

DAILY TIGER


 NEDERLANDSE
EDITIE
2.0.2


Under construction: Sandra den Hamer, Director of the EYE Film Institute Netherlands, is more than happy with the institute's magnificent new premises in Amsterdam (pictured below).

photo: Corinne de Korver

EYE on the future

As the EYE Film Institute Netherlands moves into its magnificent new home by the river, the economic forecast is choppy. Geoffrey Macnab reports

The spaceship has finally landed. In April, EYE Film Institute Netherlands will finally move into the new modernist building that has just been built by Delugan Meissl Associated Architects of Vienna. It's a spectacular creation, sitting beside Amsterdam's IJ river, that looks from afar like a white geometric low-heeled sling-back shoe – or the latest Martian intergalactic cruiser.

Extreme makeover

"For us, it is the symbol of our extreme makeover," Sandra den Hamer, Director of EYE, declares. "We've been working on a new identity with a much broader palette of activities. It gives us the possibility of presenting our collection, our tasks, our activities to a wider audience. Finally, we are getting there!"

EYE's new home has four cinemas and a huge exhibition space. Inside Cinema No. 1, seating 315 people, is a restored organ that will provide accompaniment to screenings of silent movies. Another of the cinemas, called the 'Black Box', will showcase experimental work (for example, the kind of cinema represented by Rotterdam favourite Peter Kubelka). It can be safely predicted that other film institutes, museums and cinemateques around the world will be casting envious glances at EYE's magnificent new premises.

When the building finally opens (on April 5th), the pace inside promises to be frantic. "We want to show immediately who we are", Den Hamer declares. A Stanley Kubrick exhibition and a Martin Scorsese retrospective will be among the first offerings. Audiences will be able to savour pristine new restorations of such films as *Spanish Dancer* (1923), starring Pola Negri, and Paul Verhoeven's (once controversial) 1980 film, *Spetters*. Meanwhile, head of exhibitions Jaap Guldemond is planning an exhibition dedicated to 'Found Footage'. "From the very first day, we want to show that the EYE

building is not just a museum. We will show some of the masterpieces already made with found footage – for example, by Bruce Conner or Douglas Gordon – but we have also invited filmmakers to make new work based on fragments of films from our collections", Den Hamer notes of the exhibition.

Dual function

The new building has a dual function. On the one hand, it's an exhibition space and a cinema. On the other, it's also a workplace. When EYE came into being in January 2010, it brought together four film organisations: Holland Film, the Nederlands Instituut voor Filmeducatie, the Filmbank and the Filmmuseum. That's a lot of expertise – and a lot of staff. Those working within the new building will 'hot desk' (multiple workers will use the same work stations).

Having moved into one building, EYE is already at work building another. In December, EYE signed a contract to start developing a 'Depot' in North Amsterdam, which should be ready in around 18 months. This will house the restoration team, the researchers and those in charge of digitization.

Distribution

For all the optimism about the opening of EYE's new home, the institute has not emerged entirely unscathed from the recent public spending cuts in the Netherlands. One of the most worrying developments, given the problems facing the arthouse sector in the Netherlands, is that EYE has been obliged to withdraw from distribution. In recent years, EYE's distribution arm played a crucial role in showcasing arthouse cinema to Dutch audiences, picking up titles from IFFR and other major festivals that other Dutch distributors weren't prepared to give a chance (for example, Bela Tarr's *The Turin Horse* and Bouli Lanners' *Les Géants*). "We will stop distribution of arthouse titles," confirms Den Hamer. "For years, we have been criticized by the Arts Council because we were a subsidized organization and EYE acquiring films was seen as unfair competition."

Den Hamer refutes accusations that EYE Distribution was distorting the marketplace, pointing out that EYE only "bought the films when nobody else was picking them up." EYE will now stop buying films for distribution. However, the organization is still allowed to acquire new films for its collection. "We still collect the highlights of international cinema, classical and contemporary," Den Hamer states. "We will buy the film so we can show it in-house... I think in a few years' time, people will say 'can you also buy the distribution rights again' because now the screenings are restricted to Amsterdam."

Digitization

EYE's head of acquisitions, Rene Wolf, will be retained, but in a slightly different role. "Rene always had a double job. He was doing distribution but also programming the two cinemas in the Vondel Park (EYE's former home). Now, with four cinemas, we badly need him to programme."

The new EYE building is the only cinema in the area of North Amsterdam where it is situated. One of its other functions will be to show arthouse films from other distributors. As Den Hamer acknowledges, these are tough times for arthouse distribution in the Netherlands. While Dutch films have grabbed an increasing share of their own market and audience figures are up, arthouse films are in danger of being left behind. "We will monitor that very closely," Den Hamer says. "We have been heavily involved in the digitization of all the cinemas in the Netherlands. We've been digitizing our own collection and, with the Dutch Exhibitors and Distributors, we founded this national platform called Cinema Digitaal, which has a contract with (digital cinema provider) Arts Alliance." The aim is to have all the screens in the Netherlands digitized within two years. Even so, there isn't as yet any evidence that audiences are being given more choice. Den Hamer says EYE is committed to ensuring that "not only the commercial parties" can digitize, but also the arthouses.

"We want to make sure that the arthouse, the Dutch

cinema, the documentaries, animation and experimental programmes will all have a place in the new digital era", Den Hamer says. "We will monitor that very closely... if it is not working, we will have to take some action."

Strange days

EYE operates on a budget of around €13 million. That may seem generous given the chilly economic climate. However, the organization is obliged to make some cuts as it prepares for the 2013-2016 funding round. That means EYE won't always be able to embark on ambitious restoration projects of big international films like Nick Ray's *We Can't Go Home Again* (which premiered at last year's Venice Film Festival).

"The future for everyone here in the Netherlands is uncertain. We have to reduce our budget by 10%," Den Hamer notes. "Some of the budgets you can't reduce because you still have to pay the rent. That means probably a reduction in the budget of 15% for activities and personnel."

Den Hamer acknowledges these are strange times for EYE. On the one hand, it's at the start of an exciting and expansive new era in its state of the art home. On the other, it is obliged to trim. Even so, there's no disguising the excitement that EYE staff feel as they prepare to move house... and there are only 65 days left until take off!



