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Fédération Internationale des ciné-clubs
International Federation of Film Societies
Federación Internacional de Cine Clúbs

NEWSLETTER

new era

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KARLOVY VARY KRAKOW

The international movement of film societies lives in this new century, times arrhythmic pulse that results in their numerical expansion of national organizations, with a consequent increase of federations associated with our organization, built on a procedure that combines growth with this qualification and commitment to its true universal : is the expansion of intra their actions, both in their geographic decentralization. The growth and solidification of film societies in several countries that have joined the FICC, especially in Latin American and Asian countries - in Africa to a lesser extent - seem to be closely related to organized its insertion on the world stage.

During this period, must register, too, has been visible ripening occurred in the field of guidelines and commitments, which has been consolidating a strategic plan of actions that strengthen the public's right, grounded in fundamental human solidarity and freedom of individuals and peoples. Thus, it has been solidified and renewing a positive scenario, which provides stock exchanges of films, ideas and feelings through

Gatherings such as the International Festivals of Film Societies occurred in Italy - especially the fact that shelter not only associated countries, thus serving as a locus suitable for new members, the World Conferences which began in Mexico and Brazil that have deepened the reflection and built remarkable opportunities, the Ibero American Meeting occurred in Brazil that provide integration, exchange and exploration of issues common to the countries involved, the meetings of the Executive Committee, who traveled through several countries, and the General Assembly, especially in Italy, at odd times of the FICC.

Projects like CineSud, a collective creation of a Latin American group that spans all continents capturing content to make them available to film clubs; Don Quixote Award is improving and expanding its presence at festivals, is by decentralizing more continents, the newsletter that took shape and dynamic content

as well and that is regulating its periodicity, the saite which is undergoing restructuring in a cooperation that involves Mexico, Norway and Portugal, and all training workshops and shows which have been held in several continents, making effective an intense integration among member countries, and between them and countries not yet members, among others:

The celebrations of 60 years of FICC that spanned several countries, different continents, visible damage to the entity and demonstrating its truly global presence

A legacy bequeathed by the blessed companions of the last efforts of the Executive Committee of the International Federation of Film Societies, especially our President Paolo Minuto, a champion of equality among peoples, respect local realities interwoven with universal values. This configuration of reality cine-clubs world focuses a great feeling of happiness and at the same time, a great and historical responsibility to the next step that need to be given.

The expansion of our territoriality in African countries, the ongoing expansion of the framework of partner countries, the resumption of the International Festival of Film Club: the production of publications on cinema and film clubs, among other things, the maintenance and expansion of the struggle for national laws that address the film club, the radicalization of the struggle and universal rights of the public are some of the topics to be discussed and implemented, and, finally, the consolidation of fund-raising projects that provide support to the proposed actions.

These are some of the challenges! And you can only face them towards the success of our actions, collectively and in solidarity, committed to the public. With the permission of Paolo: "film societies united, will never be defeated!"

Antonio Claudino de Jesus
IFFS-FICC President (2010-2012)





In the last General Assembly of the International Federation of Film Societies, held in Recife-PE, Brazil on December 10th, 2010, was elected the Executive Committee for the period 2010-2012. (go page 16)

Declaración de Atibaia de los cineclubes iberoamericanos

Atibaia SP, 13 de mayo de 2011

Reunidos en la Estancia de Atibaia, en el marco del 6° Festival Atibaia Internacional do Audiovisual, agradeciendo la generosidad de la Prefectura de Atibaia, el Conselho Nacional de Cineclubes Brasileiros, Difusão Cultural de Atibaia y Secretaria do Audiovisual-Minc saludando la recuperación de la ciudad por los daños ambientales ocasionados en la región en enero pasado, nos manifestamos en este documento como parte de las conclusiones del VI Encuentro Iberoamericano de Cineclubes, en el que representantes de cineclubs, cinetecas, asociaciones civiles y entidades nacionales, damos a conocer esta

Declaración de Atibaia de los cineclubes iberoamericanos, a través de la cual, nos proponemos:

