better heard, when the only answer political leaders seem to know is the repressive use of indiscriminate force? Nathan Nicholovitch, the director of the film, gives a voice to the voiceless by letting young students talk as freely and spontaneously as they want and by filming them in long shots which bear testament to the unshakable faith he has in the epic nature of what is happening in front of his camera. The portrait he paints is that of a group of teenagers whose political consciousness is slowly emerging. United by the absence of the dead girl – the friend, the lover, the freedom-loving and brave heroine – these young people all are animated by an inner flame which shines a light both on their solitudes and on their fraternal bond. Nicholovitch's cinema connects political issues with the realm of emotions. In this movie they connect through the unjust death of a young girl. A girl who died because she dared thinking out of the box. The faces *The Seeds we sow* (*Les Graines que l'on sème*) shows us tremble with sadness and anger. And if those faces express real emotions in every shot, they all are the faces of actors and actresses. Not in the sense that these teenagers are professional actors and actresses but because every human being possesses the faculty of being impacted and moved by another human being's thoughts. This is the focal point of this movie: young people hearing and listening to other young people. The voices of the others become theirs, they speak for them too. This is this process of identification that the film succeeds in creating.

These young film students play parts in a fiction movie, but they often use their own words and they undoubtedly are also the inspirational force that drives the film. Moreover, the reason why they all sound so strikingly real is because they have recognized in the movie's story the expression of an ancient revolt which has been the revolt of every generation before theirs, a revolt full of astounding hopes. Thus they make this story theirs with the heart of those who see and hear the world as it should be, like others before them kept reinventing it with the intensity and the audacity of their youth.

Stéphane Batut & Idir Serghine, filmmakers

PRODUCTION

D'un Film l'Autre

Eurydice Calmèjane
Nathan Nicholovitch
dunfilmautre@gmail.com

DISTRIBUTION

Nour Films

Patrick Sibourd
contact@nourfilms.com

With

Ghaïs Bertout-Ourabah, Clémentine Billy, Marie Clément, David D'ingéo, Kamla Errounane, Yhadira Fabat-Delis, Alicia Fleury, Maëlys Gomez, Luna Lafaye, Célia Lazla, Chloé Lemeur, Rose Fella Leon-Lys, Flontin Masengo, Sandrine Molaro, Sara Naoui, Lucile Noël, Pauline Perrin-Bequart, Hamza Sadi, Angèle De Sentenac, David Talbot, Tristan Trouvé

Screenplay

Nathan Nicholovitch

with the collaboration of Marie Clément & Clo Mercier, cinema students of the Romain Rolland High School

Cinematography

Florent Astolfi

Editing

Gilles Volta

Sound

Graciela Barrault, Jean Jouvét



SELECTED FILMOGRAPHY

NATHAN NICHOLOVITCH

2018 | FEAT *Avant l'Aurore*

2013 | SHORT *No Boy*

2012 | FEAT *Casa Nostra*

IL MIO CORPO

MICHELE PENNETTA

SWITZERLAND, ITALY / 2020 / 1h20 / ENGLISH SUBTITLES

Under the Sicilian sunlight, Oscar collects scrap metal with his father. At the other end of town, Stanley the Nigerian migrant gets by thanks to small tasks given by the parish priest. Both share the same desire for a better life...



A small truck crosses a bridge which overlooks a garbage dump. The camera meticulously follows the winding and gloomy trajectory of the truck which leads it to a place where people seek economical survival: a dump located on a slope under a scorching sun.

A young boy named Oscar goes there to try to find some stuff he could sell in order to give a little money to his family. The sunlight is blinding. The static camera records the boy's labour, his solitude and his fatigue. At the top of the slope, his father is waiting with a rope in his hands. Then, in a slow vertical movement, the camera follows what the father pulls back with the rope: used objects which are the leftovers of a society that seems to no longer exist. It records the boys' gestures, but also his sadness and his beauty. The boy stands alone, surrounded by sunlight and the waste of the world.

In order to tell us the story of those whose destiny has been decided by others, the filmmaker has chosen the centre of Sicily, which embodies Europe in its totality. Sicily is this deserted and closed place, where the trip of Stanley, an African refugee, ends. In this territory that once was rich, the mines have shut down, the railway lines are disused and the workers are gone. Just like Oscar, Stanley works hard and earns almost nothing. By alternatively following both characters, the movie shows that Stanley's loneliness mirrors Oscar's. In spite of the brutality of their living and working conditions, in spite of the blistering sun, the way they are filmed succeeds in showing on the screen the strength these two beings still have. The filmmaker manages to capture the very peculiar beauty of this cruel and decadent Sicilian reality. These two characters should never have met, but the common point between Stanley and Oscar is that they have both been abandoned. Michele Pennetta assumes his subjective point of view by deliberately blurring the boundary that exists between shooting a documentary and creating a work of fiction. By doing so, he gives a great poetic power to his movie and he succeeds in metabolizing the emotions of these two human beings who have nothing in common except what their lives tell us about our society. What they tell us is the story of Europe, a continent that chooses to settle its refugees where there is nothing left.

Alice Odiot & Philippe Fernandez, filmmakers

PRODUCTION

Close Up Films

Joëlle Bertossa
joelle@closeupfilms.ch

COPRODUCTION

Kino Produzioni

Giovanni Pompili
giovanni@kinoproduzioni.it

DISTRIBUTION

Nour Films

psibourd@nourfilms.com
Programming:
azoccodiruscio@nourfilms.com

INTERNATIONAL SALES

Sweet Spot Docs

Anna Berthollet
anna@sweetspotdocs.com

Screenplay

Michele Pennetta, Arthur Brugger,
Pietro Passarini

Cinematography

Paolo Ferrari

Editing

Damian Plandolit, Orsola Valenti

Sound

Edgar Iacolonna



SELECTED FILMOGRAPHY

MICHELE PENNETTA

2016 | FEAT
Pescatori di corpi

2013 | SHORT
À Lucata

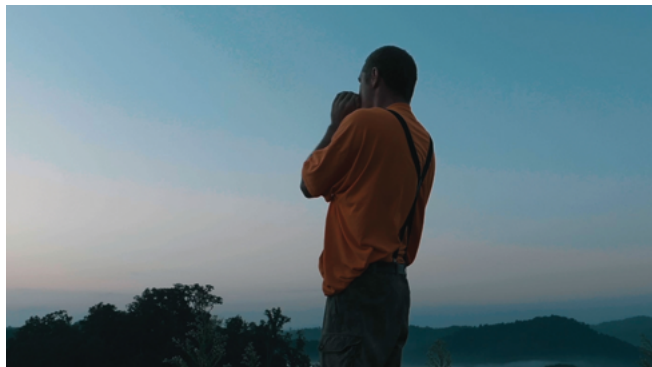
THE LAST HILLBILLY

DIANE SARA BOUZGARROU & THOMAS JENKOE

FRANCE, QATAR / 2020 / 1h20

Knott County, Kentucky.

For generations, Brian Ritchie's family has been part of the so called and sometimes self-proclaimed "hillbillies", caught between a mythical past and an indiscernible future clouded by economic disarray. Through poetry, Brian is one of the last witnesses of a vanishing world.



It all starts with the images of a sick world, with a voice which grabs us and will not let us go, a voice which dares talking of the magnitude of life, of the beauty of life, of its tragedy. This voice belongs to Brian, the *Last Hillbilly*, the main character of the film. It is a broken, incantatory and haunted voice. He invites us into his world: the Appalachian mountains, on the eastern side of Kentucky, a rural, mostly white state, equidistant from the Midwest and the Deep South. By focusing on the story of one family living in a specific tiny place, the film also tells the story of the whole country, from the arrival of the first white settlers to 21st century America. It is a story of violence and death, of exploitation and failure. It is also a love story between men and their land, the land that made them who they are and which is under threat today. The movie transparently bears a cultural legacy that is deeply engrained in our collective psyche: the culture of a country whose pillars are mythological figures sharing a common aesthetic, be it visual or literary. One often thinks of writers such as William Faulkner and Cormac McCarthy, or of the almost surreal portraits of James Agee's most famous novel, *Let Us Now Praise Famous Men*.

However, if not being submerged by this aesthetic mattered to the directors of *The Last Hillbilly*, being able to reach it has by no means been an easy task. What was needed was a very rigorous framework which could be adapted to the characters' wanderings and ramblings; an editing which wouldn't be outshone by the beauty of what it portrays, a soundtrack evoking musical composition and which serves emotions exposed with elegance.

The film directors observe Brian, his family and the nature that surrounds them with an extremely sharp eye. They have been able to capture the subtlety of these people's paper-thin life: children nimbly walking into a river, a family grave in a cemetery where the Confederate flag flies, human beings howling at coyotes who do not respond anymore, which only leaves them lonelier, a young boy complaining about his colossal boredom and hurling insults at the universe while endlessly spinning around. The further the filmmakers penetrate this territory, the closer they get to their characters' bodies, the more luminous this black diamond of a movie becomes. Life flows at every moment, immense and unspeakable.