The new EYE building photo: René den Engelsman

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CONCRETE PLANS

Pirjo Honkasalo, Finland's most re-
vered documentary maker, is to make
a return to dramatic features,
Geoffrey Macnab reports

Here in Rotterdam, producer Mark Lwoff of Helsinki-based Bufo Films, has revealed details of Honkasalo's new project, *Concrete Night*. The €1.5 million drama is based on Pirkko Sasso's hard-hitting 1981 novel *Concrete Night*, a Helsinki-set drama about two brothers that deals with social exclusion, family tension and violence. The screenplay is now complete. The project has already received development funding from the Finnish Film Foundation. Casting is already underway and the producers hope to shoot in the autumn of this year. Lwoff (who is participating in the Rotterdam Lab) is looking for coproduction partners. "Concrete Night is not a film about school killings, mass murderers, or young vandals in London," the director has comments. "It's a film about a young mind that was shattered long before the all-encompassing misanthropy may have got a hold of it." Right at the start of her career, Honkasalo co-directed the epic historical drama *Flame Top* (1980) which screened in competition in Cannes. By the mid 1980s, she had turned to documentary. "Maybe because I started so early, I got fed up with the world of fiction film, because it is so money oriented," she stated in a recent interview. "I wanted out!" Her best-known documentaries include *The 3 Rooms of Melancholia* (2004) and *Atman* (1996). Bufo Films, set up in 2007, is run by Lwoff and Misha Jaari. Its other credits include *The Interrogation* (2010), directed by Jørn Donner (best known as producer of *Fanny and Alexander*) and *The Good Son* (2011), directed by Zaida Bergroth. Other projects Bufo is developing include *The Last One*, the new project from Estonian director Veiko Õunpuu. This is a drama set in a mining community in the north of Finland. Bufo Films was also one of the partners on Peter von Bagh's *Sodankylä Forever: the Century of Cinema* (2011), which is screening here in Rotterdam as part of the festival's tribute to von Bagh. The company also has various documentaries on the boil. Among these are *The New Artist*, a doc asking whether robots are capable of creating art.

Yesterday during the Art:Film panel in de Doelen, luminaries from the art and independent film worlds discussed the increasing collaboration between the two disciplines from finance, production and exhibition perspectives. Artist Nicolas Provost, whose debut feature *The Invader* screens in Bright Future, explained how his approach to his film was initially "conventional, knowing that eventually it would not be." Artist/filmmaker Wilhelm Sasnal expressed discomfort at the potential constraints that being financed with public money may impose. "We want to do our own stuff," he stated. "We couldn't do it with public money. That's why we try to stay independent." Producer Simon Field (Illuminations Films) noted the increased interest of his experimental filmmakers in the opportunities offered by the art world. "The art world helps the visionary filmmakers who have been marginalised by the film industry. These filmmakers are looking over their shoulders for new support. And likewise, producers like us are looking over our shoulders towards them." While Tate Modern film curator Stuart Comer felt that there is a huge potential audience for experimental film, both in cinemas and within museum spaces, MACBA's Bartomeu Mari reminded the panel (and audience) of established lines of demarcation. "We have to be aware of the traditional gallery model," he stressed. "It is corridors with paintings, and sometimes within that space you will see a sculpture. When you (apply) expanded cinema, that world is broken. It is no longer just visual. It is aural and it has its own choreography. If it cannot compliment the existing model, then this experiment will be a mere anecdote." (NC)

He shoots, he scores

The Binger Lab's Gamila Ylstra speaks to
Nick Cunningham about the Boost! Pro-
gramme, launched at CineMart 2012

A year ago Binger formed a triumvirate with CineMart and the Hubert Bals Fund (HBF) to offer extra development support – or an extra boost – to five projects selected for HBF funding. The projects were subsequently given the full bespoke Binger on Demand coaching and development service before their presentation to the market this week during CineMart. The projects are *Dijn* (Hawa Essuman, Kenya); *The Midfielder* (*El 5 de tallers*) by Adrian Biniez (Uruguay/Argentina/Germany); *Humidity* (*Vlznost vazduha*) by Nikola Ljuca (Serbia/Germany); *The Sand Dollars* (*Los dólares de arena*) by Laura Amelia Guzmán and Israel Cárdenas (Dominican Republic/Mexico/France) and *Jomo* by Kivu Ruhorahoza (Rwanda/Australia). "It is quite a simple concept, to join forces for the benefit of these projects, and it has all worked out very well," Ylstra comments. "We are very confident that this is a good concept and we want to extend it into the future. We really try to join forces and integrate our efforts working around these filmmakers because what we share is a similar artistic view of filmmaking." Argentinean director Adrian Biniez (*Gigante*,

Silver Bear Berlinale 2009) and producer Fernando Epstein comment on the experience between CineMart meetings. Their football-themed project *The Midfielder* has already attracted co-production partners from Uruguay, Germany and the Netherlands. "The Binger sessions were a great experience because we worked with a very good script doctor who gave



Adrian Biniez photo: Lucia Guglielmetti

us a lot of tips on how to develop the script," says director Biniez. "It was a new experience. It really reinforced our project." Epstein confirmed that the project is set to shoot in September and that he is seeking French interest this week. "Basically, we are looking for gap financing. *The Midfielder* doesn't depend on CineMart, but we want to shoot it in a better manner and wholly finance the movie from the start. I think we will achieve that here. But the most important thing is that we are going to receive a fresh overview of the industry today. It's not only this project we are thinking of, but also the future – this is an incredible place to think about everything." Ylstra returned to the conversation with an appropriate footballing analogy. "This has been about picking the right talent and getting the projects at the optimum stage, and I think we found the ones that could benefit most from our programme. Boost! is a very good initiative. As we say in Holland, it is like scoring an open goal."

MAKING TRANS-MEDIA WORK

Transmedia is back on the CineMart agenda today with a panel co-hosted by the Media Desks of Belgium and the Netherlands. The event will occasion the launch of two new transmedia initiatives, the Dutch mediaZoo.eu and Belgian iDrops (iDrops.be) online labs and platforms. Panellists include transmedia storyteller Robert Pratten and Montecarlo (Quimica Visual), with former *Screen International* editor Mike Gubbins playing devil's advocate. The audience will also hear the results of an earlier closed session in which members of TEN (Transmedia Europe Network) grappled with the transmedia concept. Moderator is Alok Nandi of cross-media design agency Architempo. "The idea is that transmedia professionals are getting together today to discuss the ins and outs of the current situation in transmedia," comments filmmaker and media. Zoo founder (and Film Office consultant) Aneta Lesnikovska. "And also our advocacy of it, what still needs to be done and how to establish both an understanding and a practical knowledge of the working processes. We want to work out how to make it transparent for future reference and offer a guide to the funding processes. We have to look critically at transmedia in terms of what works and what doesn't." (NC)