1. Reivindicar la importancia de la Federación Internacional de Cine Clubes como agente de cambio social, defendiendo los intereses de los autores y los públicos por conocer las obras en sus versiones originales.
2. Exigir en nuestros países el cumplimiento del Derecho al acceso a la cultura, a través de la implementación de mecanismos regulatorios y de incentivo al público dentro del sector cultural y audiovisual particularmente.
3. Hacer un llamado a los países del continente a que se asocien y afilien a la FICC, formalizando el Grupo Latinoamericano y aprovechando la apertura a nuevas entidades que faciliten políticas intercontinentales a través de nuevas formas de acción y asociación de la sociedad civil.
4. Continuar el desarrollo de la Campaña de los Derechos del Público mediante la organización de foros, encuentros, debates, mesas redondas y publicaciones impresas y electrónicas.
5. Proponer el 10 de mayo como Día del Público y conmemorar con eventos especiales alrededor de esta fecha, conmemorando el 10 de mayo de 1849 en el que una acción policial contra el público dejó muertos y heridos en el Astor Opera House de Nueva York.
6. Ratificar el papel de Mundokino, el observatorio del cineclubismo global y el catálogo Cinesud como herramientas de integración en procesos de articulación cineclubista nacional, así como en proyectos de educación, formación y construcción de públicos, consolidando su presencia internacional a través de muestras iberoamericanas anuales.
7. Implementar modelos de capacitación para promotores culturales y enriquecer con estudios y publicaciones los horizontes de la ciudadanía audiovisual, utilizando como vehículo de investigación y contribución los Cuadernos de



los cineclubes, proponiendo el estudio de los orígenes del cineclubismo en nuestros países con motivo del centenario del cineclubismo en 2013.

8. Fortalecer los vínculos internacionales a través de giras oficiales de trabajo y eventos colectivos, que estimulen la organización de muestras y jurados del Premio Don Quixote.

ARGENTINA: Cristina Marchese. Federación argentina de cineclubes y Secretaria del grupo latinoamericano de la FICC
BRASIL: Luiz Alberto Cassol. Presidente del Conselho Nacional de cineclubes
BRASIL: Antonio Claudino de Jesus. Presidente de la Federación Internacional de cineclubes
BOLIVIA: Marcelo Cordero. Microcines
CATALUNYA-ESPAÑA: Julio Lamaña. Gestor de coordinación de la Federación catalana de cineclubes y Secretario general de la FICC
COLOMBIA: Marcela Aguilar. ANAFE. (Asociación Nacional de Festivales y Muestras de cine)
CHILE: Álvaro Valenzuela. Cineclub Universidad de Chile
ECUADOR: Laura Godoy. Cinemateca Nacional de Ecuador
MÉXICO: Gabriel Rodríguez. Director de la Conferencia mundial de cineclubes.
Encargado del área de comunicación de la FICC
PERÚ: Christian Velásquez. Grupo Chaski
PORTUGAL: Joao Paulo Macedo, Luiz Pereira y Vera Val, Federação Portuguesa de Cineclubes.
URUGUAY: Fernando Henríquez. FICCU. Federación de Instituciones de Cultura Cinematográfica del Uruguay

Malaysia

Malaysia: Kelab Seni Filem Malaysia

The club is over 40 years old now. It was set up by a group of film enthusiasts who wanted to show films on a non-commercial basis to fellow cinephiles. Cinemas then (as now) were screening largely commercial films. The club proved popular from the beginning: the members were largely professionals, expatriates and students eager to see films from other countries, especially classics of the international cinema by auteurs like Kurosawa, Mizoguchi, Ozu, Ray, Teguh Karya, Bunuel, Godard, Truffaut, Melville, Lang etc.



It is the only extant cineclub in the country, although there are other small societies in specific neighbourhoods or universities. Ours is a club registered with the government, with a formal constitution and specific rules about membership procedures and subscription rates.

The committee members are all unpaid volunteers who serve the club out of a love for cinema.

Over the years, its role has expanded.

Currently, apart from screening an expanded repertoire of international cinema for its members, the club's functions are:

1. act as a referral point for embassies, foreign agencies, film scholars and researchers wishing to obtain information or contacts on Malaysian cinema.

2. cooperate with foreign embassies and cultural agencies to organise film events and programs specific to their countries (eg European Film Festival; British Film Week; Edward Yang, Wim Wenders, Werner Herzog and Ingmar Bergman retrospectives)

3. host visiting filmmakers, researchers and film festival programmers for talks/seminars for Malaysian cinephiles

4. publicise and promote the films of the independent filmmakers of Malaysia to international film festivals and foreign cultural agencies

5. cooperate with the National Film Development Corporation of Malaysia (FINAS) to organise film events and film festivals (eg the Commonwealth Film Festival in 1998)