Anne Alix & Idir Serghine, filmmakers

PRODUCTION

Films de Force Majeure

Jean-Laurent Csinidis

contact@films-de-force-majeure.com

DISTRIBUTION

New Story

contact@new-story.eu

INTERNATIONAL SALES

The Party Film Sales

With

Brian Ritchie

Screenplay

Diane Sara Bouzgarrou, Thomas

Jenkoe

Cinematography

Thomas Jenkoe

Editing

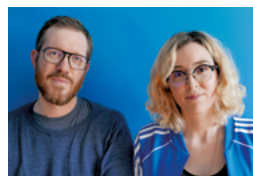
Théophile Gay-Mazas

Sound

Diane Sara Bouzgarrou

Music

Jay Gambit



SELECTED FILMOGRAPHY

DIANE SARA BOUZGARROU

2017 | SHORT

Je ne me souviens de rien

2013 | SHORT

Le Dernier

2011 | SHORT

La Femme Enfant

THOMAS JENKOE

2015 | SHORT

Souvenirs de la Gêhenne

2011 | SHORT

Une passion

FAR FROM YOU I GREW

LOIN DE VOUS J'AI GRANDI

MARIE DUMORA

FRANCE / 2020 / 1h42 / ENGLISH SUBTITLES

Nicolas is 13. For a long time now, he has been living in a foster home in the Bruche valley. He loves Jack London and walking in the woods with his friend Saef from far across the sea. Together, they talk about music, girls or mopeds. From time to time, Nicolas sees his mother for a christening or a trip to the fairground. But one day he turns 15 and the future approaches.



A cabin in the woods, the inside of a tree, a modest living-room or a garage decorated with balloons: those are the numerous shelters and stopping places interspersed in the Eastern part of France that *Far from you I grew* (*Loin de vous j'ai grandi*) explores. And the various trajectories the film follows express either a fear of not moving forward or the fear of what the future holds.

In fact this movie is as much about space as it is about time. The time that passes - simply and cruelly, but also the times that are coming and are necessarily unknown. By filming the real lives of different members of the same family, year after year, one movie after another, the filmmaker has patiently accumulated a great quantity of material that proves to be as fascinating as any work of fiction. This time the main protagonist is Nicolas. He is twelve and he is a troubled kid. This story has been told before: it is the story of Ulysses, whose name appears at the beginning of the movie. It is a voyage and return story. It is also the story of those we leave and then return to. And it is full of uncertainty since its lead character is standing at a crossroads. Nicolas' destiny seems to be already mapped out by social determinisms. However, in spite of it all, a new friendship or a budding love story may well lead him towards more gratifying paths. Besides, a miracle that might never have happened has actually happened: the young boy has discovered literature and the power of words.

In Marie Dumora's body of work, some images she used in one film may appear again in another one, which enables her to weave together recurring patterns - like flashbacks or family reunions - into the fabric of her films. The meticulous attention she pays to the things she sees is combined with basic but essential film-making questions such as: where should I put the camera? When should I stop filming? When should I resume filming? A funfair, a nautical base, a motor race, a birthday party, a parade, window displays at Christmas: all these places and events can be seen in *Far from you I grew* (*Loin de vous j'ai grandi*). Thus, the filmmaker succeeds in connecting the extraordinary power of 19th century novels with an accurate ethnographic study of individuals living in the fringes of society. Even though one could say she walks into the steps of illustrious predecessors such as Jacques Demy, Jean Eustache and Maurice Pialat, Marie Dumora's work is quite unique in today's French cinema.

The tale she tells us is as harsh as reality can be. But if she makes us hear encouraging voices rather than hurting words, that is probably simply because she has chosen to film people that she loves.

Michaël Dacheux & Omblin Ley, filmmakers

PRODUCTION

Les Films du Béliar

Justin Taurand

contact@lesfilmsdubelier.fr

DISTRIBUTION

Epicentre Films

Daniel Chabannes

info@epicentrefilms.com

Screenplay

Marie Dumora

Cinematography

Marie Dumora

Editing

Catherine Gouze

Sound

Aline Hubert, Xavier Griette



SELECTED FILMOGRAPHY

MARIE DUMORA

2018 | FEAT
Forbach Swing

2017 | FEAT
Belinda

2012 | FEAT
La Place

2008 | FEAT
Je voudrais aimer personne

2005 | FEAT
Emmenez-moi

2003 | FEAT
Avec ou sans toi

2001 | FEAT
Tu n'es pas un ange

2000 | SHORT
Après la pluie

SHOULD THE WIND DROP

SI LE VENT TOMBE

NORA MARTIROSYAN

FRANCE, ARMENIA, BELGIUM / 2020 / 1h40 / ENGLISH SUBTITLES

In co-presentation
with the Official Selection
of the Cannes Film Festival

International auditor Alain has arrived to appraise the airport of a small self-proclaimed republic in the Caucasus to green light its eventual reopening. Through Edgar, a local boy running a make-shift business in the airport, Alain will risk all to help this isolated territory to open up.



There are some films in which one can only engage with if they leave behind what they firmly believe in as well as their cultural heritage. In this case, in *Should the wind drop (Si le vent tombe)*, we viewers, along with the main protagonist of the movie portrayed by Grégoire Colin, are invited to step into a tiny airport from which no plane ever takes off and on which no plane ever lands. Colin's character is sent to this sanctuary-like airport to conduct an audit on its conformity but his mission is also to prove the actual existence of the minuscule Caucasian country where the airport is situated.

Nora Martirosyan's story goes against any rational considerations. She applies herself to demonstrate that a territory only exists if we decide to believe in its existence. The visual style she adopts in order to do so is a very meticulous one and the landscapes in which her characters play their part are majestic. Thus the setting and the way she films it merge into one matrix in which the characters meet and become friends in spite of all logic. In the world Martirosyan created, the emotions her characters feel are the only reasons why they forge bonds of friendship.

From the journalist to the former soldier and from the director of the airport to the driver, all the characters of the movie share an almost surreal aura of mystery. In a similar fashion, war, along with weapons and fire, always seems to be raging quite near but it's a war that has no name, no face, no temporality. It seems to be only part of the setting and to get diluted in the magic realism of a very ritualized daily life.

In a subtle way, each one of those elements finds its own place in a story built like a network in which everything is connected. The movie shows us a territory whose frontiers need to be defined and unexpected relationships that need to be lived. We viewers are invited to relinquish our prejudices. In order to do so, we only need to follow the comings and goings of a young water-carrier whose water miraculously heals. This idea could be seen as an allegory of hope but in reality the filmmaker seems to invite us to consider it as a demonstration of the power of imagination.

Deciding that water can heal is exactly like deciding that a frontier exists: both decisions are only a matter of faith. This aesthetic of arbitrariness could be summed up by German poet Hölderlin's precious belief: man must inhabit the world as a poet.

Idir Serghine, Jean-Louis Gonnet & Aude Chevalier-Beaume, filmmakers

PRODUCTION

Sister Productions

Julie Paratian
info@sisterprod.com

COPRODUCTION

Aneva Production

Ani Vorskanyan
anevaproductio@gmail.com

Kwassa Films

Annabella Nezi
kwassa@kwassa.be

DISTRIBUTION

Arizona Distribution

benedicte@arizonafilms.net

INTERNATIONAL SALES

Indie Sales

cchantaut@indiesales.eu

With

Grégoire Colin, Hayk Bakhryan

Screenplay

Nora Martirosyan, Emmanuelle Pagano, Olivier Torres, Guillaume André

Cinematography

Simon Roca

Editing

Nora Martirosyan, Yorgos Lamprinos

Sound

Anne Dupouy

Music

Pierre-Yves Cruaud



SELECTED FILMOGRAPHY

NORA MARTIROSYAN

2016 | **SHORT** - *Paris-Yerevan*
2009 | **SHORT** - *Les Complices*
2007 | **SHORT** - *1937*
2004 | **SHORT** - *Blind Date*
2003 | **SHORT** - *Courant d'air*

LAST DAYS OF SPRING

LA ÚLTIMA PRIMAVERA

ISABEL LAMBERTI

NETHERLANDS, SPAIN / 2020 / 1h17 / ENGLISH SUBTITLES

In 'La Cañada Real' a shanty town near Madrid, the inhabitants are forced to leave their self-build homes, because the land they live on is sold. While this process slowly unfolds, the different members of the Spanish family Gabarre Mendoza, struggle with their lives in transition.



What can a specific place tell about the individuals who live there? About their story and their dreams? About the position in society that has been assigned to them or about the possibility that they still have to build a space of their own where they can be free? In *Last Days of Spring (La Última Primavera)*, this place is a house built in the middle of an abandoned land which is to be demolished soon. This house is where most of the scenes of the movie are shot, which enables the filmmaker to make us viewers share the daily life of a family in need. The film gently takes us into the heart of a neighborhood which is undergoing considerable change and it makes us experience the reality of a very singular and moving situation. It illustrates a process of urban normalisation driven by an implacable set of laws and decrees which very violently tears apart those who do not want to be separated and forces them to live with other people they do not wish to live with.

