

12^e Festival Internationale Signes de Nuit
Section : Documentaire Expérimental
15 - 21 septembre 2014

CoNFRoNTATIoNS

a v e c l ' I n c o n n u

Compétition Internationale
25 documentaires expérimentaux de 23 pays
Les Philippines en Focus et autres Programmes

plus d'Info : www.signesdenuit.com

MAIRIE DE PARIS



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FESTIVAL
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SIGNES DE NUIT
ISDN 

Since 2003 the international Festival SIGNES DE NUIT is active in Paris and world wide. In these last years we have presented some thousand films from around 70 countries in our principal yearly festivals and on the same time in around 140 programs in collaboration with cultural institutions and festivals in up to now 33 countries, among those Algeria, Australia, Chile, Cuba, Hongary, Indonesia, Japan, Lebanon, Lithuania, Peru, Russia, Slovenia, Tunisia, Turkey, United States ...

The International Festival SIGNES DE NUIT based in Paris is made up of films, which reflects new views, original imagery and critical approach to the crucial points of the modern human existence. It is a place for cinema that expands its own boundaries, that is astonishing, different, potentially free from the pressure of tradition, ready to give itself to the unpredictable experimentation.

The festival shows films and audio-visual works coming from all over the world, which test new audio-visual languages and in the same time are interested in current problems and situations of present societies. The purpose is to establish a global communication which escapes from the simplifications of the mass-media.

The special artistic forms of these films, which combine sound, image, movement, rhythm, text, space, surprising perspectives and different time structures carry not only an aesthetic purpose, but also broaden the possibilities of communication and understanding between people coming from very different mental, social and physiological backgrounds. To create this international sensitization facing the negative consequences mass communication and stereotypes seems to us a necessary responsibility of the modern cinema and audio-visual production.

Our target is to establish an international communication and transmission with the aim of cultural awareness for differences and nuances of mental and psychical forms of expression and life styles based on their social conditions. In other words, we are focused on thematics concerning the world wide ongoing technical and cultural transformations in our actual societies and looking for works treating this aspects on a complex artistic viewpoint.

The cinematographic and audiovisual media allow this exchange. The festival is the form of its concretisation, consolidation and reflection. In this sense, we want to create more than a festival among many others. We want to establish a cultural forum of communication and transmission, which isn't provided by other medias (mass media, facebook...).

Dieter WIECZOREK

MANOLA ANTONIOLI holds a PHD in philosophy and social sciences from EHESS (Paris) and directed formerly a seminar at the Collège International de Philosophie. She currently teaches the history and theory of design and architecture at ENSA Dijon and the philosophy of architecture and urban studies at the Ecole Nationale Supérieure d'Architecture de Versailles.

She recently directed a special report on Ecodesign, which appeared in the journal *Multitudes*, n°53-54, in January 2014. She has edited a collective book entitled *Théories et pratiques écologiques* (Ecological Theories and Practices, December 2013), published by Presses Universitaires de Paris Ouest.



NINA VENIGRADI, born in Greece in 1977, she has studied International Business and Marketing in London and then she finished her MA in Cultural Studies and Anthropology at the University of Athens.

In 2005 started working as programming coordinator and then programmer in various film festivals in Greece. In 2009 was hired by the Greek Cinematheque as production director and head programmer.

In 2009 she moved to Lisbon where she worked as programmer at the IndieLisboa, International Independent Film Festival.

She has collaborated with several film festivals in the US and since 2013 has been working for the Athens Avant Garde Film Festival, curating the international competitive section called 2Narrate Or Not. She also has collaborated with the programming department of the Thessaloniki Documentary Film Festival.

She has curated and coordinated several programs some of them are "Delphine Seyrig in the Avant Garde Scene", "Italian Divas In Silent Cinema", "The Cinema of Max Ophuls".



OTTO REITER, born June 14, 1957 in Eastberlin, GDR. With three years in the arms of his Viennese mother taking refuge in Austria. Studies of literature, science of theatre and film at Vienna University.

From 1985 till now: Film Scout, Programmer and Moderator for the International Filmfestival VIENNALE. (Special programmes as a curator: "Henri Alekan – shadows and light" or "Abschied von Jugoslawien" showing films from all parts of Yugoslavia as a kind of farewell during the war).

Since 1986 also advisor and moderator for the Austrian Filmdays, curator of the special programme "Goran Markovics Serbian Trilogy of Resistance", Graz 2004. Organizer and curator of an Austrian filmweek in Bucarest and an Iranian filmweek in Vienna.