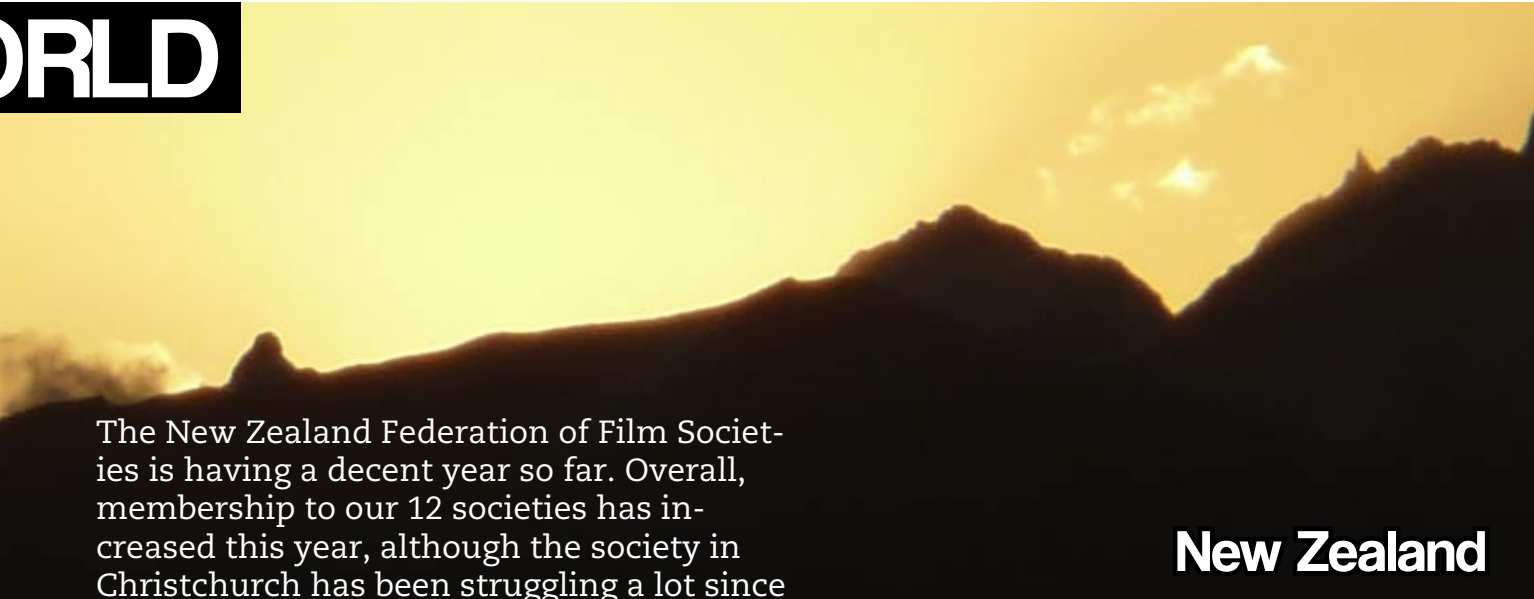
6. help international film festivals (especially new ones like Tashkent) to identify suitable films from Malaysia for their programs

7. organise forums and workshops to promote film appreciation and film as a medium of culture (educational role).

The club currently has a partnership with the Alliance Francaise by which our respective members have the privilege of attending the other partner's screenings gratis; and sponsorship from the Goethe-Institut Malaysia to show a monthly program of contemporary German films mainly aimed at students of the German language from local colleges and universities.

As a result of these different roles, the club has acquired a respected status as a proactive cultural organisation. Also with our membership in the IFFS, we have taken on a further role in facilitating film exchange and communication among the IFFS members on the one hand, and contact with other cineclubs in the Asia-Pacific region with a view to recruiting them into the IFFS.

Tuck Cheong Wong, 13.071



New Zealand

The New Zealand Federation of Film Societies is having a decent year so far. Overall, membership to our 12 societies has increased this year, although the society in Christchurch has been struggling a lot since the earthquakes.

We have been expending some energy trying to help the Christchurch society (my home cine-club). I should right this minute be at a film society screening, but this one has been cancelled due to a very uncommon blizzard! Tough times for Christchurch, but the rest of the country is doing well.

We have recently started a new sub-committee to promote new societies to start up in small towns, doing DVD and 16mm screenings only (whereas most of our societies still prefer to screen 35mm). We have applied for some funding to help this new initiative, so that we might be able to subsidize new clubs by providing them projectors and other equipment for less than normal prices. We should hear an outcome for the funding application next week.

Two weeks ago, I took a trip to Melbourne Australia, and while there I met with the new delegates from the Australian Council

of Film Societies, including their new IFFS liaison, Barboo. We also compared notes and discovered that our two federations are vastly different! However, we are just in the process of setting up a film exchange whereby ACOFS clubs could screen titles from the New Zealand Film Commission and NZ could screen films from the Australian collection. Again, it will be several weeks before we know whether this will be successful.