The Kafkaesque violence of these bureaucratic standards literally crushes and dries up any possibility of living a different type of life. Taking its strength from its documentary foundations, the movie also uses the powers of fiction to give life to these differences. Carefully, little by little, it reveals its characters' destinies.

Even though the clock is ticking and the rehousing of the inhabitants will soon take place, the "last spring" of the film's title offers a suspension in time. The fact that the story takes place during that season matters, and so do the atmosphere, the scents and the heat that gets heavier. Time also matters, in what it says about our hopes, our desires and the way we can try to resist to a form of fatality. Still, time inexorably passes between the day of the announcement of the destruction of this shambolic, draughty house and the beginning of a new, more urban and confined life in another neighborhood. The daily life of the movie's characters is a symphony in which everything seems to be orchestrated towards the day when they will have to leave this place. However, the question is not why this life will stop, why it must die, but how, here and now, the characters keep on enjoying their lives and dreaming as they celebrate birthdays, look for a job, throw parties, watch over their children as they play in the middle of a waste ground, find love.

The movie also explores another territory, family itself, a kind of private country in which we, the viewers, feel perfectly at ease. Every member of this family, in their own way, shines a light upon their house and makes it shine, thus mirroring their inner world. Three generations live there and they embody what living together really means. Their greatest treasure is their love and this is what they fight so fiercely to protect. True, their house will be destroyed, but the foundations of their collective strength will resist anything.

Hélène Milano & Alain Raoust, filmmakers

PRODUCTION

Ijswater Films

Steven Rubinstein Malamud

Marc Bary

films@ijswater.nl

COPRODUCTION

Tourmalet Films

Omar Razzak

info@tourmaletfilms.com

With

David Gabarre Jiménez, Agustina Mendoza Gabarre, David Gabarre Mendoza, Angelines Gabarre Mendoza, Alejandro Gabarre Mendoza, María Duro Rego, Ángelo Gabarre Mendoza, David Gabarre Duro, Isabel Gabarre Mendoza

Screenplay

Isabel Lamberti, Lenina Ungari

Cinematography

Jeroen Kiers

Editing

Dorith Vinken

Sound

Tijn Hazen, Vincent Sinceretti

Music

Miguel Hernández Muñoz "Yaki"



FILMOGRAPHY

ISABEL LAMBERTI

2019 | SHORT - *Father*

2017 | SHORT - *Amor*

2015 | SHORT - *Volando Voy*

WALDEN

BOJENA HORACKOVA

FRANCE, LITHUANIA / 2020 / 1h25 / ENGLISH SUBTITLES

After 30 years of exile in Paris, Jana travels back to Vilnius. She wants to see again the lake that Paulius, her first love, called "Walden". This film is a tale of the Lithuanian youth before the fall of Communism. Between first emotions and black market, there are the dreams of freedom and leaving for the West.



Walden is the name of a lake which could be located in the middle of the woods in Massachusetts, as in Thoreau's book. But in this feature it is hidden at the heart of a Lithuanian forest. And it haunts Bojena Horackova's film like a persistent memory deeply engraved in one's mind.

The movie echoes another exile, that of Lithuanian diarist Jonas Mekas' eponymous film, and shares with it the same impressionist reminiscences, the same flashes of beauty. The movie comes to us adorned with the grace of another time. Not just that of the year 1989, the time when the two young protagonists lived and which gave the youths of Eastern European countries immense expectations for the future. It comes from an even more remote time, from 1954 and the beaches of Bergman's *Monika*, in which faces were filmed like bright landscapes.

The gentleness of the colors, the murmur of the wind... *Walden* takes us to this time in life when the first loving desires blend with a thirst for a form of freedom one can only dream of. This is this secret alchemy that the filmmaker seeks to reach when she slowly gets closer to Jana's face, skillfully mastering both the art of light and the art of the portrait. All along the movie, she reveals the dreams of these young people whose opportunities in life are severely limited and who are constantly looking for ways to fully live their lives, whatever it takes. But what one can also sense within the parts that the editing deliberately skips is the fear of jumping off the cliff, of taking a leap into the unknown of love, this ungraspable mirage in which the wildest places can be imagined and all the refuges invented: Walden, the lake, Walden, the future.

In one scene, filmed in a single accurate and implacable shot, the young lovers close the door of the boy's bedroom, then unfold the folding bed but the room is so small that the bed hits the table. They lay down, undress each other and kiss for the first time. Everything comes very naturally. They neither rush nor feel embarrassed. Suddenly the boy's mother opens the door and interrupts them. But there's nothing to worry about, they'll just make love another day...

With a taste for details, the filmmaker always puts the camera at the right place to record the characters' urges as well as their anxieties. She succeeds in showing the sensuality of their gestures and of the way their bodies move. She also manages to make us hear the musicality of their voices and of the world. Thanks to all of this, her movie explores the interiority of its characters with a great energy. Without ever being ostentatious, *Walden* illustrates the necessity and the courage of returning to one's roots. And its subject could also very well be the intimate and political dimension of the melancholy of everything that has never happened.

Stéphane Batut & Michaël Dacheux, filmmakers

PRODUCTION

Sedna Films

Cécile Vacheret
sedna.distribution@gmail.com

With

Ina Marija Bartaitė, Laurynas Jurgelis, Fabienne Babe, Andrzej Chyra, Mantas Janciauskas, Nele Savicenko, Povilas Budrys

Screenplay

Bojena Horackova, Marc Cholodenko, Julien Théves

Cinematography

Eitvydas Doskus, Agnès Godard

Editing

François Quiqueré, Anne Benhaïem

Sound

François Abdelnour, Rosalie Revoyre, Xavier Thieulin

Music

Benjamin Esdraffo



SELECTED FILMOGRAPHY

BOJENA HORACKOVA

2017 | SHORT
Fushima no Oto

2009 | FEAT
A l'Est de moi

2003 | SHORT
Fermeture définitive du kolkhoze

2001 | SHORT
Vilnius, loin d'ici

**SORTIR OU
RESTER CHEZ SOI ?**

POUR FAIRE VOS CHOIX

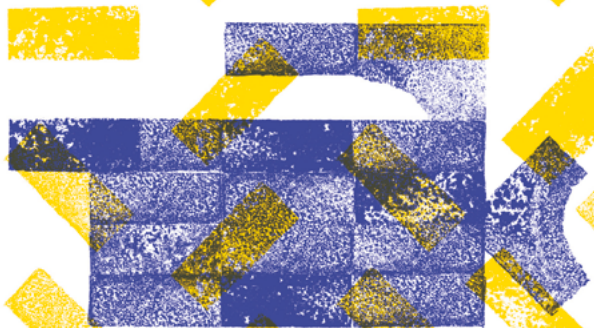
Télérama

DÉCOUVREZ NOS SÉLECTIONS



REJOIGNEZ-NOUS SUR





DOCUMENTARY FILM TRAINING

in France and abroad

filmmaking, editing, writing, creating sound

TITLE LEVEL 7 (EU)
In Paris, Corsica,
Central African Republic,
Vietnam, Serbia, etc.

Les Ateliers Varan



contact@ateliersvaran.com
+33 1 43 56 64 04
6 impasse de Mont-Louis
75011 Paris FRANCE
ateliersvaran.com

We help to boost French cinema and cinematic talents worldwide

L'Institut français and ACID teamed up to support independent cinema. They are promoting together a programme of feature films from the ACID Cannes selection aimed at the French cultural network abroad as well as its partners. In 2019, the films travelled to more than 30 countries, reaching out more than 100 events, from Brazil to China, including Mongolia, Senegal, the Philippines, Germany and Mexico.

2019 selection:

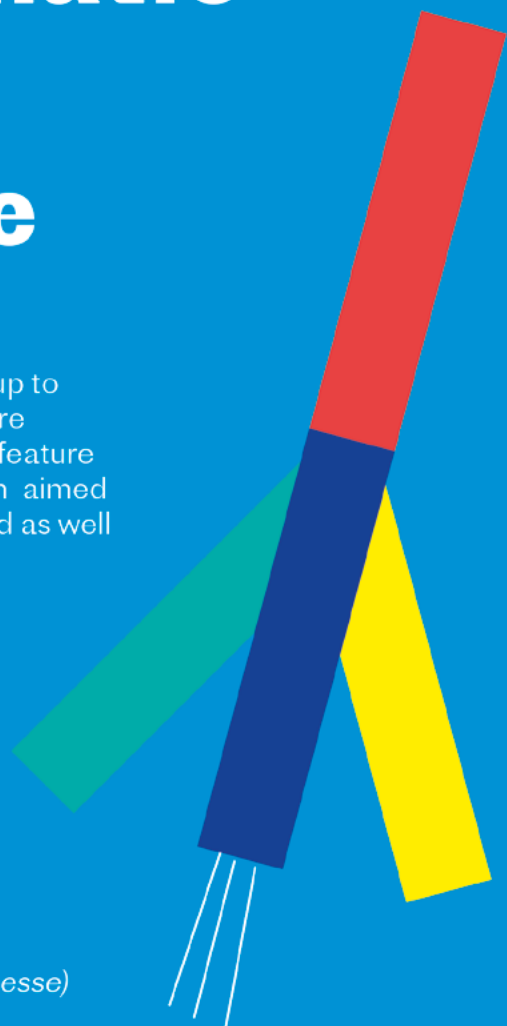
Burning Ghost (*Vif-Argent*)