Since 1984 articles for BBC, Screen International, Moving Pictures, Austrian Radio (Ö 1) and all serious Austrian newspapers, like "Der Standard" und "Die Presse".

Moderator for Filmfestivals like Berlinale (Forum), Rotterdam, Sao Paulo, Karlovy Vary, Saarbrücken, Cottbus etc. 2007: Organizer of an Ulrich Seidl retrospective in Bratislava-Pressburg-Poszony. 2008: Essays for the 3-month long summerprogramme of Filmarchive Austria: BALKAN FEVER.

Since 1990 participated in filmfestival juries in Locarno, Sarajevo, Novi Sad, Leeuwarden, Miskolc, Wiener Filmpreis, Esfahan, Rio de Janeiro etc.





ELENA

BR, 2012 | R: Petra Costa | 1:22 Min

Elena moves to New York with the same dream her mother had: to become a movie actress. She leaves behind a childhood spent in hiding during Brazil's military dictatorship and her teenage years amid theatre plays and homemade videos. She also leaves behind Petra, her 7-year-old sister. Two decades later, Petra also becomes an actress and goes to New York in search of Elena. All she has are a few clues about her: home movies, newspaper clippings, diaries and letters. At any moment, Petra expects to find Elena walking in the streets. Gradually, the features of the two sisters are confused.

Elena is a film about the persistence of memories, the irreversibility of loss, the effects of a sister's absence. Elena is also a film about the adventure of growing up. It is the story of three women, which has at its heart themes such as family and maternity, pain and separation.

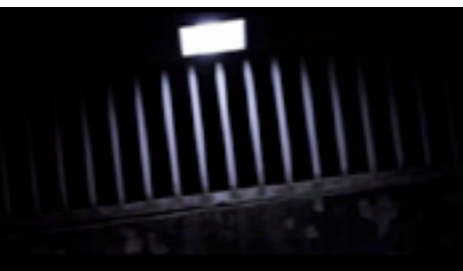
WE WENT TO WAR

GB, IR, 2012 | R: Michael Grigsby,
Rebekah Tolley | 1:17 Min

In 1970, a young British director Michael Grigsby made one of the first films about veterans returning home from the Vietnam war - the critically acclaimed and award winning «I Was a Soldier». The film focused on Dennis, David and Lamar (three young soldiers recently returned from combat), as they tried to readjust to life back home in the heartlands of Texas, after a year on the frontline. Some 40 years after the film's first release, «I Was a Soldier» is hailed as «a classic» (BFI Sight & Sound), poignantly echoing the experiences of soldiers struggling to reclaim such familiarity now, in the aftermath of Iraq the current conflicts in the Middle East. «We Went to War» sees filmmakers Michael Grigsby and Rebekah Tolley return to the stories of those once young Americans, now aged and scarred by lives lived far too brutally, far too young and finds a shared sense of understanding with so many of those returning from the frontline today.

A film about humanity, loss, and the consequences of war, which creates only losers, as about men, who lost not only one war.





PS SAO PAOLO

BR, BE 2014 | R: Leni Huyghe | 3:30 Min

It is night and the lights of the city glimmer in the dark. "What is hell?" The man walking on the left tries to define it. The horizontal and vertical camera movements track anonymous lives hidden in apartments accompanied by the off-camera conversation of two lost souls in one of the biggest cities in the world, Sao Paolo.

A filmic essay about the feeling of alienation.



MINERS SHOT DOWN

ZA 2014 | R: Rehad Desai | 1:25:00 Min

Renowned director Rehad Desai returned to the events of August 2012, when the Marikana mine in South Africa experienced the worst episode of bloodshed since the end of apartheid. For seven days, thousands of miners protested for a living wage. The non-violent demonstration was brought down through an intervention by state police forces, in which more than 30 miners were shot dead and many others injured. In this political documentary, the director reconstructs the sequence of events through testimonies and footage of the massacre, drawing a disturbing picture of the mechanism of power in South Africa, where corporations exploiting the poorest.



DEZERT HAZE

BE, NE 2014 | R: Sophie Benoot | 1:49:00 Min

The American West. A world where human life seems to be impossible. An arid, mythical landscape characterized by the absence of water. Suddenly though, traces start to appear and the film becomes a peculiar portrait of an America, between present and past, myth and reality. Astronauts preparing for future missions to Mars, Japanese country singers, military archaeologists, and many other forms of life.