GANGSTER WRAP

Andrew Hulme is one of the UK's leading editors, having worked on films ranging from Anton Corbijn's *Control* and *The American* to Paul McGuigan's *Gangster No. 1*. Now he is taking the leap into direction. Hulme's debut feature *Snow in Paradise*, being presented in CineMart, is to be produced through Christine Alderson's Ipso Facto Films. The screenplay is based on the real-life experiences of Martin Askew, co-writer of the screenplay with Hulme. "He is a guy from the East End of London who has grown up in a big crime family," Alderson explains. "A terrible thing happened in his life. A friend of his was found in a suitcase. He just realised if he carried on in this way, he would be next." In the film, Dave – who thrives on drugs and violence – finds calm in his life by embracing Islam. "I found that I was attracted to violent films that were more than exploitation; films that had a meaning, that were a character's journey

to discovery," Hulme comments in a Director's Statement. The project, which is being touted as a British answer to *A Prophet*, has already been generating buzz at the CineMart. Alderson and Hulme have over 50 meetings scheduled over the next three days. Casting is yet to be confirmed. "We're looking for a young Vincent Cassel," Alderson quips. Ipso Facto's latest film, *Comes A Bright Day* – sold internationally by Intandem – has just been selected for Berlin's Generation Programme. The film, directed by Simon Aboud, stars Craig Roberts and Imogen Poots. A UK distributor is expected to be announced shortly. Alderson confirmed that former Beatle Sir Paul McCartney provided a song to be used in the film, as did The Foo Fighters. Designer Paul Smith dressed the lead cast for the film. The love story/thriller is about an armed heist on a Mayfair jewellery store that goes wrong. (GM)



Animated discussion: the Art:Film panel in de Doelen yesterday

photo: Felix Kalkman

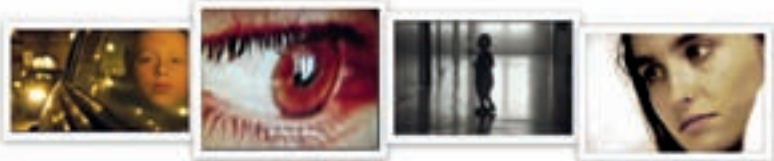
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Life in a day

Eduardo Nunes' Tiger entrant is a haunting enigma wrapped up in sumptuous visuals. By Edward Lawrenson

“The film is a real puzzle,” says Brazilian director Eduardo Nunes of his feature debut *Southwest*: “You have to put together all the pieces.” Sure enough, there is a slow-burning sense of mystery to this drama set among a community of impoverished and superstitious rural folk around the turn of the last century. In the atmospheric opening scene, a pregnant woman called Clarice dies during childbirth in a ramshackle boarding house. Later that day, the film introduces us to a young girl, raised by an elderly woman labelled a witch by the local villagers. The girl is also called Clarice. As the day progresses, Clarice turns into a beautiful young woman – and there are further transformations to come. Is this character the same woman who died in the first scene? And why is she ageing much more quickly than the people she encounters?

To reveal more would be to risk ruining the haunting appeal of Nunes’ storyline, but there is a satisfying and moving dream-logic underlying the enigmatic tale. And all the while, there is the shimmering beauty of Nunes and DoP Mauro Pinheiro’s black-and-white ‘scope photography. Shooting in an abandoned village near salt-flats north of Rio, the movie’s visuals are breathtaking. The long-take camerawork is virtuoso. The compositions are elegant and precise. “Originally, I wanted to make the film in colour,” Nunes says, “but the cinematographer persuaded me to do it black and white. It’s not a realistic story, he said, it’s like a fable.” Shot on 16mm, the film also makes the most of the texture of the celluloid stock.



Blind faith

Garin Nugroho's powerful *The Blindfold* was filmed in double-quick time owing to the threat of terrorist attack, Ben Walters reports

Films might be shot in a short period for numerous reasons, from a star’s limited availability to the desire to capture a time-specific natural phenomenon. Garin Nugroho shot *The Blindfold* in nine days, without fanfare, because it was a potential target of Islamist terrorist attack. “When I announced I was making this film, the head of the government anti-terrorist agency called me to discuss it. Sometimes [such projects] can be dangerous. There were two fatal bombings while we made the film.”

The Blindfold is the first Indonesian feature to deal with the religious radicalisation that has become endemic in the country, especially among younger people. The banned militant group Indonesian Islamic State (NII) has exploited widespread insecurity to recruit – or abduct – many students and teenagers. “This is one of the most important subjects for Indonesian society today,” says Nugroho. “It’s important for the public, for schools, for parents to understand. So many people lose a daughter or a son and they don’t know why. They read newspapers and books but don’t have the imagination to see what’s happened to all the teenagers.”

The powerful film uses Nugroho’s characteristic structure of three stories dealing with different aspects of

“We don’t have a digital release print,” says Nunes. “The print we have in Rotterdam is one of only six that exist!” The extremely elongated scope compositions are best appreciated on the big screen, too. “It’s so difficult to show it on DVD. I joke that when you show it on a laptop you have to use two and put them together to watch the film!”

Rotterdam is a kind of home-coming for the affable and ebullient Nunes. “After playing a couple of shorts here, I won a Hubert Bals award for this project. That was eight years ago! In Brazil, the film is quite different from most other movies, so it took a long time to raise the rest of the funding.” He continues: “When I showed the project to local funders, they said they weren’t interested. I just heard ‘no, no, no’ for eight years. In fact, I rewrote the script eighteen times during this period – it changed, but not much. Finally, the Ministry of Culture said ‘OK, take some money!’ So we made it on quite a low budget: around \$500,000.”

Nunes also has a project in CineMart this year. *A Happy Death* is based on an early, unfinished novel by Albert Camus, and Nunes discusses the project with evident enthusiasm. The option he and his producer Patrick Leblanc (who also produced *Southwest*) have has a two-year limit, so Nunes hopes to make the film more quickly than his impressive debut.

Tiger Awards Competition
Southwest – Eduardo Nunes
Mon 30 Jan 12:15 PA6
Tue 31 Jan 14:15 DDWB (*Press & Industry*)
Tue 31 Jan 22:00 PA6
Wed 01 Feb 21:45 LV3
Sat 04 Feb 18:15 PA6

Divided state

Rather than the conflict with the Palestinians, Sharon Bar-Ziv's *Room 514* focuses more on the conflict within the state of Israel. By Edward Lawrenson

“I was sitting on my chair; it’s a yellow chair, very cosy,” says Sharon Bar-Ziv of the moment of inspiration for his striking debut feature *Room 514*, “and I had to jump up and I thought, wow, I have this idea! I wrote the screenplay quickly, filmed it quickly. In one year it was done, from writing to sending it to the festival.”

An intense chamber piece revolving around Israeli soldier Anna’s investigation of a fellow officer’s assault on an Arab family, the film had a very rapid production period. “It was actually four days,” says Bar-Ziv, “and an extra day for the close-ups I realised I needed.”

But the short production schedule was supported by a six-month period of rehearsals, out of which emerged raw and compelling performances from Bar-Ziv’s young cast. “They’ve done military service themselves,” says Bar-Ziv of his actors, “it adds authenticity: when their characters refer to being shot at, you know they know what they’re talking about.”