I should have added one other thing to my 'report': the Christchurch Film Society purchased the rights to screen the 1928 Dreyer film *La Passion de Jeanne d'Arc*, and have commissioned a new score to be composed and performed live. These performances will take place on August 19 & 20, with a cello, two flutes, four sets of tubular bells and a choir of ten! Yippee!

Best,
Ryan Reynolds, 25.071

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Burkina Faso

Au Burkina faso, la Fédération des Ciné clubs (FBCC) a organisé une session de formation pour 60 jeunes du 04 au 09 juillet. Cette formation aux métiers du cinéma et à la critique a permis de réaliser trois courts métrages:

- Un documentaire sur l'environnement et les déchets ménagers
 - Une fiction sur la lutte contre l'excision
 - Une fiction sur une histoire d'amour
- ces jeunes sont membres de ciné-clubs de plusieurs villes du Burkina Faso (Bobo dioulasso, Kaya, Boromo, Koupéla, Bogandé, Ziniaré, Kombissiri, etc..)

Bonne journée.

Guy Desiré, 13.071



REPORT FROM COLOMBIA



CARTAGENA DE INDIAS

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The reason for the trip to Cartagena de Indias was to attend the meeting that the Ministry of Culture organized under the FICCI (International Film Festival Cartagena de Indias). There was a talk on film clubs and training role public, focusing on the possibilities of relations with industry. The idea was to present the model cineclub of organized labor as an example of display model in the formal legal structure and film societies: democratic assemblies, ethics, I attended different meetings of the festivals. The result of these intense meetings Colombian festivals ANAFE partnership was born (National Association of Film Festivals and Exhibitions) over 30 festivals that are legally constituted after the match.

We did an informal meeting with Colombian cineclubs 7 presents. There I made the offer of the FICC to organize an exhibition CINESUD it was travelling between the assembled film clubs.

We also proposed the possibility of a meeting of film clubs in 2012 with the idea of a training workshop cineclub. As was said a reorganization of Colombian film societies movement and the future addition within the FICC. On this occasion I met with the head of the AECID (Spanish Agency for Cooperation and Development) to present the possibility of cooperation in this cineclubs formation and proposed joint 2012 in Cartagena de Indias.

& ECUADOR



QUITO-ECUADOR

Meeting of film societies of Ecuador in the context of public training workshop a group of film clubs got together and raised new lines of work for the future:

- 1.- To design a sample with the catalog CINESUD of the International Federation of cinema clubs that can be projected in a circuit and
- 2.- cineclubs convene a meeting next year to begin a process of articulation of the moving film clubs in Ecuador. For this reason we held meetings with the Director of the Council National Film and the National Cinematheque of Ecuador.

CONCLUSION

In Colombia there was evidence of movement and activity cineclubs but notes that there is no networking. The meeting in Cartagena opens the way for possible cooperation with the FICC through CINESUD and the possibility of working for a future meeting in Cartagena de Indias cineclubs 2012. In Ecuador's public training workshops and film clubs promoted interest shown a need for associative praxis projection models in the non-commercial. Students participated actively and new projects have appeared cineclubs. Enhance the interest of the National Film Board to develop the model of cineclub in the country and structuring of a national federation. The press coverage was national articles and interviews have appeared in the daily La Hora de Quito, El Comercio and El Telégrafo de Guayaquil.

The report with pictures, articles newspapers,... is in: http://issuu.com/elrudojulio/docs/informe_colombia-equador

Julio Lamaña

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Mexico

Cineclub Bravo returned with sessions on immigration, soccer, national identity, cultural belonging and roots moved to other lands. With bar, drinks, snacks and discussion, the projection room was opened in the office of the JSI Association at Mexico City. This year the plan is to invite filmmakers and activists to enrich the sessions, publishing the Bulletin Zavio and running the website of the association with update news about the activities : <http://jinetesampleadores.wordpress.com/>

Gabriel Rodriguez, 30.071

I am happy to inform you that the 15-member Central Executive Committee and 60-member National Council of the **Indian Federation of Film Societies** are meeting today and tomorrow in its annual conference in Kolkata - the city of Satyajit Ray, the founder of the film society movement in India. Various issues including the relationship of Indian Federation with FICC/IFFS will be discussed in these high power assemblies of our huge federation with more than 350 film regular societies and more than 200 campus film societies all over the country being operated through a registered office, a central office and four regional offices.

Long live the film society movement !