GASLAND PART 2

USA, 2013 | R: Josh Fox | 2:01:00 Min

In this explosive follow-up to his Oscar®-nominated film GASLAND, filmmaker Josh Fox uses his trademark dark humour to take a deeper, broader look at the dangers of hydraulic fracturing...or 'fracking'...the controversial method of extracting natural gas and oil, now occurring on a global level (in 32 countries and counting worldwide). GASLAND PART II, which premiered at the 2013 Tribeca Film Festival, shows how the stakes have been raised on all sides in one of the most important environmental issues facing our nation today. The film argues that the gas industry's portrayal of natural gas as a clean and safe alternative to oil is a myth and that fracked wells inevitably leak over time, contaminating water and air, hurting families, and endangering the earth's climate with the potent greenhouse gas, methane. In addition the film looks at how the powerful oil and gas industries are in Fox's words, «contaminating our democracy».





RADIOAKTIVE

JP 2013 | R: Funahashi Atsushi | 0:35:00 Min

Atsushi shows the helplessness, the refusal to take responsibility and hypocrisy of the Japanese politics and the atom industry management concerning the catastrophe in Fukushima. Atsushi paints a portrait of people, who even two years later are still living in emergency accommodation waiting for answers (or excuses) from their politicians. However, these people, put on an enforced waiting line take little notice of the global perception of the disaster, or even world events in general. Even when the TV offers news, they are oblivious, just playing cards. Only from time to time do we observe a kind of resistance, which is more or less a helplessness in expressing their resentment.



LATE AT NIGHT - VOICES OF ORDINARY MADNESS

GB 2014 | R: Xiaolu Guo | 1:10:00 Min
FRENCH PREMIERE

Introduced by a Warhol-esque newsreader, Late at Night presents the voices of a number of Londoners - working class people, street gang members, beggars, bankers and others, most of them excluded from the area they live in; the newly gentrified London East End. Their words build a network of responses to the hyper capitalist world we live in. As George Orwell said: "If you want a picture of the future, imagine a boot stamping on a human face forever." Focusing on Britain's relentlessly mean streets and its dwellers, each fighting their ground in their own way, this film essay uses words, text and images to construct an image of today's Britain and leads us to question our future under the institutional madness of global capitalism.

XENOS

LI, GB, SA, DK, PLE 2014 | R: Mahdi Fleifel | 0:13:30 Min

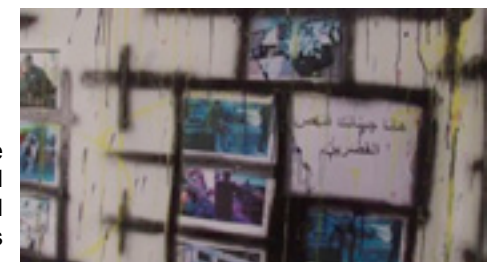
In 2010, Palestinian Abu Eyad flees with others from the largest Palestinian refugee camp in Lebanon, Ain el-Helweh. The destination they long to reach is Europe. Aided by smugglers, they flee across Syria and Turkey to Greece, a place of projected hopes and paradise rolled into one. But Greece is stuck in a serious economic, political and social crisis and their dreams are soon stifled by a brutal reality that only permits a hand-to-mouth existence. Having absolutely no access to a better life, the young refugees waste their days away in a parallel universe. They take drugs, to escape the boredom and the nothingness. Money for it is earned in street prostitution, where men and women are attended to in equal measure. Only they themselves are left with much too little. Director Mahdi Fleifel provides an intense insight into the realities and everyday existence of the refugees. In 2013, he presented his film A World Not Ours in the Panorama section at the Berlinale, which depicted Abu Eyad's life in a refugee camp. Now, Abu Eyad has escaped and his dreams have become nightmares.



CONTROLLING AND PUNISHMENT

TN, CN 2014 | R: Ridha Tlili, Ayten Mutlu Saray | 1:30:00 Min

The Tunisian city of Sidi Bouzid is famous for being the starting point of the Arab Spring. It was here that Mohamed Bouazizi set fire to himself in December 2010. Sidi Bouzid has a long history of resistance, hijacked political ideas and counter-insurgency warfare. 'Controlling and Punishment' is a sensitive portrait of a city drawn by its residents with a deep rooted and sharp political consciousness.