by Stéphane Batut,

Des Hommes by Alice Odiot and
Jean-Robert Viallet,

As Happy as Possible (*Rêves de jeunesse*)

by Alain Raoust



v i v r e
l e s
c u l t u r e s

INSTITUT
FRANÇAIS



EVERYBODY FRENCH CINEMA



**Find out all the latest news about
French cinema:**

WWW.UNIFRANCE.ORG



@uniFrance



@uniFrance



unifrance



FrenchCinema

Avec la
participation
du



OUR PARTNERS

CNC (Dominique Boutonnat, Olivier Henrard, Julien Neutres, Xavier Lardoux, Mathieu Fournet, Daphné Bruneau, Michel Plazanet, Isabelle Gérard-Pigeaud), Festival de Cannes (Pierre Lescure, Thierry Frémaux, Christian Jeune, Caroline Vautrot, Fabrice Allard, Emilie Renault, Maud Amson), Marché du Film de Cannes (Jérôme Paillard, Thomas Lefebvre, Alice Kharoubi, Pierre-Alexis Chevit), Région Ile-de-France (Valérie Péresse, Sébastien Colin, Olivier Bruand), Région Sud (Renaud Muselier, Elena Koncke, Fanny Graffault, Charlotte Le Bos), CCAS (Pascal Lombardo, Madina Baalache, Khalida Bouabdallah), ADAMI (Sam Karmann, Nadine Trochet, Caroline Buire), SACD (Pascal Rogard, Patrick Raude, Valérie-Anne Expert, Christine Coutaya, Nathalie Germain), SACEM (Jean-Noël Tronc, Eglantine Langevin, Clémentine Harland), SCAM (Laetitia Moreau, Véronique Bourlon, Fanny Saintenoy, Astrid Lockhart), PROCIREP (Alain Sussfeld, Izard Van der Puyl, Catherine Fadier), Ville de Cannes (David Lisnard, Nadir Boujamaa, Maud Boissac), Cannes Cinéma (Gérard Camy, Aurélie Ferrier, Stéphane Guy), UniFrance (Serge Toubiana, Daniela Elstner), DRAC Ile-de-France (Laurent Roturier, Tifenn Martinot-Lagarde, Emeric de Lastens), DRAC PACA (Marc Ceccaldi, Isabelle Millies), Région Nouvelle-Aquitaine (Alain Rousset, Cédric Pelissier, Pierre Da Silva), Collectivité de Corse & Cinémathèque de Corse (Gilles Simeoni, Lydie Mattei, Antoine Filippi), Institut français (Emilie Boucheteil, Marion Thevenoud, Claude Brenez), La Cinémathèque du documentaire (Georges Heck, Marianne Palesse), TitraFilm (Sophie Filley, Stéphane Chirol, Bryan Hickmann), Lucky Time (Adrien Thollon, Catherine Vidal), France Culture (Sandrine Treiner, Laurence Audras, Adrien Landivier, Virginie Noël), les Cahiers du Cinéma, Télérama, Politis, L'Humanité, Médiapart, Festival Scope, V.O.

Le Louxor, Le Comœdia, La Baleine, Le Gyptis, Le Reflet Médicis, les CIP, Cinéma Les Arcades, Cinéma l'Archipel, Cinéma Le Balzac, Cinémas du Sud, l'ACAP, CINA, SCALA, l'ACRIF, Cinémas du Sud, GRAC, ACRIRA, Cinéphare, De la suite dans les images, Le Méliès de Montreuil, Cinéma Marcel Pagnol de Malakoff, Le Cinématographe de Nantes.

&

Films Aneva Production, Close Up Films, D'un Film l'Autre, Epicentre Films, Films de Force Majeure, Les Films du Bal, Les Films du Bélier, Horoma Films, IJswater Films, Kino Produzioni, Kwassa Films, New Story, Nour Films, The Party Film Sales, Perspective Films, Potemkine Films, Rouge Distribution, Sedna Films, Sister Productions, Tourmalet Films.

La Quinzaine des réalisateurs (Paolo Moretti, Christophe Leparç, Camille Chevalier, Jimmy Hirayama; Paul Grivas), la SRF (Rosalie Brun, Raphaël Laforgue), la Semaine de la Critique (Charles Tesson, Hélène Auclair, Rémi Bonhomme, Thomas Rosso, Rémi Bigot), l'AFCAE (François Aymé, Emmanuel Baron, Renaud Laville), le Rectorat de l'Académie de Nice (Laurence Patti, Bruno Stisi, Florence Vargas-Luiggi, Béatrice Croyeau-Duval, Marco Pereira), la Commission CinEduc (Jean Gouny, Michelle Seghir, Noémie Mendez, Mireille Vercellino, Damien Barthélémy, Véronique Cardamone), ESRA Nice, Université Nice Sophia Antipolis, le lycée Turgot (Anne de Boissieu, Florence Lauriol, Maïa Reitchess), le lycée Sophie Germain (Catherine Magistry, Elodie Mandin), Cel Events (Valérie Célerin, Jonathan Rubin, Julie Mendes-Ménard, Adrien Célerin), Hervé Zugaj, Marie-Pascale Zugaj-Benteo, Florent Loulendo, Julie Lethiphu, Marine Coroller, Nathan Nicholovitch, Raphaël Clairefond, Stéphanie Morel, Caroline Pastrovits-Canu, Fabienne Hanclot.

ACID Young Ambassadors, ACID spectators, press officers, regional and departmental coordinators

THANKS

TO ALL THOSE WHO HAVE PRESENTED US WITH THEIR FILMS.