Premendra Mazumder 09.0911



DON QUIXOTE PRIZE REPORTS & NOMINATIONS



Zlín CZ. 28.5./5.6.2011

Jury:

Klára Holíková (CZ)

Ross Stevenson (New Zealand)

Hauke Lange-Fuchs (Germany)

Don Quijote Award: **Keeper'n til Liverpool**

Arild Andresen, Norway, 2010

Special Mention: **Tomboy**, Céline Sciamma, France, 2011

After the 50th Jubilee Festival in 2010, with its overwhelming big programme, this year's festival has been a little bit more "normal", although it also comprised more than two hundred-and-forty films and attracting more than one hundred thousand visitors. The FICC Jury was very friendly received by the Festival's Director Petr Koliha and well assisted by the Jury's Secretary Marie Siviková. The hotel in which the jury members were accommodated was excellent and near the cinemas. When necessary there were always transport facilities supplied by Skoda's friendly car service.



The jury's programme consisted of seventeen films from twelve countries (one of them out of competition). The accompanying social network of receptions took place after the film screenings nearly every night and were hosted by the festival itself or one of the many sponsors. The overwhelming influence of these sponsors – mainly Skoda cars, Bata shoes and Synot tip - was to be seen all over the city and also in the cinemas. All of the programmes started with advertising clips of these sponsors.

The closing award ceremony was not hosted by the festival but by the Czech Television (life transmission on Saturday evening). This followed their own rules by strengthening the show aspects and presenting the films in a way apparently suiting to the native TV audience, and supporting the sponsors: the awards were not given by the responsible juries, but by some of the sponsor's CEOs or political representatives of the Czech Republic, the Zlin region and the city of Zlin. The awards were given out to the price winners or - mostly - to their arbitrary representatives. Only the Czech titles of the films were mentioned with no justification of the film's value or merits. Only the awards of the FICC jury and the Ecumenical jury were allowed to be given by the juries' presidents, after the closing of the TV show, but without any justification.

The result: the festival risks becoming a place governed by a policy of product placement – disregarding the cultural aspect of film. Never the less the children audience was pleased by seeing the films and applauded heavily. Maybe this was due to the fact that the festival's director declared in his opening speech that he didn't like to present "intellectual" films. This anti-intellectual attitude of the festival's policy maybe the explanation for the noticeable fact that only very few international film makers visited the festival.

Hauke Lange-Fuchs

This year the FICC jury of the Zlín Film Festival consisted of Ross Stevenson (New Zealand), Hauke Lange-Fuchs (Germany) and Klara Holikova (Czech Republic). They gave the Don Quijote Award to the Norwegian film **Keeper'n til Liverpool / The Liverpool Goalie** directed by Arild Andresen. They also awarded a Special FICC Jury Award to the French film Tomboy directed by Celine Sciamma.

The best children's films can engage both young people and adults and this is certainly true of **The Liverpool Goalie**. Strong characters, great music, hilarious fantasy sequences, skilful camera work and terrific acting from the young cast make this a must see film.



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The Don Quijote Award
Keeper’n til Liverpool / The Liverpool Goalie

Directed by Arild Andresen / Production: Therese Bøhn / Norway 2010 / 90 minutes

The best children’s films can engage both young people and adults and this is cer-

tainly true of The Liverpool Goalie. Strong characters, great music, hilarious fantasy sequences, skilful camera work and terrific acting from the young cast make this a must see film.

Andresen cleverly uses the game of football and the determination to achieve the seemingly unachievable as a metaphor life.

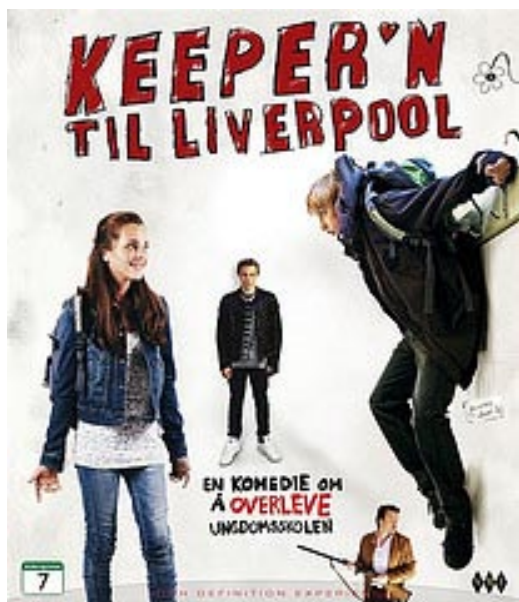
The film deals with a number of issues that children may experience in their everyday lives; bullying, peer pressure, first love, over protective parents, the trials of school life, death of a parent, mental illness, the difficulty of childhood friendships, the single parent family and the obsession of collecting. If this sounds too serious, don’t worry, it is presented in a humorous and accessible way for every viewer no matter what their age.