COTTON DREAMS

PL, IN 2014 | R: Sandeep Balhara | 0:13:15 Min

“Cotton Dreams” is story of Radhabai Marape, whose husband committed suicide on 22nd July 2013. She has been trying to cope up with the newborn hardships in her life, along with her 5 children. The debt, which forced her husband to end his life, is now haunting her. In the backdrop of this underdeveloped village Thangoan's sub-human conditions, we get to see the sad love story of a couple who have been pushed to the edge.

According to National Records Bureau, more than 250,000 Indian farmers have committed suicide in the last 15 years—the largest wave of recorded suicides in human history. As a result of new economic reforms in late 90s in India, Indian cotton farmers were thrust into competition with the international market, which forced them to use expensive biotech inputs. These inputs came with the promise of producing higher yields and providing greater resistance against pests. They often fail to live up to these promises, driving farmers into further debt as they fail to produce enough crop to make up for rising input costs. Drastic climate changes also create havoc for already suffering farmers. Often the only way out is to take on more loans and buy more inputs, which in turn can lead to even greater debt. High debts become a determining factor in the decision many farmers make to end their lives in a desperate bid to free themselves from their enforced misery.

MINERITA

SP 2013 | R: Raúl de la Fuente | 0:27:00 Min

Life is really tough in the bleak Cerro Rico mining district in Potosi, Bolivia. This is true for the men risking their lives going down into the mine shafts looking for silver ore, and also for the women, who are viewed by men as fair game. Lucia (40), Ivonne (16) and Abigail (17) talk about their daily lives, in which they are constantly dealing with violence, much of it sexual. Lucia works as a night guard and often has to protect herself by setting off TNT. She wanders the inhospitable area accompanied by a pack of dogs. Ivonne always carries rocks with her to throw at potential attackers. But they are not even safe at home. «You can't even trust your own brothers and father,» Ivonne explains. Abigail is the only woman in the area who goes down into the mines herself. She knows that as a minor she is not officially allowed to work there, but nobody has ever told her about her rights. The camera follows her down the pitch-black shafts, where the miners pray to a demon. “There's no god in the mine,” says Abigail. In an area where not even weeds can grow, these tough and vulnerable women survive with a mix of courage and dynamite.



LE LAB

(Hamaabada)

IS, FR, BE 2013 | R: Yotam Feldman | 0:58:00 Min

In the past decade, the Israeli military control over 3.75 million Palestinians has become an economic endeavour widely considered as the key element to Israeli wealth. The means used by the military against Gaza and in the West Bank are exported worldwide. The film shows how this military occupation is a national business enterprise so valuable, that it has become something the State of Israel cannot afford to lose.

Yotam Feldman: “...the Israeli economy has become dependent on the massive security market. Governments act in hypocrisy when they purchase Israeli arms used against Palestinians, but criticize Israeli violence.”





SHUNNED

USA, PH 2013 | R: Janica Villarosa | 1:10:00 Min

Beneath the pageant smile, sexy outfits, and colorful exterior, lies a complex web that often entraps a transwoman. This web is partly what these individuals go through in society, in particular the physical and emotional abuse suffered by many; it often symbolizes their love life. Most transsexuals experience heartaches of falling in love with men who would eventually leave them for a real female. One of the ladies fell in love with a real female. She tells of her deepest regret. The women talk about taking hormones and other procedures they go through to look female, including the difference between post-op trans vaginas and those of a real female's. Some of them recall being recent victims of hate crimes. This documentary allows them a voice.

BELLEVILLE BABY

SE 2013 | R: Mia Engberg | 1:15:00 Min

A telephone call from a long lost lover causes her to reminisce about their mutual past. She remembers the spring when they met in Paris; the riots, the Vespa, and the cat named Baby. A film about love, time, and the things that were lost along the way.



THE APPEAL OF THE BIRDS

(*Le Rappel des oiseaux*)

FR 2014 | R: Stéphane Batut | 0:40:00 Min

In 4 August 2009, Batut was on a family trip in Kham, a Chinese province inhabited by Tibetans. By chance he was invited to attend a «heavenly funeral», where the corpse of the deceased is offered up to vultures. By beginning his film with images that he is reviewing on his editing table, he immediately establishes a device that constantly puts into perspective what he has seen, heard and filmed. He asks an exiled Tibetan to sit with him and describe the steps of this unforgettable experience of seeing.

THE LAST MOOSE OF AOLUGUYA

(*Han da hanao*)

CN 2013 | R: Gu Tao | 1:39:30 Min

Gu Tao has followed for years the lives of several members of the (previously nomadic) Ewenki minority in Northeast China. The result is sometimes stunningly sad and at others incredibly funny. Raw, rough and intimate portrait of an alcoholic basher.