ACID 1992 / 2020 - LA PETITE AMIE D'ANTONIO **MANUEL POIRIER** PARFOIS TROP D'AMOUR **LUCAS BELVAUX** CHASSE GARDÉE **JEAN-CLAUDE BIETTE** DE FORCE AVEC D'AUTRES **SIMON REGGIANI** GALÈRES DE FEMMES **JEAN-MICHEL CARRÉ** GRAND BONHEUR **HERVÉ LE ROUX** L'ARGENT FAIT LE BONHEUR **ROBERT GUÉDIGUIAN** LES ENFANTS DU DIABLE **CLAUDE-TIMON GAIGNAIRE** LES GENS NORMAUX N'ONT RIEN D'EXCEPTIONNEL **LAURENCE FERREIRA-BARBOSA** LES ROMANTIQUES **CHRISTIAN ZARIFIAN** PETITS TRAVAUX TRANQUILLES **STÉPHANIE DE MAREUIL** RÉCRÉATIONS **CLAIRE SIMON** ROMANOR **JOSEPH MORDER** SAUVE ET PROTÈGE **ALEXANDRE SOKOUROV** TRAHIR **RADU MIHAILEANU** À LA BELLE ÉTOILE **ANTOINE DESROSIÈRES** ATTENDRE LE NAVIRE **ALAIN RAOUST** BAB EL-OUED CITY **MERZAK ALLOUACHE** DÉJÀ S'ENVOLE LA FLEUR MAIGRE **PAUL MEYER** EN COMPAGNIE D'ANTONIN ARTAUD **GÉRARD MORDILLAT** FAUT PAS RIRE DU BONHEUR **GUILLEAUME NICLOUX** HEXAGONE **MALIK CHIBANE** JUST FRIENDS **MARC-HENRI WAJNBURG** LA VÉRITABLE HISTOIRE D'ARTAUD LE MOMO **GÉRARD MORDILLAT** ET **JÉRÔME PRIEUR** LA VIE ET LA MORT DE PETER TOSH **NICHOLAS CAMPBELL** LE MANGEUR DE LUNE **DAI SIIJE** LES AMOUREUX **CATHERINE CORSINI** LES DIMANCHES DE PERMISSION **NAE CARANFIL** MA SŒUR CHINOISE **ALAIN MAZARS** NOUS LES ENFANTS DU XXÈME SIÈCLE **VITALI KANEVSKI** POINT DE DÉPART **ROBERT KRAMER** TRAVOLTA ET MOI **PATRICIA MAZUY** À LA CAMPAGNE **MANUEL POIRIER** À LA VIE. À LA MORT **ROBERT GUÉDIGUIAN** CIRCUIT CAROLE **EMMANUELLE CUAU** COÛTE QUE COÛTE **CLAIRE SIMON** DOUCE FRANCE **MALIK CHIBANE** EMMÈNE-MOI **MICHEL SPINOSA** LA CROISADE D'ANNE BURIDAN **JUDITH CAHEN** LA ROUE **MORSHEDUL ISLAM** LA VIE EST IMMENSE ET PLEINE DE DANGERS **DENIS GHEERBRANT** LES APPRENTIS **PIERRE SALVADORI** LES TROIS PALMIERS **JOÃO BOTELHO** PAGES CACHÉES **ALEXANDRE SOKOUROV** PÉCHÉ VÉNIEL... PÉCHÉ MORTEL **POMME MEFFRE** QUELQUE PART VERS CONAKRY **FRANÇOISE EBRARD** ROSINE **CHRISTINE CARRIÈRE** SOUVIENS-TOI DE MOI **ZÁIDA GHORAB-VOLTA** DIEU SAIT QUOI **JEAN-DANIEL POLLET** L'ÂGE DES POSSIBLES **PASCAL FERRAN** LE COMPLEXE DE TOULON **JEAN-CLAUDE BIETTE** LE CRI DE TARZAN **THOMAS BARDINET** LE DERNIER DES PÉLICANS **MARCO PICO** LE JOURNAL DU SÉDUCTEUR **DANIÈLE DUBROUX** L'ÉDUCATRICE **PASCAL KANÉ** MIREK N'EST PAS PARTI **BOJENA HORACKOVA** MONDO **TONY GATLIF** MURIEL FAIT LE DÉSEPOIR DE SES PARENTS **PHILIPPE FAUCON** ROME DÉSOULÉE **VINCENT DIEUTRE** SALE GOSSE **CLAUDE MOURIÉRAS** SALUT COUSIN ! **MERZAK ALLOUACHE** UN ANIMAL, DES ANIMAUX **NICOLAS PHILIBERT** UN ÊTE À LA GOULETTE **FÉRID BOUGHEDIR** WALK THE WALK **ROBERT KRAMER** Y AURA-T-IL DE LA NEIGE À NOËL ? **SANDRINE VEYSSET** C'EST LA TANGENTE QUE JE PRÉFÈRE **CHARLOTTE SILVERA** COUR INTERDITE **DJAMEL OUAHAB** DEMAIN ET ENCORE DEMAIN **DOMINIQUE CABRERA** DRANCY AVENIR **ARNAUD DES PALLIÈRES** FAIRE KIFFER LES ANGES **JEAN-PIERRE THORN** FAMILLES, JE VOUS HAIS **BRUNO BONTZOLAKIS** KAIRAT **DAREJAN OMRIBAEV** LA MÉMOIRE EST-ELLE SOLUBLE DANS L'EAU... ? **CHARLES NAJMAN** LA VIE DE JÉSUS **BRUNO DUMONT** LA VIE SAUVE **ALAIN RAOUST** L'ARCHÉ DU DÉSERT **MOHAMED CHOUIKH** L'AUTRE CÔTÉ DE LA MER **DOMINIQUE CABRERA** L'HOMME-MAGE **KENNETH ANGER** LE DESTIN **YOUSSEF CHAHINE** LE SEPTIÈME CIEL **BERNARD JACQUOT** LE SILENCE DE RAK **CHRISTOPHE LOIZILLON** MACADAM TRIBU **ZÉKA LAPLAINE** MARIAN **PETR VACLAV** MARIUS ET JEANNETTE **ROBERT GUÉDIGUIAN** MES DIX- SEPT ANS **PHILIPPE FAUCON** NÉNETTE ET BONI **CLAIRE DENIS** POUR RIRE ! **LUCAS BELVAUX** REPRISE **HERVÉ LE ROUX** SINON, OUI **CLAIRE SIMON** SUR LA PLAGE DE BELFAST **HENRI-FRANÇOIS IMBERT** TRANSATLANTIQUE **CHRISTINE LAURENT** VISIBLEMENT JE VOUS AIME **JEAN-MICHEL CARRÉ** LA MOINDRE DES CHÔSES **NICOLAS PHILIBERT** À LA PLACE DU CŒUR **ROBERT GUÉDIGUIAN** CHACUN POUR SOI **BRUNO BONTZOLAKIS** D'UNE BROUSSE À L'AUTRE **JACQUES KÉBADIAN** DEVARIM **AMOS GITAI** DOCTEUR CHANCE **F. J. OSSANG** FANTÔMES DE TANGER **EDGARDO COZARINSKY** GADJO DILO **TONY GATLIF** GRANDS COMME LE MONDE **DENIS GHEERBRANT** JE SUIS VIVANTE ET JE VOUS AIME **ROGER KAHANE** JEANNE ET LE GARÇON FORMIDABLE **JACQUES MARTINEAU** ET **OLIVIER DUCASTEL** L'AMITIÉ **SERGE BOZON** L'ARRIÈRE PAYS **JACQUES NOLOT** LA VIE EST DURE, NOUS AUSSI **CHARLES CASTELLA** LA VIE RÉVÉE DES ANGES **ERICK ZONCA** LES CORPS QU'ERTS **SÉBASTIEN LIFSHTZ** L'EXAMEN DE MINUIT **DANIÈLE DUBROUX** MÉMOIRES D'IMMIGRÉS : L'HÉRITAGE MAGHRÉBIN **YAMINA BENGUIGUI** MOSSANE **SAFI FAYE** PAS VU, PAS PRIS **PIERRE CARLES** PETITS DÉSORDRES AMOUREUX **OLIVIER PÉRAY** PLUS QU'HIER, MOINS QUE DEMAIN **LAURENT ACHARD** PUTAIN DE RUE ! **ENRIQUE GABRIEL** SI JE T'AIME PRENDS GARDE À TOI **JEANNE LABRUNE** SOLO TU **ANNE BENHAÏEM** ET **ARNAUD DOMMERC** TOURBILLON **S. PIERRE YAMÉOGO** TUNISIENNES **NOURI BOUZID** UN SOIR APRÈS LA GUERRE **RITHY PANH** VICTOR... PENDANT QU'IL EST TROP TARD **SANDRINE VEYSSET** ZAÏRE, LE CYCLE DU SERPENT **THIERRY MICHEL** BEYROUTH FANTÔME **GHASSAN SALHAB** CALINO MANÈGE **JEAN-PIERRE LEBEL** CHRONIQUES MAROCAINES **MOUMEN SMIMI** DERNIÈRES VACANCES **AMIR KARAKOULOV** DOULAYE, UNE SAISON DES PLUIES **HENRI-FRANÇOIS IMBERT** DRÔLE DE FÉLIX **OLIVIER DUCASTEL** ET **JACQUES MARTINEAU** FIN D'ÉTÉ **ARNAUD** ET **JEAN-MARIE LARRIEU** HAUT LES COEURS ! **SOLVEIG ANSPACH** JE SUIS NÉ D'UNE CIGOGNE **TONY GATLIF** L'ARCHÉ DE NOÉ **PHILIPPE RAMOS** LA BEAUTÉ DU MONDE **YVES CAUMON** LA NOUVELLE ÈVE **CATHERINE CORSINI** LA RÉVOLUTION SEXUELLE N'A PAS EU LIEU **JUDITH CAHEN** LA VIE SUR TERRE **ABDERRAHMANE