Special FICC Jury Award
 Tomboy / Tomboy

Directed by Celine Sciamma / Production: Bénédicte Couvreur, Elisabeth Depardieu / France 2011 / 84 minutes

The jury were impressed how Sciamma was able to sensitively deal with gender issues a ten year old faces when moving to a new area. The film achieves this with a delicate balance of humour and tension. You never feel that this story isn’t ‘real’ and the strength of child actors is certainly a strong factor in your belief in the characters.

Ross Stevenson, Hauke Lange-Fuchs & Klára Holíková



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Krakow, Poland, May 23-29, 2011



To us, arriving from a country whose national film industry has currently been undergoing a massive transformational phase, the 51st Krakow Film Festival's stability and freshness represents a great value. Poland's oldest film event has a great tradition and dedication to diversity not only in the countries represented in its programme, but also in the different forms presented. In the course of decades this event has become one among Europe's oldest events dedicated to documentary, animation and other short film forms. There are feature films in its relatively new documentary section and the various juries hand out prizes in three main categories: documentaries, international and Polish short movies. Hence, what spices up the otherwise not significantly sizeable short film competition is the variety of forms: there are documentaries as well as animated and fiction films in the selection. It is however not only by the programmers' and organizers' courtesy that visiting the festival is a great pleasure. Along with the industry events, panel meetings, ceremonies, open-air screenings and parties, the bouncing and warm city itself vastly contributes to the enjoyment.

The FICC Jury's (Fédération Internationale des Ciné-Clubs) task at this year's Krakow Film Festival was to award a piece in the short film competition. The prize (The Don Quijote Prize) awarded by the jury was created in 1947 at the Cannes Festival, and it is to be awarded to a film by a young or new director, whose work is not being distributed through the common commercial networks. The FICC Jury in Krakow has three members, whereof one from the host country. In addition to the Polish member (Grzegorz Szklarczyk), the Jury this year had one member from Norway (Line Klungseth Johansen) and one from Hungary (Kata Kovács).

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The plaque and diploma of the Don Quijote Prize this year went to a Portuguese animation, the generously illustrated, humorous and very wise **A Journey to Cape Verde** by director José Miguel Ribeiro. Aside from the films in the diverse yet very high-standard shorts competition, the documentaries in the national competition were particularly exciting. One of the biggest hits amongst the audience was *The Moon is Jewish*, a documentary telling about a man standing on the verge of two radically different worlds: Judaism and the hard-hitting subculture of football fans. The director's history as a music video-maker is not at least apparent in this piece: *The Moon is Jewish* is not at all inventive in a cinematic sense or imaginative in style. It nonetheless has got a smooth flow it mainly owes to its main character, Pawe?. The former skinhead tells about his former self in the world of football hooligans and his spiritual transformation followed by a completely different view of life and lifestyle as an Orthodox Jew. It is not only the surprising turns of the story, however, that grips the viewer, but rather the complete honesty and openness with which Pawe? reveals the unpredictability of destiny and the artificial facet of the ideologies that surround us. The most striking element of the documentary is the depiction and of the present and the hopes for the future: we see the Bramson family's future as volatile and ever-changing as their past and social surrounding predicts it to be. Tradition and diversity – a tale both local and universal from a festival programme of very similar values.

Kata Kovács

Jury report from the 51st Krakow Film Festival



Festival du film de Locarno 2011

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1. Locarno. 64ème festival. Une pluie diluvienne s'abat sur la petite ville dès le premier week-end. La salle de cinéma sera le refuge idéal. Plongée dans un environnement jaune tacheté de noir, robe dans laquelle s'est revêtue Locarno pour ces dix jours, c'est en compagnie de Juan Manuel Garcia Ferrer et Holger Twele que j'ai partagé l'ensemble des séances, des émotions et des discussions, parfois tumultueuses mais toujours constructives. Participer à cette illustre expérience cinématographique fut extrêmement enrichissant, et je remercie ici l'organisation de la fédération internationale des ciné-clubs de m'avoir nommée pour son jury. Les projections s'enchaînent, les histoires et les mises en scène, les sons, les salles. Vingt films en compétition internationale. Un point dominant sur l'immigration. Des films à l'image de l'actualité, proche ou lointaine, mais universelle comme le cinéma a l'art de l'exprimer.

255 films présentés sur 10 jours. Il faut faire des choix. Ne pas être submergé pour mieux apprécier, et profiter de cette ambiance estivale et décontractée, voire « cool » comme je l'ai entendu dire plusieurs fois, qui marque ce 4ème plus grand festival cinématographique, ce lieu si pittoresque, et bien sûr, la Suisse, qui perpétue ainsi son patchwork linguistique autour d'un langage commun, le cinéma.