In the forests and mountains of north-eastern China live the Ewenkis, a nomadic people that migrated 300 years ago from Siberia and is now one of the 56 officially recognised ethnic groups in China. They live themselves by hunting and breeding reindeer.

In 2003, the Ewenkis were forced to move from the forests to a new settlement built by the government. Weijia is one of them. For much of his life he was a hunter. His land has now gone, his hunting rifles have been impounded and his way of life is dying out. Now he can no longer hunt, Weijia spends his days drinking and musing on his past.

The intimate *The Last Moose of Aoluguya* is the final part of Gu Tao's anthropological trilogy in which he follows an Ewenki family. The first two parts were *Aoluguya... Aoluguya...* (2007) and *Yuguo and His Mother* (2011). Gu Tao lived with the Ewenki for years and was responsible for directing, camera, production, sound and editing. He has received several awards.





LOVE CITY JALALABAD

NO, AU 2013 | R: George Gittores | 1:38:00 Min

Love City, Jalalabad is a documentary that shows how the progressive youth of Afghanistan refuse to use weapons, preferring instead film production as a method to create reconciliation and social change in a war-torn and occupied country.

Internationally renowned filmmaker and artist George Gittores has learned that documenting frontline action is not enough; he wants to use art to bring about change. George forms an artists' collective in the western Afghan city of Jalalabad - a province long controlled by the Taliban. Someone only as brave and creative as George would then dare to make movies in Jalalabad, recruiting female actors from Pakistan (there are no Pashtun-speaking Afghan women actors) to join Australian performance artist Hellen Rose, and local action star Amir Shah in their quest to bring love back to Afghanistan. This fearless documentary will show how the progressive youth of Afghanistan are rejecting the use of armed force.

POWERLESS

NO, AU 2013 | R: Fahad Mustafa, Deepti Kakkar | 1:20:00 Min

It's hard not to be frightened at how the sparks fly between chaotically knotted cables and dangerous fingers of flame licking away at the old transformers, as elderly men call upon the younger ones to pour a little water on the source of the fire. Suddenly, everything goes black. In Kanpur, India's former leather capital, blackouts frequently take up more of the time in some districts than hours of normal electrical service. That is why Loha Singh - a latter-day Robin Hood - has made it his life's task to supply the poorer families and ruffled small-time entrepreneurs with power in such a bizarre manner. His direct adversary is the woman at the top of the state energy supplier Kesco, even if Mrs. Ritu Maheshwari is by no means the villain in this film. These two protagonists are merely the lead dancers in an operetta which comes across as totally insane. Powerless is a documentary film about the electrical supply in an Indian city, the story unfurling along the tangled wires and tracing out lines of conflict of a diabolical complexity in the process.

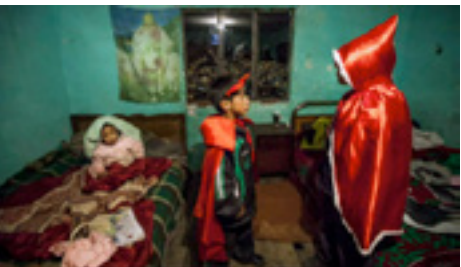




SEMRA ERTAN

GER, AT 2014 | R: Cana Bili Meier | 3:30 Min
FRENCH PREMIERE

Semra Ertan was born in Turkey, 1956 and moved to her parents to the federal Republic of Germany in 1972. She worked as a construction draftswomen as well as an interpreter and wrote over 350 poems. 1982 Semra Ertan burnt herself in Hamburg as a protest against xenophobia in Germany.



VOICES OF EL ALTO

(*Voces de El Alto*)

ZA, 2013 | R : Benjamin Oroza | 0:49 Min
FRENCH PREMIERE

A tent is pitched on the market square of El Alto, the Bolivian city perched 4,000 meters above sea level. The filmmakers ask random passersby to tell a personal story for the camera. The film opens with a young girl half giggling, half crying as she describes a very unpleasant experience. It seems that the impersonal camera has become the first confidante she has had for a long time. It's a confronting first scene, but at its core it's representative of what is to follow. The Finnish-Bolivian director Benjamin Oroza explains that this «story tent» – which he has been taking all over the world since 2009 – is a way of «making films with them, not about them. I want my films to convey a sense of us – while I remain silent and invisible.» Oroza's sympathetic presence and the generosity of the passersby in sharing their personal experiences combine to create a sensitive collage of stories, a poignant and intimate insight into personal joy and sorrow. There's everything from an optimistic anecdote about a first kiss to a loudly declaimed mini-play about the native population's struggle for independence, along with accounts of runaway spouses, violent fathers, and the pain of being cast out by your own family.