SISSAKO** L'ARBRE AUX CERISES **MARC RECHA** LE CONVOI **PATRICE CHAGNARD** LE FILS ADOPTIF **AKTAN ABDYKALYKOV** LE MYSTÈRE **PAUL ABRAHAM SEGAL** LES CACHETONNEURS **DENIS DERCOURT** LES ÉTRANGERS **PHILIPPE FAUCON** LES PASSAGERS **JEAN-CLAUDE GUIGUET** L'HUMANITÉ **BRUNO DUMONT** LILA LILI **MARIE VERMILLARD** L'ÎLE DU BOUT DU MONDE **HENRI HERRÉ** MONSIEUR CONTRE MADAME **CLAUDINE BORIES** OS MUTANTES **TERESA VILLAYERDE** PADDY **GÉRARD MORDILLAT** PLEINE LUNE (VOLLMOND) **FREDI M. MURER** QUI SAIT ? **NICOLAS PHILIBERT** ROMANCE **CATHERINE BREILLAT** SICILIA ! **DANIÈLE HUILLET** ET **JEAN-MARIE STRAUB** SUPERLOVE **JEAN-CLAUDE JANER** UN SPÉCIALISTE, PORTRAIT D'UN CRIMINEL MODERNE **EVAL SIVAN** VIVRE AU PARADIS **BOURLEM GUERDJOU** VOYAGES **EMMANUEL FINKIEL** 1999 MADELINE **LAURENT BOUHNIK** À L'ATTAQUE ! UN CONTE DE L'ESTAQUE **ROBERT GUÉDIGUIAN** BANQUEROUTE **ANTOINE DESROSIÈRES** BARBECUE-PEJO **JEAN ODOUTAN** BEAU TRAVAIL **CLAIRE DENIS** BLEU LE CIEL **DOMINIQUE BOCCAROSSA** BRONX-BARBÉS **ELIANE DE LA TOUR** BUENAVENTURA DURRUTI, ANARCHISTE **JEAN-LOUIS COMOLLI** DU POIL SOUS LES ROSES **AGNÈS OBADIA** ET **JEAN-JULIEN CHEVRIER** EUREKA **AOYAMA SHINJI** LA BRÈCHE DE ROLAND **ARNAUD** ET **JEAN-MARIE LARRIEU** L'AFFAIRE MARCORELLE **SERGE LE PÉRON** LE PONT DU TRIEUR **CHARLES DE MEAUX** LEÇONS DE TÉNÉBRES **VINCENT DIEUTRE** LES ANTIQUITÉS DE ROME **JEAN-CLAUDE ROUSSEAU** LES CENDRES DU PARADIS **DOMINIQUE CRÉVEOEUR** LES PORTES FERMÉES **ATEF HETATA** LES SAVATES DU BON DIEU **JEAN-CLAUDE BRISSAU** LES TERRIENS **ARIANE DOUBLET** LISE ET ANDRÉ **DENIS DERCOURT** M/YOTHER **NOBUHIRO SUWA** MICHELLE **LUC LECLERC** DU SABLON MOB JEON **QUEN CARNOY** MR ZWILLING ET MME ZUCKERMANN **VOLKER KOEPP** NADIA ET LES HIPPOPOTAMES **DOMINIQUE CABRERA** NATIONALE **7 JEAN-PIERRE SINAPI** NOS TRACES SILENCIEUSES **SOPHIE BREDIER** ET **MYRIAM AZIZA** PARIS, MON PETIT CORPS EST BIEN LAS DE CE GRAND MONDE **FRANSSOU PRENANT** PETITE CHÉRIE **ANNE VILLACÈQUE** PETITES CONVERSATIONS FAMILIALES **HÉLÈNE LAPOWER** RESSOURCES HUMAINES **LAURENT CANTET** SOINS ET BEAUTÉ **ALEXANDRA ROJO** THE SHADE **RAPHAËL NADJARI** VACANCES PROLONGÉES **JOHAN VAN DER KEUKEN** PARIS : XY **ZÉKA LAPLAINE** 7 CHANTS DE LA TOUNDRA **ANASTASIA LAPSUI** ET **MARKU LEHMUSKALLIO** AMOUR D'ENFANCE **YVES CAUMON** CANDIDATURE **EMMANUEL BOURDIEU** CE VIEUX RÊVE QUI BOUGE **ALAIN GUIRAUDIE** CITÉS DE LA PLAINE **ROBERT KRAMER** DE L'HISTOIRE ANCIENNE **ORSO MIRET** DU SOLEIL POUR LES GUEUX **ALAIN GUIRAUDIE** ÉTATS DE SERVICE **JEAN-PAUL ANDRIEU** FREESTYLE **CAROLINE CHOMIENNE** HISTOIRES DE VIES BRISÉES : LES «DOUBLE PEINÉ» DE LYON **BERTRAND TAVERNIER** IMAGO (JOURS DE FOLIE) **MARIE VERMILLARD** INCH'ALLAH DIMANCHE **YAMINA BENGUIGUI** L'ADOLESCENT **PIERRE LÉON** L'AFRANCE **ALAIN GOMIS** LA CHAMBRE DES MAGIENNES **CLAUDE MILLER** LA DEVINÈRE **BERNARD DERRAUX** LA TRAVERSÉE **SÉBASTIEN LIFSHTZ** LA VILLE EST TRANQUILLE **ROBERT GUÉDIGUIAN** L'AUTRE MONDE **MERZAK ALLOUACHE** LE CAS PINOCHET **PATRICIO GUZMAN** LE FILS DE JEAN-CLAUDE **VIDEAU FRÉDÉRIC** VIDEAU LE PASSAGE DES BÊTES **RENAUD FELY** LE RAT **CHRISTOPHE ALI** ET **NICOLAS BONILAU** LIGNE 208 **BERNARD DUMONT** LITTLE SENEGAL **RACHID BOUCHAREB** NOUVEL ORDRE MONDIAL **PHILIPPE DIAZ** ON APPELLE ÇA... LE PRINTEMPS **HERVÉ LE ROUX** PÀRIA **NICOLAS KLOTZ** PAS D'HISTOIRES ! 12 REGARDS SUR LE RACISME AU QUOTIDIEN **VINCENT LINDON**, **PHILIPPE LIORET**, **FANTA RÉGINA NACRO**, **CHRISTOPHE OTZENBERGER** SAMIA **PHILIPPE FAUCON** SAUDADE DO FUTURO **MARIE-CLÉMENCE** ET **CÉSAR PAES** SÉPARÉES **SOPHIE BREDIER** ET **MYRIAM AZIZA** 800 KM DE DIFFÉRENCE - ROMANCE **CLAIRE SIMON** À LA VITESSE D'UN CHEVAL AU GALOP **DARIELLE TILLON** AÔUT, AVANT L'EXPLOSION **AVI MOGRABI** ASYLA **BÉATRICE KORDAN** BLISSFULLY YOURS **APICHAOTONG WEERASETHAKUN** ENFIN PRIS ? **PIERRE CARLES** ET LA VIE **DENIS GHEERBRANT** FANTÔMES **JEAN-PAUL CIVEYRAC** JEUNESSE DORÉE **ZÁIDA GHORAB-VOLTA** JOURS TRANQUILLES À SARAJEVO **FRANÇOIS LUNEL** LA CAGE **ALAIN RAOUST** LE BRUIT, L'ODEUR ET QUELQUES ÉTOILES **ÉRIC PITTARD** LE MOINDRE GESTE **JEAN-PIERRE DANIEL**, **JOSÉE MANENTI** ET **FERNAND DELIGNY** LE STADE DE WIMBLEDON **MATHIEU AMALRIC** LE VOYAGE À LA MER **DENIS GHEERBRANT** LE VOYAGE EXPRESS AU MANS **ANETTE DUTERTRE** LES JOURS OÙ JE N'EXISTE PAS **JEAN-CHARLES FITOUSSI** LULU **JEAN-HENRI ROGER** MA CAMÉRA ET MOI **CHRISTOPHE LOIZILLON** PROMESSES **JUSTINE SHAPIRO**, **B.Z** **GOLDBERG** ET **CARLOS BOLADO** SHIMKENT HÔTEL **CHARLES DE MEAUX** SIBÉRIE, LA DERNIÈRE NUIT **OREN NATAF** UN COSTUME TROIS PIÈCES OÙ À LA RECHERCHE D'ALBERTO **INÈS DE MEDEIROS** UN PETIT CAS DE CONSCIENCE **MARIE-CLAUDE TREILHOU** VINGT ANS APRÈS **JACQUES KÉBADIAN** WESH WESH, QU'EST CE QUI SE PASSE ? **RABAH AMEUR-ZÂÏMECHE** ADIEU **ARNAUD DES PALLIÈRES** ADIEU PAYS **PHILIPPE RAMOS** BULLETIN SECRET **BABAK PAYAMI**, **CARLO GIULIANI**, **RAGAZZO** **FRANCESCA COMENCINI** CHRONIQUE D'UN SIÈGE **SAMIR ABDALLAH** DANCING **PATRICK MARO BERNARD**, **PIERRE TRIVIDIC** ET **XAVIER BRILLAT** DE GUERRE LASSES **LAURENT BÉCUE-RENARD** DIX-SEPT ANS **DIDIER NION** ELLE EST DES NÔTRES **SIEGRID ALNOY** FOTOGRAF **KAZIM ÖZ** HISTOIRE D'UN SECRET **MARIANA OTERO** LA FIN DU RÉGNE ANIMAL **JOËL BRISSÉ** LA FORÊT SANS NOM **AOYAMA SHINJI** LA RAISON DU PLUS FORT **PATRIC JEAN** LA VIE NUE **DOMINIQUE BOCCAROSSA** LE MARIAGE D'ALEX **JEAN-MARIE TENO** LE MARIAGE DE RANA, UN JOUR ORDINAIRE À JÉRUSALEM **HANY ABU-ASSAS**