Sette Opere di Misericordia de Massimiliano et Gianluca De Serio s'accordera à l'unanimité des différences linguistique et générationnelle de notre jury, pour le prix Don Quijote que nous avons la tâche de décerner. Un film important pour son internationalité, son langage cinématographique, ses perspectives, et son aboutissement.

L'éclat qui se dégage des images malgré la sordidité du propos, donne la force du récit. Nous sommes plongés dans l'état de survie de Lumini a, une jeune clandestine qui n'hésite pas à utiliser la violence pour arriver à ses fins. Pourtant, c'est une extrême désespérance et une tendresse pudique qui se révèle au fil du récit entre elle et le vieil homme avec lequel elle va s'affronter. Les deux protagonistes qui révèlent chacun deux générations d'immigrés en Italie (années 50 et actuelles) témoignent d'un profond malaise, d'une nouvelle forme de pauvreté et des angoisses d'une société de l'écart qui cherche son identité. L'image tire vers le bleu, qui marque la froideur du monde. Les scènes sont crues et dures. La lumière est toujours là, au sens propre comme au figuré, brillant lorsque tout est trop sombre. Les réalisateurs ont travaillé « des plans très symétriques et frontaux qui rappellent l'iconographie de l'histoire de l'art et l'histoire du portrait. » en intégrant une piste sonore essentielle dans laquelle « les dialogues, très clairsemés dans le film sont imprégnés

dans les sons de la ville et ces sons deviennent une forme de musique concrète. » (An interview with Gianluca and Massimiliano De Serio, Press Book Seven Acts of Mercy). Une mise en scène très aboutie qui évite les stéréotypes en donnant une approche honnête de la situation.

Nous souhaitons également attribuer une Mention spéciale au film *Crulic – The Path To Beyond* de la réalisatrice roumaine Anca Damian. Ce très beau film d'animation dans lequel le personnage se raconte et dénonce la terrible injustice dont il est victime. Un vol que Crulic, émigré roumain en Pologne n'a pas commis, et qui le conduira en prison. Il entame alors une grève de la faim le menant jusqu'à la mort. A travers l'animation, la liberté dans le langage est plus grande pour dénoncer la culpabilité des autorités et militer pour les droits humains, et c'est sur un ton « doux-amer » que joue le film.

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La pluie a cessé, les cirés ont été rangés. Et entre ces deux films, il y en eu beaucoup d'autres. C'est le film *Abrir Puertas y ventanas* de Milagros Mumementhaler qui a obtenu le très convoité Pardo d'oro.

Mais on ne pourrait passer sous silence le documentaire de Fernand Mélgar. Vol spécial. Le troisième vol. Une dénonciation de la situation des sans papier enfermés dans le centre de détention de Frambois près de Genève, qui joue sur la neutralité du point de vue. Mais non sans point de vue, le film expose le lien « spécial » entre les détenus et les détenants. Le film a suscité en effet au sein même de notre jury, beaucoup de questionnements entre la forme et le fonds. La prise de conscience est certaine, l'hypocrisie dénoncée, totale.

Un film qui n'a ni été primé au festival, ni mentionné ou très peu, et qui mérite un détour est le film de Nicolas Klotz et Elisabeth Perceval. Ils réalisent avec *Low Life* une extraordinaire esthétique et mise en scène pour suivre les questionnements fondamentaux d'une jeune génération. Ses espoirs, ses sentiments et ses méandres dans des dialogues poétiques. Le film avant tout politique dénonce brillamment la société sécuritaire qui nous entoure, et donne à la ville de Lyon une perspective inattendue.

Another Earth de Mike Cahill nous a tout trois joliment surpris. Le début est remarquable, teinté de bleu, monté dans une désynchronisation ordonnée, sous une musique vibrante. Quelle est cette lueur bleue céleste dont les médias ne font que parler ? Notre miroir, quel est-il ? Pourrions-nous nous voir et nous parler ? Pourrions-nous changer les choses, s'il existait une « Terre 2 » ? Cette deuxième Terre est le fil rouge du film, énorme dans le ciel, où nous avons

paraît-il un double. La frontière entre le réel et l'irréel est vacillante, et peut basculer rapidement, comme la vie. Le film évolue sous les méandres de l'être humain, et donne toute sa place au pardon.