The handheld shooting style (which was based on lengthy discussions Bar-Ziv had with his cameraman beforehand) focuses tightly on Bar-Ziv’s actors (for the most part restricted to the interrogation room of the title). This lends the drama immediacy, Bar-Ziv argues: “I wanted to give the feeling that things were happening right just now.”

Charting the aggressive resistance with which Anna’s superiors react to her investigation, the film was intended to evoke the fractious atmosphere of contemporary Israeli society. “The real story of Israel is the conflict between security needs and moral issues,” he says, “[*Room 514*] is about the Israeli conflict, but the internal conflict, not between us and the Palestinians (though there have been plenty of good movies about that) but between ourselves. Let’s look at ourselves and judge our own behaviour.”

Having written for TV and theatre, Bar-Ziv also



worked in advertising, including helping devise big health and social campaigns for the state. “I worked personally with prime ministers, as well as top level ministers. So I can see how the system works from the inside.” But *Room 514* is also something of a “home-coming” for Bar-Ziv. As a young man, he acted in Renen Schorr’s *Late Summer Blues* (1988). That film was about young people before they go into the army; *Room 514* portrays this generation as they are about leave military service: “So it’s like a circle for me.”

Room 514 – Sharon Bar-Ziv
Mon 30 Jan 11:45 CI1
Tue 31 Jan 22:00 CI5
Sat 04 Feb 14:15 CI1

Shroom with a view

An accidental case of poisoning and a torrential storm helped the fermentation of *Now, Forager*, Ben Walters writes

Now, Forager probably wouldn’t exist were it not for something that happened before its writer, co-director and lead actor, Jason Cortlund’s birth: his grandfather was poisoned by a mushroom. “He was hospitalized for a couple of weeks,” Cortlund explains. “Fortunately, he didn’t need a liver transplant or anything like that but that was definitely part of my interest in mushrooms when I was old enough to go looking for them myself – old enough to rebel. It was a very thrilling thing.”

This fascination grew into a lifelong passion, which in turn inspired *Now, Forager*. Subtitled *A Film About Love & Funghi*, this IFFR world premiere follows a year in the life of two New York-based expert mushroom-pickers and foodies (Cortlund and Tiffany Esteb), during which Cortland’s character’s determination to live an authentic life puts strain on the couple’s relationship. The action is punctuated by gorgeous close-ups of wild mushrooms in all their alien beauty. “We wanted to make a food film that wasn’t about eating and consumption but about preparation and sourcing ingredients,” says Cortlund. “The story was written around the seasons and around specific species I knew I could locate. We had a three-month drought leading up to production and we were a little scared, but with two weeks to go a torrential storm hit Brooklyn. Four days later, there were mushrooms, and I went out shooting.”

Much of the nature footage was shot by Cortlund and

his producer and co-director, Julia Halperin, on their own regular mushroom-picking hikes; both also have experience working in New York restaurants. “The people who work in restaurants are quite similar to the people who work in the film industry,” Halperin notes. “It’s a pirate crew: staying up late, working odd hours, drinking a lot of coffee, working very intensely and physically creating something. There’s a shared sensibility.”

This intensity comes through in Cortlund’s character, whose high standards can seem like intransigence; he isn’t always a fun guy to be around. “The likeability of the character is a challenge,” he agrees. “There are times you’re rooting against him, but then you’re suddenly empathising with him. Playing with that is fun.”

Both filmmakers are members of the New York Micological Society, some of whose members checked the script’s scientific terminology was up to date. “The Latin names change incredibly quickly,” says Cortlund. “It’s a hotly debated thing amongst micologists. There will surely be names that have changed since production – they’ll do DNA testing and they say this is no longer Lapista, this is now Clytocybe...”

But you don’t need to be a mycologist to be charmed. “There’s another hundred hours of mushroom footage that didn’t make it into the film,” notes Halperin. “If there’s ever a DVD release, maybe we’ll add an extra 20 minutes. People have certainly asked for it...”

Now, Forager – Jason Cortlund and Julia Halperin
Mon 30 Jan 15:45 CI3 (*Press & Industry*)
Fri 03 Feb 14:15 CI1





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Campagnebeeld 2012
Concept en ontwerp: 75B

Festivaltrailer
Concept en ontwerp: IN10, CCCP • Distributie: Jean Mineur, Gofilex

Distributeurs
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Champion of life

By Geoffrey Macnab

It's the last interview of the day. Aki Kaurismäki is sitting on the landing outside the first floor of the Doelen, an empty wine bottle at his feet and a cigarette in his hand. His new film *Le Havre* is to screen later in the evening. (It is to be a typically tempestuous event, with Kaurismäki turning up late for the Q&A and being booed by some audience members before his film was rapturously received.)

No joke

Kaurismäki gives deadpan and ironic answers to most questions. However, one subject he doesn't joke about is the plight of Khadijat and Malik Gataevs, the Chechen couple whose cause he has long championed. The couple, who featured in Pirjo Honkasalo's 2004 documentary *The 3 Rooms of Melancholia*, saved hundreds of children during the Chechen war. The couple then went to live in Lithuania, but were arrested in 2008 on what Kaurismäki believes were trumped-up charges.

The Finnish filmmaker visited Khadijat, who has been called "the Angel of Grozny," in prison. When she was released, he helped smuggle Khadijat and her husband out of Lithuania and into Finland, where they are still fighting for political asylum. Kaurismäki's dread is that they will be forced to return to Lithuania and then handed over to the Chechens. "She is still living in a flat I rented for them. The story is not going very well," Kaurismäki says. "It is the same story as in the film (*Le Havre*.) They are in Finland without papers, waiting for a court decision to see if they can stay. If they are sent back to Lithuania, that means they will be sent back to Chechnya, where they will be killed."

The Finns haven't yet agreed to send the couple back to Lithuania. "It's interesting because, for the first time in the history of the European Union, a European country like Finland said "no" to another European Union country. They didn't send them back because the (Finnish) court didn't trust the Lithuanian justice system, which nobody should trust – in fact, it's bullshit... if they are sent back to Lithuania, it means they're in danger of being sent back to Chechnya, which means we will never hear of them again." If the court rules against them, Kaurismäki adds, he will go with them. "They can kill all three of us."

Deeper meaning

On a lighter note, the Finnish director is keen to pay tribute to his friend and colleague, Peter Von Bagh (subject of a retrospective in Rotterdam this year). "My earliest memories of him are the legendary Finnish Film Archive screenings, when he always came and introduced the films. He gave deeper meaning to the films. His introductions were mostly better than the films... but not always!" He reminisces fondly



Aki Kaurismäki photo: Ruud Jonkers

about retrospectives of Sam Fuller and Luchino Visconti films staged by Von Bagh and his team.