GANGSTER BACKSTAGE

FR, ZA 2014 | R: Teboho Edkins | 0:37:30 Min
PARIS PREMIERE

Gangster Backstage is a documentary film with gangsters in Cape Town, South Africa. As the film moves between a casting interview and scenes in an empty theatre, the sense of confinement within the space increases and becomes a feeling of being trapped, in a square, within boundaries, a sort of purgatory, the tempo of cigarettes, not knowing where the soul goes, fear, caught in one's thoughts, wanting to break free but can't... a cell.



WHEN I AM BIRD

PL 2013 | R: Monika Pawluczuk | 0:28:30 Min

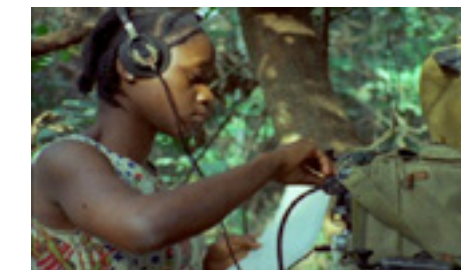
«When I Am A Bird», immersed in the world of fortune tellers and ghosts, tells the story of the attempt to change one's fate. Mul.a, a Kayan woman, refugee from Burma, has been living in Thailand for two years with her husband and all her sons. On the other side of the border her only daughter is left. The mother wants to bring her over to a better world. The time of waiting, full of anxiety and tension, sets the rhythm and the atmosphere of the film.



CONCERNING VIOLENCE

SE, USA, DK 2014 | R: Göran Hugo Olsson | 1:25:00 Mi
FRENCH PREMIERE

After his success during the 2011 Panorama with *The Black Power Mixtape 1967-1975* about the Afro-American civil rights movement, Göran Hugo Olsson returns with a retrospective view of Africa's independence movements. Based on Frantz Fanon's famous book, 'The Wretched of the Earth', the film describes the uprisings that led to Africa's decolonisation. Once again, Olsson concentrates on archive material filmed in Africa by Swedish documentary filmmakers and television journalists between 1966 and 1984. Footage of liberation movements in Angola, the Frelimo in Mozambique and the struggle for independence in Guinea-Bissau are juxtaposed with documentary images of Swedish missionaries in Tanzania and a strike in a Swedish mine in Liberia. Musician Lauryn Hill brings to life Fanon's polarising texts which structure and provide commentary on the film's visual material. A glimpse of today's smouldering conflicts along the old colonial borders shows that, even 50 years after Fanon's death, Africa is still having to deal with the consequences of centuries of European raids and interventions.





PETER

GB 2014 | R: Jane Topping | 13:30 Min
PREMIERE MONDIAL

'Peter' seeks to re-frame what is considered a classic of dystopian cinema (*Blade Runner*, 1982, dir. Ridley Scott) with the intention of positioning the artist within the text and so implying that such radical gestures are not only warranted and necessary, but also implicit in the contemporary viewer's experience of watching film. 'Peter' manipulates found footage and narrative voice in order to reveal difficulties of viewer identification when watching *Blade Runner*. Peter makes use of wholesale appropriation of 'facts', both visual and textual, personal and public, in order to create a new reality around the film. The use of personal biography and the trope of the unreliable narrator are key elements in my discussion of the illusive nature of truth at the core of Peter.



DEATH IN ARIZONA

(*Muerte en Arizona*)
MX 2013 | R : Tin Dirdamal, Christina Haglund |
1:13:00 Min

Cochabamba, Bolivia. The director meets a woman and falls deeply in love. She leaves and, two years later, he returns in their - now empty - apartment, documenting this ritual. Over a year, the outside world slowly enters the apartment through the windows, as we discover connections with post-apocalyptic scenarios and other stories. A visionary film on the attempt to overcome the pain of lost love.

THE WHITE GODDESS

(*A Deusa Branca*)
BR 2013 | R : Alfeu França | 00:31 Min
PARIS PREMIERE

The Brazilian artist, engineer, and architect Flávio de Carvalho (1899–1973) repeatedly attracted attention with provocative actions. In 1931, with his head covered, he approached a Corpus Christi procession; in 1956 he walked through São Paulo wearing a skirt. A newspaper report about a white woman abducted by Indios in the Amazon gave him the idea for his first feature film in the late 1950s. The documentary film presents original film footage of the artist's journey into the Amazon with his film crew. The filmed footage remained in cans for decades and never took shape during his lifetime.