Dans ces milliers d'images qui se sont imprimées à nos yeux, de nombreux films encore sont à mentionner car leur découverte reste marquée par leur beauté, leur originalité, et/ou leur force. J'en cite ci-après quelques uns : *Bachir Lazhar* de Philippe Falardeau, *Le Havre* de Aki Kaurismäki, *Un amour de jeunesse* de Mia Hansen Love, *Tokyo Koen* de Shinji Aoyama, *Onder ons* de Marco van, *El estudiante* de Santiago Mitre, *Hanaan* de Ruslan Pak.

Le festival de Locarno fut aussi l'occasion de présenter l'oeuvre de Vincente Minnelli par la cinémathèque suisse, et d'inviter à la projection de deux films de Claude Goretta nouvellement restaurés qui ont fait salle comble : *L'Invitation* et *La dentellière*. Suivis du documentaire très émouvant *Bon vent Claude Goretta* de Lionel Baier.

La douceur et les étoiles sont revenues sur la Piazza. Les films peuvent prendre leur envol, sous d'autres cieux.

Alice Bourrely, membre du jury FICC pour le 64ème festival de Locarno/ Text & photos

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october 2011

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6th FAIA- International Festival of Audiovisual Atibaia

The 14th May 2011, during the 6th FAIA- International Festival of Audiovisual Atibaia Atibaia (SP) attended the meeting of the Don Quixote Prize's jury :

Carolinne Vieira (Brazil) Cristina Marchese (Argentina), Gabriel Rodriguez (Mexico), Lauro Monteiro (Brazil) and Luis Pereira (Autonomous Region of Azores-Portugal). Films were awarded for the following awards:

Don Qixote Prize for "Haruo Ohara, directed by Rodrigo Grotta, special mention:" Recife cold," directed by Kleber Mendonca Filho and "Ants ", directed by Caroline Fioratti.

El día catorce de mayo de dos mil once, Atibaia (SP) durante el 6° FAIA (Festival Atibaia Internacional do Audiovisual) asistieron a la reunión del Jurado Don Quixote

Carolinne Vieira (Brasil) Cristina Marchese (Argentina), Gabriel Rodríguez (México), Lauro Monteiro (Brasil) y Luis Pérez (Región Autónoma de Azores-Portugal), quienes otorgaron los siguientes premios a las siguientes películas:

Premio Don Quixote "Haruo Ohara , dirigida por Rodrigo Grotta, mención especial a las películas:" Recife frío ", dirigida por Kleber Mendonça Filho y "Hormigas ", dirigido por Caroline Fioratti.

Aos quatorze dias do mês de Maio de dois mil e onze, em Atibaia (SP), durante o 6° FAIA - Festival de Atibaia Internacional do Audiovisual participaram da reunião do júri experimental do troféu Dom Quixote os seguintes componentes:

Carolinne Vieira (Brasil), Cristina Marchese (Argentina), Gabriel Rodriguez (Mexico), Lauro Monteiro (Brasil) e Luis Pereira (Região autônoma dos Açores-Portugal). Foram contemplados os filmes para a seguinte prêmiação:

Troféu Dom Qixote para "Haruo Ohara", direção de Rodrigo Grotta; menção especial para os filmes: "Recife frio", direção de Kleber Mendonça Filho e "Formigas", direção de Caroline Fioratti.



NOMINATIONS

João Paulo Macedo
FICC / IFFS
Jury Administrator of International Federation of Film Societies



FICC Jury at the **Festival 46th Karlovy Vary IFF 2011**,
July 1st no 9th Karlovy Vary, Czech Republic

ZUZANA KAMENIKOVA
- Czech Republic
TAPESH SHARMA - India
MACIEJ GIL - Poland

NOMINATIONS

FIKE 2011 10th International Short Film Festival

25-29 October 2011 Evora - Portugal

SOFIA ALMEIDA FERREIRA - Portugal
KATA KOVACS - Hungary
JOÃO BAPTISTA PIMENTEL NETO -
Brasil



15th Tallinn Black Nights Film Festival

Tallinn, Estonia

18 - 30 November, 2011

BIRGIT PAJUST - Estonia
EMELIE SUNDBERG - Sweden
BIJAN SENSARMA - India

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41st International Film Festival Molodist

22-30 October 2011

Kyiv Ukraine

JURY

Oleh Baturin - Ukraine
Tea Gabidzashvili - Georgia
Raquel Llorca - Spain





1. Film society is non profit.
2. Film society is a democratic structure.
3. Film societies have a moral or ethical commitments.

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1. El cineclub es sin fines de lucro.
2. El cineclub es una estructura democrática.
3. Los cineclubes tienen compromisos morales y éticos.

2010-2012

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 **Iffs Info**

<http://www.ficc.info>

October 2011

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