Common problems

Kaurismäki doesn't have any plans to work again with the Leningrad Cowboys, the Finnish rock band he helped invent in the mid-1980s. None of the original musicians are still in the band. Ask him just how he managed to persuade the Red Army Chorus to perform with the Leningrad Cowboys for his 1994 concert film *Total Balalaika* and he replies: "We are good organisers... it was complicated. I went to Moscow to discuss music rights and so on. It was very bureaucratic. At the same

time, Russia had just collapsed as a state – so everything was mixed up." Did the Red Army enjoy singing Tom Jones and Bob Dylan songs? "Very many of them were lazy and they didn't learn the words. When the Russian songs come, they are singing. They didn't really study the Western songs."

Ask him what his attitude to Russia is and he replies: "there's a common border (between Russian and Finland) of 1,300km – and so I had better be silent. They have always been there and we have always been there. I guess we're not the first on their attack list because they know they would be beaten like shit."

For the last two decades, Kaurismäki has lived in Portugal "23 winters," he says darkly of the length of his stay, adding that he spends his days there "cutting wood to heat my house." Why Portugal? "When you leave Finland, it is as far as it's possible to go to the edge of Europe." The Portuguese economy is in a parlous state. Many Kaurismäki films deal with unemployment and economic difficulty, but generally in a Finnish context. "*Drifting Clouds* was strictly a comment on unemployment in Finland," he says in response to the idea that there may be parallels between the current Portuguese experience and the characters and situations in his movies. "But films are stories. I don't consider them as political statements at all. People want to hear and see stories. I don't want to analyse anything at all."

Polar opposites

This is his first trip to Rotterdam. "I've always heard good things about it... I was never invited before. I have been ready (to come) for 20 years." On behalf of the distributors of *Le Havre*, Kaurismäki has dutifully been giving interviews to journalists throughout Europe – an experience that isn't necessarily comfortable, but which alcohol and nicotine help him to endure. He is wryly perplexed at what the distributors demand of him. "All the distributors used to complain that I made too many films. Now, they complain that I don't make enough."

Long before *The Artist* became an Oscar contender, Kaurismäki was making silent films (for example, *Juha*) and championing silent cinema. Has he seen *The Artist*? "No," he declares. "I don't see much of films nowadays. If I see them, they're mostly silent."

His system of deciding what to watch is straightforward enough. "If they survive ten years, I will watch them. If they don't survive, I don't have to see them. I don't have to have the pain!"

One double bill he revisits every year is Robert Flaherty's *Nanook of the North* and Luis Buñuel's *L'Age D'Or*. These were movies he saw at a very early age. "If I think about it nowadays, all the cinema which I've seen after goes between these two opposite films. *Nanook* and *L'Age D'Or* are as far away from each other as they can be. At the same time, they are dealing with the same thing... life."

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PRESS & INDUSTRY SCREENINGS

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Doelen Jurriaanse Zaal

9:30
The Great Northwest [wp] **BF**
Matt McCormick, USA, 2012, Video, 70 min, English
Fifty years after four women recorded their journey through the North-west of America in a scrapbook, McCormick repeats their journey. His film, which is also a kind of scrapbook, records the cultural changes of the past half-century alongside the visual ones.

11:30
In April the Following Year, There Was a Fire [wp] **TG**
Wichanon Somumjarn, Thailand, 2012, Video, 76 min, Thai, e.s.
A poetic title, almost a film description, that demands some close reading. Just like the film, which - as a visual poem - doesn't immediately divulge its meaning. A young filmmaker looks back at his childhood in the sometimes boring, sometimes beautiful countryside.

15:30
Ace Attorney [wp] **SP**
Miike Takashi, Japan, 2012, 35mm, 135 min, Japanese, e.s.
Miike Takashi has a reputation for dark, violent films. So it was a surprise when he announced he would be adapting a light-hearted Nintendo game (*Phoenix Wright: Ace Attorney*). But he proves capable of pulling this off. A funny, comic-strip-like, charming film.

18:15
Francophrenia (or: Don't Kill Me, I Know Where the Baby Is) [wp] **SP**
Ian Olds / James Franco, USA, 2012, Video, 69 min, English
Ian Olds and Paul Felten wrote a new script to accompany footage of Franco made while shooting the soap *General Hospital*. The result is an experimental psychological thriller in which Franco's ideas become increasingly paranoid, making the celebrity's eventual fall inevitable.

Willem Burger Zaal

9:45
Le Havre **SP**
Aki Kaurismäki, Finland, 2011, Video, 93 min, French
An optimistic fairytale about a selfish old man who betters his life by helping a young African refugee. Heartwarming and drily comic scenes in the French port of Le Havre show the soft side of Kaurismäki. Finnish submission for the Oscars.

12:00
Living [wp] **TG**
Vasily Sigarev, Russia, 2012, 35mm, 119 min, Russian, e.s.
It is already a challenge to make a film on death and call it *Living*. But Sigarev fearlessly gets to the very heart of things, where life, death, God, love and the imagination form an indestructible whole. A harsh and sometimes brutal experience, but catharsis will follow.

15:00
Rat Fever [ip] **SP**
Cláudio Assis, Brazil, 2011, 35mm, 110 min, Portuguese, e.s.
High-power report of freedom and love on the fringes of tropical Recife. Anarchistic poet Zizo falls for the down-to-earth Eneida, while his friends succumb to sex, drugs and other hedonistic activities. In other words, a colourful black-and-white film, this latest from Tiger Award winner Assis (*Bog of Beasts*, 2007).

18:30
38 témoins [wp] **SP**
Lucas Belvaux, France / Belgium, 2012, 35mm, 104 min, French, e.s.
A brutal murder in Le Havre: 38 people must have noticed, but say they heard or saw nothing. A claustrophobic, moving, beautifully shot film with a strong cast including Yvan Attal, Sophie Quinton and Nicole Garcia. A clear picture of what fear and shame do to people.

21:00
L [ep] **TG**
Babis Makridis, Greece, 2012, 35mm, 87 min, Greek, e.s.
A man lives and works in his car. He meticulously, dutifully works as its driver until, one day, a New Driver is employed. Absurdist-existentialist film about bears, the best honey and the importance of wearing the right footwear.

Pathé 2

9:15
A Fish [ip] **TG**
Park Hong-Min, South Korea, 2011, Video, 105 min, Korean, e.s.
Korean Park taught himself to film in 3D for his debut. Viewers are cleverly fed a red herring in the shape of a philosophy professor who hears that his vanished wife is on an island training to be a shaman. The professor drops everything and goes in search of her.