BODY OF GOD

FI 2013 | R : Jouni Hokkanen | 1:08:00 Min
FRENCH PREMIERE

Letting something get under your skin isn't always a bad thing. According to Fakir Musafar, 83, it develops character. He got to know the secrets of piercing in his childhood basement. Now his human tests, stretching the boundaries of normality – and skin – come up to the big screen. He devoted his life to the ways of physical and spiritual modifications. Besides needles, he uses corsets, beds of nails, and meditation. The veterans of the field delve into what body modification is truly about.





TAYA

PH 2013 | R: Adi Bontuyan, Francis Beltejar | 0:08:45

A 12 year-old boy learns to play traditional Filipino games through a new set of friends, who will show him that life and their games have many things in common.

12 year-old Junjun finds himself running around his new found home, with children who taught him various Filipino games. Unaware of the impending relocation plans set to destroy their new dwelling, Junjun continues to learn and play Bangsak, Bente Uno and other local games with his friends. He soon discovers this demolition during a series of games that briefly halts their play. Set against the backdrop of a slum area in Quezon City, Junjun and his friends return to their game—with or without a house to come home to. Through play and imagination, the film highlights how traditional Filipino games reflect the realities and disparities of our society.



SOLDIER

(*Kawal*)

PH 2013 | R : Edward Salcedo | 0:15:00

It's the last day for two very different men in their homes before they take on their individual journeys. Each comes from a different background and culture with varying beliefs. Only one thing will be similar—the path they are about to cross.



LULLABY FOR A STORM

(*Tungkung Langit*)

PH 2013 | R : Kiri Dalena | 0:20:00

Two children living in Iligan on the Mindanao Island, the Philippines, survive a devastating hurricane that wreaks havoc on everybody's lives. Little by little, the siblings try to come to terms with the tragedy they have endured. Dalena points out the persisting sense of wonder of children, while they are recovering in the aftermath of loss and horror.



MAGDELENA

PH 2013 | R : Anna Isabelle Matutina | 0:49:00

MAGDALENA follows the life of a traditional midwife as she struggles to care for her only daughter Margie who is afflicted with leukemia. Unsatisfied by the care provided by hospitals and modern medicine, Magdalena turns to faith healers and unorthodox religious practices. But now that Margie is pregnant, can Magdalena put her faith back on modern medicine and entrust her daughter to the care of doctors?

INNOCENCE

(*Insensya*)

PH 2011 | R : Mikail Red | 0:15:00 Min

A school boy has to write an essay about society. For the first time he sees and hears things that he had never noticed before.



WAR IS A TENDER THING

FR, DE, PH 2013 | R : Adjani Arumpac | 1:14:00 Min

Dubbed as the second-longest running conflict in the world, the Mindanao War is retold in this documentary film as a poignant tale of seeking and keeping home. It tells the untold stories of The Land of Promise—Mindanao, Philippines. It is a curious exploration into the integration of cultures brought together by a state-sponsored land resettlement project in the 1930s that led to a massive migration within the country. The Philippines government gave ancestral Muslim and indigenous peoples' lands without legal documents to Christian settlers. The result was a war among the peoples that continues to rage, almost half a century later.



CURATOR : Axel Eistein

Axel Estein studied Japanology, History, Philosophy at Freie Universität Berlin. Founding member, co-publisher of Splatting Image. Organizer of Howl: Weekend of Fear film festivals (1991 – 1995). Consulting, curating, organizing festivals like Ex-ground, Asian Hot Shots, Interfilm, Kurzfilmtage Oberhausen, Tampere Film Festival Philippine Focus and many other events since 1989. Contributor to various printed and web-based matter (national, international). Lecturer (national, international). Organized first complete retrospectives of Lav Diaz (2008) and Brillante Mendoza (2010) in Germany. Recently curates in cooperation with Philippine governmental bodies a comprehensive Retrospective of Philippine cinema scheduled for 2014 in Berlin. Member of NETPAC (Network for the Promotion of Asian Cinema). Served on juries for several film festivals worldwide. Lives in Berlin and Manila.