LE MONDE VIVANT **EUGÈNE GREEN** LES HARMONIES **WERCKMEISTER BÉLA TARR** LES SUCRIERS DE COLLEVILLE **ARIANE DOUBLET** MA VRAIE VIE À ROUEN **OLIVIER DUCASTEL** ET **JACQUES MARTINEAU** MIMI **CLAIRE SIMON** MODS **SERGE BOZON** MON VOYAGE D'HIVER **VINCENT DIEUTRE** NO PASARAN, ALBUM SOUVENIR **HENRI-FRANÇOIS IMBERT** NOBLE ART **PASCAL DEUX** NUMÉRO ZÉRO **JEAN EUSTACHE** ON N'EST PAS DES MARQUES DE VÉLO **JEAN-PIERRE THORN** OU GÏT VOTRE SOURIRE ENFOUÏ ? **PEDRO COSTA** PAS DE REPOS POUR LES BRAVES **ALAIN GUIRAUDIE** SI-GUERIKI, LA REINE-MÈRE **IDRISSOU MORA** KPAI TWENTYNINE PALMS **BRUNO DUMONT** UN HOMME UN VRAI **ARNAUD** ET **JEAN-MARIE LARRIEU** UN RÊVE ALGÉRIEN **JEAN-PIERRE LLEDO** ZÉRO DÉFAUT **PIERRE SCHÖELLER** JEAN SENAC, FORGERON DU SOLEIL **ALI AKIKA** APRÈS **DENIS GHEERBRANT** BABOUSSIA **LIDIA BOBROVA** BLONDE ET BRUNE **CHRISTINE DORY** DANS LES CHAMPS DE BATAILLE **DANIELLE ARBID** DES ÉPAULES SOLIDES **URSULA MEIER** DOO WOP **DAVID LANZMANN** ÉCRIVAINS DES FRONTIÈRES **SAMIR ABDALLAH** ET **JOSÉ REYNES** FIVE OBSTRUCTIONS **LARS VON TRIER** ET **JORGEN LETH** FOLLE EMBELLIE **DOMINIQUE CABRERA** LA FRAGILE ARMADA **JACQUES KÉBADIAN** ET **JOANI HOCQUENGHEM** LE GÉNIE HELVÉTIQUE **JEAN-STÉPHANE BRON** LE GRAND VOYAGE **ISMAËL FERROUKHI** LE PONT DES ARTS **EUGÈNE GREEN** LES MAINS VIDES **MARC RECHA** L'ESQUIVE **ABDELLATIF KECHICHE** LOS MUERTOS **LISANDRO ALONSO** MON TRÉSOR **KEREN YEDAYA** MYSTIFICATION OU L'HISTOIRE DES PORTRAITS **SANDRINE RINALDI** NE FAITES PAS DE CINÉMA **OREN NATAF** QUAND LA MER MONTE **YOLANDE MOREAU** ET **GILLES PORTE** S-21, LA MACHINE DE MORT **KHMÈRE ROUGE** **RITHY PAHN** SHARA **NAOMI KAWASE** STRUGGLE **RUTH MADDER** TROPICAL MALADY **APICHATPONG WEERASETHAKUL** UN FILS **AMAL BEDJAOUI** UZAK **NURI BILGE CEYLAN** ALIMENTATION GÉNÉRALE **CHANTAL BRIET** BLUSH **WIM VANDEKEYBUS** CODE 68 **JEAN-HENRI ROGER** EL CANTOR **JOSEPH MORDER** GRAIN IN EAR **ZHANG LU** JAI VU TUER BEN BARKA **SERGE LE PÉRON** J'AIME TRAVAILLER **FRANCESCA COMENCINI** J'IRAI CRACHER SUR VOS TONGES **MICHEL TOESCA** LA BLESSURE **NICOLAS KLOTZ** LA PEAU TROUÉE **JULIEN SAMANI** L'AMOUR À LA MER **GUY GILLES** LE CAUCHEMAR DE DARWIN **HUBERT SAUPER** LE FILMEUR **ALAIN CAVALIER** L'ENFANT ENDORMI **YASMINE KASSARI** LES MÉTAMORPHOSES DU CŒUR **MARIE-CLAUDE TREILHOU** MASSAKER **MONIKA BORGMANN, LOKMAN SLIM** ET **HERMANN THEISSEN** ODESSA...ODESSA ! **MICHAËL BOGANIM** OUBLIER CHEYENNE **VALÉRIE MINETTO** PHIPOP **ALAIN MAZARS** POUR UN SEUL DE MES DEUX YEUX **AVI MOGRABI** SECTEUR 545 **PIERRE CRETON** SHIZO **GUKA OMAROVA** ALLEZ YALLAH ! **JEAN-PIERRE THORN** BABOOSKA **TIZZA COVI** ET **RAINER FRIMMEL** BARAKAT ! **DJAMILA SAHRAOUI** BUENA VIDA (DELIVERY) **LEONARDO DI CESARE** CA M'EST ÉGAL SI DEMAIN N'ARRIVE PAS **GUILLEAUME MALANDRIN** FRAGMENTS SUR LA GRÂCE **VINCENT DIEUTRE** LA VISITEUSE **JEAN-CLAUDE GUGUET** HOREZON **PASCALLE BODET** LES FEMMES DU MONT ARARAT **ERWANN BRIAND** PETITES RÉVÉLATIONS **MARIE VERMILLARD** SONG OF SONGS **JOSH APPIGNANESI** THE SADDEST MUSIC IN THE WORLD **GUY MADDIN** VOYAGE EN SOL MAJEUR **GEORGI LAZAREVSKI** ZULU LOVE LETTER **SULEMAN RAMADAN** AVANT QUE J'OUBLIE **JACQUES NOLOT** DERNIÈRE SAISON (COMBALIMON) **RAPHAËL MATHIE** DES TROUS DANS LA TÊTE ! **GUY MADDIN** HONOR DE CAVALLERIA **ALBERT SERRA** ITCHKÉRI KENTI **FLORENT MARCIE** L'HOMME QUI MARCHE **AURÉLIA GEORGES** LA FRANCE **SERGE BOZON** LA PART ANIMALE **SÉBASTIEN JAUDEAU** LA TERRE ABANDONNÉE **VIMUKTHI JAYASUNDARA** LE BRAHMANE DU KOMINTERN **VLADIMIR LÉON** LE DERNIER DES FOUS **LAURENT ACHARD** LES BALLETS DE-CI, DE-LÀ **ALAIN PLATTEL** NORWAY OF LIFE **JENS LIEN** PRISONNIERS DE BECKETT **MICHA SAÅL** REQUIEM FOR BILLY THE KID **ANNE FEINSILBER** RÊVES DE POUSSIÈRE **LAURENT SALGUES** SO LONG MY HEART ! **STEFAN HILLEBRAND** ET **OLIVER PAULUS** SUR MA LONGE RACHID **DJÂDANI** TRÈS BIEN MERCI **EMMANUELLE CUAU** XXY **LUCIA PUENZO** 10 + 4 **MANIA AKBARI** ALGÉRIE, HISTOIRES À NE PAS DIRE **JEAN-PIERRE LLEDO** ANDALUCIA **ALAIN GOMIS** CHRIGU **JAN GASSMANN** ET **CHRISTIAN ZÛRJEN** COULEURS D'ORCHESTRE **MARIE-CLAUDE TREILHOU** DERNIER MAQUIS **RAHAB AMEUR** ZAÏMECHE **EZRA NEWTON** I, ADUAKA **GUGARA JACEK** NAGLOWSKI ET **ANDRZEJ DYBCZAK** JE SUIS DE TITOV VELES **TEONA MITVESKA** JE VEUX VOIR **KHALIL JOREIGE** ET **JOANA HADJITHOMAS** KOMMUNALKA **FRANÇOISE HUGUIER** LÉGER TREMBLEMENT DU PAYSAGE **PHILIPPE FERNANDEZ** L'ÉTÉ INDIEN **ALAIN RAOUST** MANGE CECI EST MON CORPS **MICHELANGE QUAY** MILESTONES **ROBERT KRAMER** ET **JOHN DOUGLAS** MOSCOW BELGIUM **CHRISTOPHE VAN ROMPAEY** NO LONDON TODAY **DELPHINE DELOGET** NOUVELLE DONNE **JOACHIM TRIER** TRANS# : WORKING TITLE **JIN LY** AVANT-POSTE **EMMANUEL PARRAUD** BAD BOYS CELLULE 425 **JANUSZ MROZOWSKI** HUACHO **ALEJANDRO FERNANDEZ ALMENDRAS** INLAND **LARIQ TEGUIA** IRÈNE **ALAIN CAVALIER** LA FILLE LA PLUS HEUREUSE DU MONDE **RADU JUDE** LA VIE INTERMÉDIAIRE **FRANÇOIS ZABALET** LAND OF SCARECROWS **GYONGYI TAE ROH** LE CHANT DES OISEAUX **ALBERT SERRA** LE PAYS À L'ENVERS **SYLVIAINE DAMPIÈRE** LETTRE À LA PRISON **MARC SCIALOM** NULLE PART TERRE PROMISE **EMMANUEL FINKIEL** PERPETUUM MOBILE **NICOLÁS PEREDA** RACHÉL **SIMONE BITTON** SOMBRAS **ORIOAL CANALS** THEMIS **MARCO GASTINE** THOMAS **MIKA SOINI** ALAMARA **PEDRO GONZALEZ-RUBIO** 108 (CUCHILLO DE PALO) **RENATE COSTA** DONOMA **DJINN CARENARD** ENTRE NOS MAINS **MARIANA OTERO** FIX ME **RAED