Pathé 5

10:00
Return to Burma [ep] **TG**
Midi Z, Taiwan / Myanmar, 2011, Video, 84 min, Mandarin / Burmese, e.s.
At the moment, Myanmar (Burma) seems to be opening up slightly. Just before it did so, the young filmmaker Midi Z returned to his country of origin to shoot a small but remarkable film. In poor countries it's all about money - to the point of being tragicomical.

12:00
He Was a Giant with Brown Eyes [wp] **BF**
Eileen Hofer, Switzerland / Azerbaijan, 2012, Video, 85 min, Azerbaijani / Russian, e.s.
After her parents' divorce, Sabina reluctantly followed her mother to Switzerland. Five years later Sabina, now 17, finally returns to her homeland of Azerbaijan. The film enters a family's intimacy to tell a universal story that deals with adolescence, separation and self-discovery.

14:00
Malaventura [ip] **BF**
Michel Lipkes, Mexico, 2011, Video, 67 min, Spanish, e.s.
One day, a nameless old man in Mexico City feels that he his life will end - and with it his memories. Dignified debut by the young Lipkes, who's already the central figure in New Mexican Cinema as a producer and festival organiser, as he follows him on his last journey.

Pathé 6

9:30
A Woman's Revenge [ip] **SP**
Rita Azevedo Gomes, Portugal, 2011, Video, 100 min, Portuguese, e.s.
This version of the famous story from *Les diaboliques* by Barbey d'Aureville (1874) features beautiful classical music, costumes and theatrical conventions which result in pure cinema. A rich, decadent man of the world meets an exceptional lady of the streets.

Cinerama 2

9:45
Lena **BF**
Christophe Van Rompaey, Netherlands, 2011, Video, 119 min, Dutch / Polish
Almost every teenage girl yearns for love and almost every teenage girl is insecure. And if you don't live up to what is seen as the ideal image of women but do have a demanding mother, things don't get any easier. Moving portrait of a girl who has to fight hard for happiness. Set in Rotterdam.

12:15
A Dangerous Method **SP**
David Cronenberg, France / Ireland / United Kingdom / Germany / Canada, 2011, Video, 93 min, English, d.s.
The titanic struggle between Sigmund Freud and Carl Jung. The two giants of psychoanalysis are played by Viggo Mortensen and Michael Fassbender. Between them, as their 'hysterical' patient, Keira Knightley. Director Cronenberg has never been this subdued and controlled.

14:30
Les géants **SP**
Bouli Lanners, Belgium / France / Luxembourg, 2011, 35mm, 84 min, French
Three boys in the Ardennes: their summer becomes a fairytale adventure without parents, without money and - at one point - without shelter. Shot in beautiful cinemascope, a deadpan poetic narrative by Bouli Lanners (*Eldorado*) in the spirit of Mark Twain.

16:30
Alps **SP**
Yorgos Lanthimos, Greece, 2011, 35mm, 93 min, Greek
Lanthimos (*Dogtooth*) is a pioneer in new Greek cinema. In the absurd *Alps*, we follow a nurse, a paramedic, a gymnast and her trainer, who approach relatives with a strange proposition: they can be hired as temporary stand-ins for the deceased. The job is not without danger.

20:15
Abrir puertas y ventanas **BF**
Milagros Mumenthaler, Argentina / Switzerland / Netherlands, 2011, 35mm, 98 min, Spanish
Set during a hot late summer, Mumenthaler's debut follows the sisters Marina, Sofia and Violeta, who come to terms with the death of their grandmother as they lounge about, quarrel and cuddle. Between these sob sessions in Grandma's house, the young women test each other's boundaries. Winner of the Golden Leopard in Locarno.

Cinerama 3

9:30
Valley of Saints [ip] **BF**
Musa Syyed, India / USA, 2012, Video, 82 min, Kashmiri / English, e.s.
During a violent summer in the beautiful Kashmir Valley, a young boatman tries to escape. But then he finds a new love. It's a story of conflict, but it's also about the environmental destruction of the beautiful Dal Lake.

11:45
The Blindfold [wp] **SP**
Garin Nugroho, Indonesia, 2012, Video, 90 min, Indonesian, e.s.
Recruits to a radical Islamic organisation are blindfolded before being taken to a contact address. So starts this look behind the scenes of a phenomenon that cannot be discussed. The filmmaker received a visit from the head of counter terrorism. A sensitive film.

14:00
Carnival [wp] **BF**
Madhuj Mukherjee, India, 2012, Video, 61 min, no dialogue
This visually exciting film merges documentary and fiction, evoking notions of Eros and Thanatos, and of joy and sadness. Meandering with a very free camera style through intriguing situations in overcrowded Kolkata during a Hindu festival, the protagonist rediscovers old places.

15:45
Now, Forager: A Film About Love & Fungi [wp] **BF**
Jason Cortlund / Julia Halperin, USA, 2012, Video, 93 min, English
A couple are picking wild mushrooms to sell to chic restaurants. One of them offers her a job. While her culinary star is rising, their relationship goes downhill. The film, which cleverly latches onto the foraging trend, cuts through the love tragedy with poetic portraits of mushrooms.

18:00
Goodbye **SP**
Mohammad Rasoulof, Iran, 2011, Video, 104 min, Persian, e.s.
Without her husband and without her lawyer's licence, which has been withdrawn, Noora is left pregnant and alone in her apartment. Her attempt to leave Iran turns into a fight with male chauvinism. A personal, nerve-racking and infuriating film by Rasoulof, who was himself convicted for his films in Iran.

20:00
Matière grise **BF**
Kivu Ruhorahoza, Rwanda / Australia, 2011, Video, 104 min, French, e.s.
If you are cynical, you could call this a genre film. Almost all Rwandan films are about the genocide they can't come to terms with. As in the case of good genre films, it comes down to how creatively and intelligently the all-too-well-known story is told. And that happens here on a high level (and sometimes in an unexpected way).

22:15
The Patron Saints [ip] **BF**
Melanie Shatzky / Brian M. Cassidy, USA / Canada, 2011, Video, 72 min, English
Disturbing portrait of life in a nursing home. A handicapped resident shares his experiences in an openhearted and occasionally funny way. Thanks to the lyrical-realistic style, it is both a raw and a poetic film that looks, but never judges.

Cinerama 5

9:00
Mondomanila [ip] **SP**
Khavn De La Cruz, Philippines / Germany, 2011, Video, 75 min, Filipino, e.s.
Mondo Cane is the legendary and cruel *shockumentary* by Gualtiero Jacopetti. Khavn sees his own Mondo in Manila. Jacopetti was an outsider; Khavn is a participant. The secret of Khavn is that he shows poverty and injustice in an almost cheerful way, making it even more awkward.

11:00
That Small Piece [ip] **BF**
JOSEph S KEN, Uganda, 2011, Video, 90 min, English, e.s.
Very simply a story about a quarrel between neighbours about a small piece of land. Made with next to nothing. Not even a low budget. The film maker puts out an appeal in Rotterdam to collect some second-hand film equipment. Maybe his next film really will be a low-budget film.