The Appeal of the Birds (Le Rappel des oiseaux), FR - 12

Belleville Baby, SE - 13
Body of God, FI - 19

Concerning Violence, SE, USA - 17
Controlling and Punishment, TN, CN - 9
Cotton Dreams, PL, IN - 10

Death in Arizona (Muerte en Arizona) MX - 18
Dezert Haze, BE, NE - 6

Elena, BR - 4

Gangster Bacstage, ZA, FR, ZA - 16
Gasland Part 2, USA - 7

Innocence (Insensya), PH - 21

Le Lab (Hamaabada), IS, FR, BE - 11
(The) Last Moose of Aoluguya (Han da hanao), CN - 13
Late at Night - Voices of Ordinary Madness, USA - 8
Lullaby for a Storm (Tungkung Langit), PH - 20

Lovecity Jalalabad, NO - 13
Magdalena, PH - 20
Minerita, ES - 11
Miners Shot Down, ZA - 6

Peter, GB - 17
PS Sao Paolo, BR, BE - 6
Powerless, NO - 14

Radioactive, JP - 8

Semra Ertan, GER, AT - 16
Shunnet, USA, PH - 12
Soldier (Kawal), PH - 20

Taya, PH - 20

Voices of El Alto (Voces de El Alto), ZA - 16

War is a Tender Thing, PH - 21
We Went to War, GB - 5
When I Am A Bird, PL - 17
(The) White Goddess (A Deusa Branca) BR - 19

Xenos, LB, GB, DK, SA, PLE - 9

Adjani Arumpac - 21
Funahashi Atsushi - 8

Sandeep Balhara - 10
Stéphane Batut - 12
Cana Bill Meier - 16
Sophie Benoot - 6
Francis Beltejar - 20
Adi Bontuyan - 20

Petra Costa - 4

Kiri Dalena - 20
Rehad Desai - 5
Tin Dirdamal - 18

Teboho Edkins - 17
Mia Engberg - 13

Yotam Feldman - 11
Raúl de la Fuente - 11
Mahdi Fleifel - 9
Josh Fox - 7
Alfeu França - 19

Christina Haglund - 18
Jouni Hokkanen - 19
Ieni Huyghe - 6

George Gittos - 14
Michael Grigsby - 5
Xiaolu Guo - 8

Deepti Kakkar - 15

Anna Isabelle Matutina - 20
Fahad Mustafa - 15

Ayten Mutlu Saray - 9

Göran Hugo Olsson - 17
Benjamin Oroza - 16

Monika Pawluczuk - 17
Mikail Red - 21

Edward Salcedo - 20

Gu Tao - 13
Ridha Tlili - 9
Rebekah Tolley - 5
Jane Topping - 18
Janica Villarosa - 12

AT Autriche
 AU Australie
 BE Belgique
 BR Brasil
 CA Canada
 CH Suisse
 CN Chine
 DE Allemagne
 DK Danemark
 ES Espagne
 FI Finland
 FR France
 GB Grand Bretagne
 IL Israel
 IN Inde
 JP Japon
 LB Liban
 MX Mexique
 NL Hollande
 NO Norvège
 PH Les Philippines
 PL Pologne
 PLE Etat Palestinen
 RO Roumanie
 RU Russie
 SA Arabie Saudite
 SE Suède
 TN Tunise
 US Etats Unis
 ZA Afrique du Sud

	15 h	17 h	19 h	21 h
Monday 15.09.2014				
Studio des Ursulines	International Compétition Documentary N°1	International Compétition Documentary N°2	Special Program Opening Film 'Elena' Petra Costa	International Compétition Documentary N°3
Tuesday 16.09.2014				
Studio des Ursulines	International Compétition Documentary N°4	International Compétition Documentary N°5	Focus Philippines Program N°1	International Compétition Documentary N°6
Wednesday 17.09.2014				
Maison du Portugal				International Compétition Documentary N°7
Thursday 18.09.2014				
Studio des Ursulines		International Compétition Documentary N°8	International Compétition Documentary N°9	International Compétition Documentary N°10
Friday 19.09.2014				
Studio des Ursulines		16 h	18 h	International Compétition Documentary N°13
Institut Finlandais		International Compétition Documentary N°11	International Compétition Documentary N°12	
Saturday 20.09.2014				
Studio des Ursulines		17 h	19 h	Pointing Out 'We Went to War' Michael Grigsby, Rebekah Tolley*
Institut Finlandais		International Compétition Documentary N°14	International Compétition Documentary N°15	
Sunday 21.09.2014				
Studio des Ursulines			Focus Philippines Program N°2	Awards