ANTONI** FLEURS DU MAL **DAVID DUSA** LA PIVELLINA **RAINER FRIMMEL** ET **TIZZA COVI** LA ROBE DU SOIR **MYRIAM AZIZA** LA VIE AU RANCH **SOPHIE LETOURNEUR** LE DERNIER ÉTÉ DE LA BOYITA **JULIA SOLOMONOFF** LE SENTIMENT DE LA CHAIR **ROBERTO GARZELLI** LE TEMPS DES GRÂCES **DOMINIQUE MARCHAIS** LES MURMURES DU VENT **SHAHRAM ALIDI** MOURIR COMME UN HOMME **JOÃO PEDRO RODRIGUES** POURSUITE **MARINA DEÁK** ROBERT MITCHUM EST MORT **OLIVIER BABINET** ET **FRED KIHN** SUITE PARLÉE, RÉCITS DE SOUVENIRS ENFOUS **JOËL BRISSE** ET **MARIE VERMILLARD** LE DRIFTER **TATJANA TURANSKIY** BLACK BLOOD **MIAOYAN ZHANG** BOVINES **EMMANUEL GRAS** BOXING GYM **FREDERICK WISEMAN** CURLING DENIS COTÉ DESSINE TOL... **GILLES PORTE** GOODNIGHT NOBODY **JACQUELINE ZÜND** LA BM DU SEIGNEUR **JEAN-CHARLES HUE** LE GRAND TOUR **JÉRÔME LE MAIRE** LÉA **BRUNO ROLLAND** LES VIEUX CHATS **PEDRO PEIRANO** ET **SÉBASTIÁN SILVA** MAFROUZA, LE CYCLE : OH LA NUIT ! / COEUR / QUE FAIRE ? LA MAIN DU PAPILLON / PARABOLES **EMMANUELLE DEMORIS** NOCES ÉPHÉMÈRES **REZA SERKANIAN** NOUS, PRINCESSES DE CLÈVES **RÉGIS SAUDER** PALAZZO DELLE AQUILE **STEFANO SAVONA, ALESSIA PORTO** ET **ESTER SPARATORE** PUTTY HILL **MATT PORTERFIELD** RIVES **ARIEL HOSTIUR** RUE DES CITÉS **CARINE MAY** ET **HAKIM ZOUHANI** TAHRIR, PLACE DE LA LIBÉRATION **STEFANO SAVONA** SUR LA PLANCHE **LEILA KILANI** BI, NAÏE PAS PEUR **PHAN DANG DI** QUERRELLS **MORTEZA FARSHBAF** CASA NOSTRA **NATHAN NICHOLOVITCH** INI AVAN **ASOKA HANDAGAMA** LA TÊTE LA PREMIÈRE **AMÉLIE VAN ELMBT** LA VIERGE, LES COPTES ET MOI **NAMIR ABDEL MESSEEH** NOOR **ÇAĞLA ZENCIRCI** ET **GUILLEAUME GIOVANETTI** ROOM 514 **SHARON BAR-ZIV** SHARQIYA **AMI LIVNE** STALINGRAD **LOVERS FLEUR ALBERT** THE END **HICHAM LASRI** L'ÉTÉ DE GIACOMO **ALESSANDRO COMODIN** EL PUESTO **AURÉLIEN LÉVÊQUE** ÊTRE LÀ **RÉGIS SAUDER** AB IRATO, SOUS L'EMPIRE DE LA COLÈRE **DOMINIQUE BOCCAROSSA** HIVER NOMADE **MANUEL VON STÜRLER** LOS SALVAJES **ALEJANDRO FADEL** ENTRÉE DU PERSONNEL **MANUELA FRÉSIL** 2 AUTOMNES 3 HIVERS **SÉBASTIEN BETBEDER** AU BORD DU MONDE **CLAUS DREXEL** LA BATAILLE DE SOLFÉRINO **JUSTINE TRIET** BRADDOCK AMERICA **JEAN-LOÏC PORTRON** ET **GABRIELLA KESSLER** C'EST EUX LES CHIENS **HICHAM LASRI** GRANDIR **DOMINIQUE CABRERA** L'ÉTRANGE PETIT CHAT **RAMON ZÜRCHER** SWANDOWN **ANDREW KÖTTING** WAJMA, UNE FIANCÉE AFGHANE **BARMAK AKRAM** L'ESCALE **KAVEH BAKHTIARI** LA BATAILLE DE TABATÓ **JOÃO VIANA** À CIEL OUVERT **MARIANA OTERO** PARCE QUE J'ÉTAIS PEINTRE, L'ART RESCAPÉ DES CAMPS NAZIS **CHRISTOPHE COGNET** HAUTES TERRES **MARIE-PIERRE BRÊTAS** COSMODRAMA **PHILIPPE FERNANDEZ** CRACHE COEUR **JULIA KOWALSKI** DE L'OMBRE IL Y A **NATHAN NICHOLOVITCH** GAZ DE FRANCE **BENOÏT FORGEARD** JE SUIS LE PEUPLE **ANNA ROUSSILLON** PAULINE S'ARRACHE **EMILIE BRISAVOINE** LES SECRETS DES AUTRES **PATRICK WANG** LA VANITÉ **LIONEL BAIER** VOLTA À TERRA **JOÃO PEDRO PLÁCIDO** UNE JEUNESSE ALLEMANDE **JEAN-GABRIEL PÉRIOT** ORLANDO FERITO **VINCENT DIEUTRE** DANS MA TÊTE UN ROND POINT **HASSEN FERHANI** PURSUIT OF LONELINESS **LAURENCE THRUSH** L'ACADÉMIE DES MUSES **JOSÉ LUIS GUERIN** BELLA E PERDUTA **PIETRO MARCELLO** ISOLA **FABIANNY DESCHAMPS** LA JEUNE FILLE SANS MAINS **SÉBASTIEN LAUDENBACH** MADAME B, HISTOIRE D'UNE NORD-CORÉENNE **JERO YUN** LE PARC **DAMIEN MANIVEL** SAC LA MORT **EMMANUEL PARRAUD** SWAGGER **OLIVIER BABINET** TOMBÉ DU CIEL **WISSAM CHARAF** LE VOYAGE AU GROENLAND **SÉBASTIEN BETBEDER** WILLY 1ER **LUDOVIC & ZORAN** BOUKHERMA, MARIELLE GAUTIER ET **HUGO P. THOMAS** BROTHERS OF THE NIGHT **PATRIC CHIHA** ZONA FRANCA **GEORGI LAZAREVSKI** RETOUR À FORBACH **RÉGIS SAUDER** PISCIONAUTAS **ALBERTO VÁZQUEZ** ET **PEDRO RIVERO** L'ASSEMBLÉE **MARIANA OTERO** AVANT LA FIN DE L'ÉTÉ **MARYAM GOORMAGHTIGH** BELINDA **MARIE DUMORA** FINDING PHONG **TRAN PHUONG THAO** ET **SWANN DUBUS** LE CIEL ÉTOILÉ AU-DESSUS DE MA TÊTE **ILAN KLIPPER** COBY **CHRISTIAN SONDERGGER** KISS AND CRY **CHLOË MAHIEU** ET **LILA PINELL** LE RIRE DE MME LIN **ZHANG TAO** POUR LE RÉCONFORT **VINCENT MACAIGNE** SANS ADIEU **CHRISTOPHE AGOU** LES DESTINÉES D'ASHER **MATAN YAIR** L'USINE DE RIEN **PEDRO PINHO** IL SE PASSE QUELQUE CHOSE **ANNE ALIX** DANS LA TERRIBLE JUNGLE **CAROLINE CAPELLE** ET **OMBLINE LEY** THUNDER ROAD **JIM CUMMINGS** L'AMOUR DEBOUT **MICHAËL DACHEUX** NOUS LES COYOTES **HANNA LAOUL** ET **MARCO LA VIA** SEULE A MON MARIAGE **MARTA BERGMAN** CASSANDRO THE EXOTIC! **MARIE LOSIER** UN VIOLENT DESIR DE BONHEUR **CLÉMENT SCHNEIDER** BAD BAD WINTER **OLGA KOROTKO** TERRA FRANCA **LEONOR TEVAS** AVANT LAURORE **NATHAN NICHOLOVITCH** A BREAD FAVORITE, PART 1 & 2 **PATRICK WANG** M **YOLANDE ZAUBERMAN** STILL RECORDING **SAEED AL BATAL** & **GIATHI AYOUB** ROJO **BENJAMÏN NAÏSHAT** L'ANGLE MORT **PATRICK MARIO BERNARD** ET **PIERRE TRIVIDIC** DES HOMMES ALICE ODJOT ET **JEAN-ROBERT VIALLET** INDIANARA **AUDE CHEVALIER-BEAUMEL** ET **MARCELO BARBOSA** KONGO **HADRIEN LA VAPEUR** ET **CORTO VACLAV** MICKY AND THE BEAR **ANNABELLE ATTANASIO** RÊVES DE JEUNESSE **ALAIN RAOUST** SOLO **ARTEMIO BENKI** TAKE ME SOMEWHERE NICE **ENA SENDIJAREVIC** VIF-ARGENT **STÉPHANE BATUT** NE CROYEZ SURTOUT PAS QUE JE HURLE **FRANK BEAUVAIS** QUELLE FOLIE **DIEGO GOVERNATORI** SI C'ÉTAIT DE L'AMOUR **PATRIC CHIHA** EVA EN AOÛT, **JONÁS TRUEBA** 143, RUE DU DÉSERT **HASSEN FERHANI** MAUDIT ! **EMMANUEL PARRAUD**...

acid

ASSOCIATION DU
CINEMA
INDEPENDANT
POUR SA DIFFUSION

OURS PARTNERS