LantarenVenster 2

10:00
DINAMO P&I Screenings 4 **SH**
DINAMO (Distribution Network of Artists' Moving image Organizations) is a network of independent distributors of video art and experimental film from the USA, Canada and Europe. The IFFR presents four Press & Industry programme slots in which 12 of the DINAMO distributors will show recently acquired work. These titles can also be seen in the festival video library.
Compilation programme, 75 min
Comprising:
The Corridor
Sarah Vanagt, Belgium, 2010, Video, 7 min, no dialogue
For five days, a donkey was followed during its weekly visits to old people in nursing homes in South England. From home to home, from room to room.
Relocation
Pieter Geenen, Belgium, 2011, Video, 23 min, no dialogue
Once part of a larger Armenia, Mount Ararat is located in Turkey since the 1920 genocide. Armenians can only gaze at it with longing.
Nouakchott Rocks [ip]
Moiria Tierney, Mauritania / Ireland, 2010, Video, 19 min, no dialogue
Nouakchott, Mauritania: people busy with their daily affairs, a Berber tent and a factory producing hand-made concrete blocks for the steadily growing city.
Schip
Tanatchai Bandasak, Thailand, 2010, Video, 2 min, no dialogue
A landscape image of a ship floating down the Mekong river.

Back + Forth
Clint Enns, Canada, 2009, Video, 3 min, no dialogue
Shot in a single take, this film documents the happenings on one of the strangest streets in Winnipeg.
Ransom Notes [ep]
Kelly Egan, Canada, 2011, 35mm, 5 min, no dialogue
Exploration of the filmmaker's experience of the hijacking of her city during the Toronto G20 Summit. A re-appropriation of language and meaning through the act of collage.
A Little Prayer (H-E-L-P) [ep]
Louise Bourque, Canada, 2011, 35mm, 8 min, no dialogue
Images of Houdini bound in chains flicker and spin amid laceration marks in the emulsion from the hand-processing.
Starlings (at Nightfall) [ip]
Peter Dudar, Canada, 2010, Video, 8 min, no dialogue
A single, static, eight-minute-long shot documents the spiralling flight of thousands of starlings around a power transmission tower at dusk.



Programmaschema
maandag 30 januari

	09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	24:00			
Oude Luxor								16:30	Hurdy Gurdy Oslo, August 31st Joachim Trier	BF		19:30	Big Talk Alps Yorgos Lanthimos	SP	22:15	Moxie Kotoko Tsukamoto Shinya	SP		
de Doelen Jurriaanse Zaal												20:00	Sur la planche Leïla Kilani	BF	22:30	I Carried You Home Tongpong Chantarangkul	BF		
Schouwburg Grote Zaal						14:15	Old Dog Pema Tsenden	SP	16:45	Die Räuberin Markus Busch	BF	19:15	The Loneliest Planet Julia Loktev	SP	21:45	O império do desejo Carlos Reichenbach	MG		
Pathé 1				13:00	38 témoins Lucas Belvaux	SP		16:00	Dois Rânia Roberta Marques	BF	19:00	La leggenda di Kaspar Hauser Davide Manuli	SP	22:00	Damsels in Distress Whit Stillman	SP			
Pathé 2			11:30	Par exemple, Electre J. Balibar / Pierre Léon	BF			16:00	Punk in Africa Keith Jones / Deon Maas	SP	18:30	Chapiteau-show Sergey Loban	BF						
Pathé 3		10:15	Verano José Luis Torres Leiva	SP		13:15	Los últimos cristeros Matias Meyer	SP	16:15	Clip Maja Milos	TG	19:15	O bandido da luz vermelha Rogério Sganzerla	MG	22:15	A Fish Park Hong-Min	TG		
Pathé 4		10:30	Nick Fow Pyng Hu	SP		13:30	Egg and Stone Huang Ji	TG		17:00	Silêncio de dois sons Girimunho H. Marins Jr. / C. Campolina	BF	19:30	Pablo Richard Goldgewicht	RG	22:30	Hail Amiel Courtin-Wilson	BF	
Pathé 5								15:45	Un nuage dans un verre d'eau Srinath C. Samarasinghe	BF	19:15	Shock Head Soul Simon Pummell	SP	21:45	Women on the Edge Kobayashi Masahiro	SP			
Pathé 6				12:15	Sudoeste Eduardo Nunes	TG	15:15	Snuff: Vítimas do prazer Cláudio Francisco Cunha	MG	18:15	Tokyo Playboy Club Okuda Yosuke	TG	21:15	It Looks Pretty from a Distance Anka & Wilhelm Sasnal	TG				
Pathé 7		9:30	Wuthering Heights Andrea Arnold	SP	12:30	Romance Joe Lee Kwang-Kuk	TG	15:30	Return to Burma Midi Z	TG	18:30	Voice of My Father Orhan Eşiköy / Zeynel Dogan	TG	21:30	The Invader Nicolas Provost	BF			
Cinerama 1	9:15	The Whirlpool Alvin Case	BF	11:45	Room 514 Sharon Bar-Ziv	BF	14:45	House Party Visiting Room A. Baciu / R. Muntean	SP	17:00	Gaamer Oleg Sentsov	BF	19:45	La jubilada Jairo Boisier Olave	BF	22:30	Totem Jessica Krummacher	BF	
Cinerama 4		10:00	Behind Walls verzamelprogramma	PC	12:15	Roman Diary Michael Pilz	SP	15:00	Lacan Palestine Mike Hoolboom	SP	17:30	O convite ao prazer Walter Hugo Khouri	MG	20:15	An Oversimplification of Her Beauty Terence Nance	BF	22:45	Papirosen Gastón Solnicki	BF
Cinerama 5							15:00	A la Cantábrica Ezequiel Erriquez	BF	17:00	Rua Aperana 52 Julio Bressane	SP	20:00	Lilian M.: Relatório Confidencial Carlos Reichenbach	MG	23:00	Tamino Nana Valérie Massadian	BF	
Cinerama 6		10:00	Peace versus Justice Klaartje Quirijns	SP	12:30	small roads James Benning	SP	15:00	Splinters Peter von Bagh	PB	17:30	Century of Birthing Lav Diaz				SP			
Cinerama 7		9:45	L'anabase Eric Baudelaire	BF	12:15	Oh! Rebuceteio Cláudio Francisco Cunha	MG	14:45	Lost in the Mountain Gao Zipeng	HH	17:15	Dans le cadre Louise Wimmer Cyril Mennegun	BF	20:00	L'ultimo terrestre Gianni Pacinotti	BF	22:30	Senta no meu, que eu entro na tua Ody Fraga	MG
LantarenVenster 1							15:15	Tiger Awards Competition for Short Films 5 verzamelprogramma	TS	17:00	Egyptian Timelines 1 verzamelprogramma	PC	19:15	Corta Felipe Guerrero	BF	21:45	De jueves a domingo Dominga Sotomayor	TG	
LantarenVenster 2				12:15	Back to the Square Petr Lom	PC	15:00	Short Stories: Women's Destiny verzamelprogramma	SH	17:30	The Master's Voice verzamelprogramma	RG	20:15	Nothing Without a Woman or a Girl verzamelprogramma	SH	22:30	Ex Press Jet Leyco	BF	
LantarenVenster 3		10:00	A Shape of Error Abigail Child	SP	12:15	Tiger Awards Competition for Short Films 6 verzamelprogramma	TS	14:45	Play Ruben Östlund	SP	17:15	Traces verzamelprogramma	SH	20:15	The Story of Mikko Niskanen Peter von Bagh	PB			
LantarenVenster 5	9:15	A Temple Umesh Vinayak Kulkarni	SP	12:15	In Dreams verzamelprogramma	SH	14:45	Secret Codes verzamelprogramma	SH	17:15	Behind the Scenes verzamelprogramma	SH	19:30	Dig! Dig! Dig! verzamelprogramma	SH	22:00	Excitement of Stealing verzamelprogramma	SH	
LantarenVenster 6		9:30	Dimanches Les géants Bouli Lanners	SP	12:00	Follow the Path verzamelprogramma	SH	14:30	A Resident of the City The Three Disappearances of Soad Hosni R. Stephan	PC	17:00	Signal Lost and Found verzamelprogramma	SH	19:30	NL International verzamelprogramma	SH	21:30	Kubelka Films verzamelprogramma	RG

Press & Industry Screenings
Monday 30 January

	09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	24:00
de Doelen Jurriaanse Zaal	09:30 The Great Northwest Matt McCormick	BF		11:45 In April the Following Year, There Was a Fire W. Somumjarn	TG		15:00 Ace Attorney Miike Takashi	SP		18:15 Francophrenia Ian Olds / James Franco	SP					
de Doelen Willem Burgerzaal	09:45 Le Havre Aki Kaurismäki	SP		12:00 Living Vasily Sigarev	TG		15:00 Rat Fever Cláudio Assis	SP		18:30 38 témoins Lucas Belvaux	SP		21:00 L Babis Makridis	TG		
Pathé 2	09:15 A Fish Park Hong-Min	TG														
Pathé 5		10:00 Return to Burma Midi Z	TG	12:00 He Was a Giant with Brown Eyes Eileen Hofer	BF	14:00 Malaventura Michel Lipkes	BF									
Pathé 6		09:30 A Woman's Revenge Rita Azevedo Gomes	SP													
Cinerama 2		09:45 Lena Christophe Van Rompaey	BF	12:15 A Dangerous Method David Cronenberg	SP		14:30 Les géants Bouli Lanners	SP		16:30 Alps Yorgos Lanthimos	SP			20:15 Abrir puertas y ventanas Milagros Mumenthaler	BF	
Cinerama 3		09:30 Valley of Saints Musa Syeed	BF		11:45 The Blindfold Garin Nugroho	SP		14:00 Carnival Madhuja Mukherjee	BF		15:45 Now, Forager: A Film About Love & Fungi Jason Cortlund / Julia Halperin	BF	18:00 Goodbye Mohammad Rasoulof	SP	20:00 Matière grise Kivu Ruhorahoza	BF
Cinerama 5	09:00 Mondomanila Khavn De La Cruz	SP		11:00 That Small Piece JOSEph S KEN	BF											
LantarenVenster 2		10:00 DINAMO P&I Screenings 4 compilation programme	SH													

KLEUREN EN AFKORTINGEN

TIGER AWARDS COMPETITIE

TG

Prijzen voor de nieuwe generatie. Zeventien genomineerde filmmakers strijden met hun eerste of tweede film om drie gelijkwaardige Hivos Tiger Awards.

TIGER AWARDS COMPETITIE VOOR KORTE FILMS

TS

Prijzen voor kort maar krachtig: 21 films korter dan zestig minuten zijn geselecteerd voor de Tiger Awards Competitie voor Korte Films, waarin drie gelijkwaardige prijzen te winnen zijn.

BRIGHT FUTURE

BF

Vers bloed. Eerste of tweede film van filmmakers waarvan het festival in de toekomst nog veel goeds verwacht.

SPECTRUM

SP

Rotterdam op zijn breedst. Het festival selecteerde actueel, krachtig en vernieuwend werk uit alle windstreken, van veteranen tot minder bekende regisseurs.

SPECTRUM SHORTS

SH

De kracht van kort: films van één tot 59 minuten lang, uit alle windstreken. Ze worden als voorfilm bij lange films vertoond, of gebundeld in compilation prog.'s.

SIGNALS: PETER VON BAGH

PB

Dankzij het oeuvre van Peter von Bagh (filmmaker, festivaldirecteur en wandelende filmencyclopédie) kunt u binnen één festival Finland-kenner worden. Zijn documentaires hebben cinema en de woelige Finse geschiedenis als onderwerp. Het retrospectief wordt aangevuld met bijzondere historische speelfilms uit Finland.

SIGNALS: REGAINED

RG

Een verfrissende duik in de filmgeschiedenis met parels uit de schatkamer van de cinema. De vangst: gerestaureerde klassiekers, documentaires over cinema, animatie, filmische experimenten en een aantal exposities.

SIGNALS: THE MOUTH OF GARBAGE

MG

Retrospectief van klassieke trash, horror, sociaal drama, avant-garde en pornofilms, die de beruchte Braziliaanse rosse buurt Boca do Lixo in São Paulo als bakermat hebben.

SIGNALS: POWER CUT MIDDLE EAST

PC

Het dagelijkse bombardement van beelden van de volksrevoluties in het Midden-Oosten wekt de suggestie dat de Arabische Lente een vlam in de pan was. Power Cut Middle East onderzoekt wat die beelden nu precies zeggen en laat, aan de hand van eerder werk van filmmakers, zien dat de revolte al tijden in de lucht hing.

SIGNALS: HIDDEN HISTORIES

HH

Speelfilms en documentaires uit China die een beeld schetsen van de Chinese realiteit dat haaks staat op dat uit de partijpropaganda, met onderwerpen als armoede, corruptie, ontworteling en wanbestuur. Naast films bevat Hidden Histories ook een bijzondere ontmoetingsplek: het Ai Weiwei Café.

SIGNALS: FOR REAL

FR

Geen films, maar het echte leven. Met een scala aan activiteiten en evenementen wordt de alledaagse realiteit tot filmische ervaring getransformeerd.