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THE 2016 WORLD CONVENTION DOCUMENTARY FESTIVAL



PANEL F13
//Room 1201

SESSION IV
6:00 - 8:00 PM

THE EVENT

NETHERLANDS, BELGIUM, 2015 (74 min.)

A year after documenting the beginnings of the Ukrainian Revolution, Sergei Loznitsa revisits a watershed moment in modern Russian history. Made entirely from black and white archival footage, with no commentary at all, The Event looks back on the failed coup in August 1991 that led to the collapse of the USSR. As the camera studies the alternately euphoric and anxious faces of people living through an event much bigger than themselves, Loznitsa invites us to reflect on the paradoxical impact of this turning point in Russian history. Shown at the 2015 Venice Film Festival.



Sergei Loznitsa's previous film, *Maidan*, was shown at ASN 2015

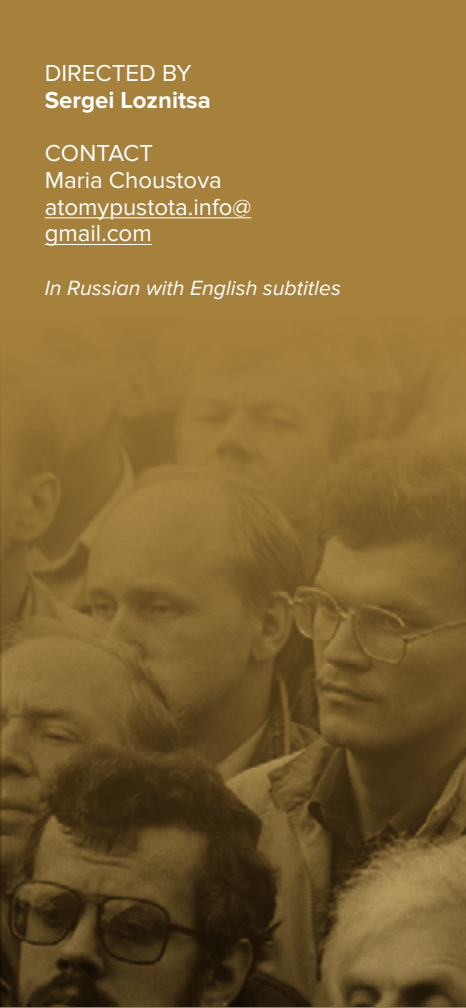
"Absolutely fascinating viewing" –Hollywood Reporter

"The docu vividly captures the shift from bewilderment to empowerment as the population became ever more emboldened in their public disavowal of Bolshevism" –Variety

DIRECTED BY
Sergei Loznitsa

CONTACT
Maria Choustova
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gmail.com](mailto:atomypustota.info@gmail.com)

In Russian with English subtitles





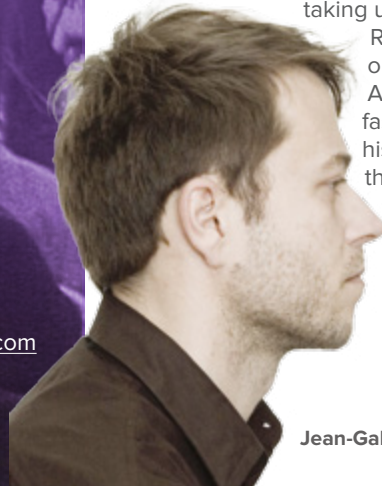
PANEL F1 //ROOM 1201

SESSION VI
11:20 AM – 1:20 PM

DIRECTED BY
Jean-Gabriel Périot

CONTACT
Giorgia Huelse
giorgia@filmsboutique.com

*In German and French
with English subtitles*



Jean-Gabriel Périot

A GERMAN YOUTH (UNE JEUNESSE ALLEMANDE)

FRANCE, 2015 (93 min.)

In West Germany in the 1970s, the Red Army Faction (RAF) became a growing source of domestic terror as its violent attacks multiplied. While official history has frequently revisited the spectacular events leading to the arrest of the extreme-left group's core members, Jean-Gabriel Périot opts to examine the RAF's origins. How did educated young intellectuals like Ulrike Meinhof and Andreas Baader become, in just a few years, radicalized to the point of taking up armed struggle?

Relying exclusively on archival footage, *A German Youth* is a fascinating counter-history of Germany in the 1960s-70s, and is as relevant as ever. Shown at the 2015 Berlin Film Festival.

"Intelligent audiences can't fail to make parallels with today"
— Variety

"A film about children who felt betrayed by their fathers, and who finally joined them in the abjection and unpardonable indignity for which they held them responsible"
— Le Monde



PANEL F2 //ROOM 1219

SESSION VI
11:20 AM - 1:20 PM

DIRECTED BY
Thomas Goltz

CONTACT
Thomas Goltz
thomascgoltz@gmail.com

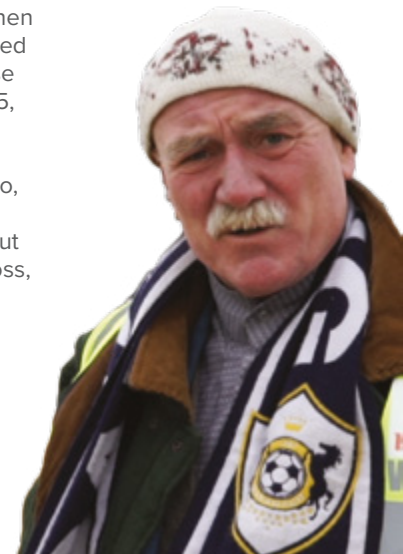
In Azeri with English subtitles

ON AGGREGATE

THE SAGA OF THE QARABAG-AGDAM "HORSEMEN"

US, 2014 (52 min.)

The story a "refugee" football club from Azerbaijan that has not played a "home" game since 1993, when its home city of Agdam was destroyed and occupied during the Karabakh War at the time of the collapse of the Soviet Union. Despite this trauma, in 2014/15, "The Horsemen" clawed their way to the soaring heights of the Group Stage in the Europa League, playing against giants such as the Ukrainian Dnipro, the French St. Etienne and the legendary Italian InterMilan. Far more than "football," the film is about gritty determination and resilience in the face of loss, and ultimately about conviction.



Director Thomas Goltz will take part in a Q&A session following the screening.



PANEL F3 //ROOM 1201

SESSION VII
2:50 - 4:50 PM

DIRECTED BY
James Keogh
Elena Volochine

CONTACT
Valérie Montmartin
vmontmartin@lbtory.
fr

*In Russian with
English subtitles*



OLEG'S CHOICE (LE CHOIX D'OLEG)

FRANCE, 2015 (93 min.)

Starting in the summer of 2014, young Russians poured into the Donbas region of Eastern Ukraine. Driven by the propaganda on Russian television, they believed they were fulfilling their patriotic duty. Among them, Oleg was appointed battalion commander, while Max became a soldier. Told through their own words, their story is shattered on the night of June 3rd 2015, when Oleg leads his men to their death. The battle leaves the battalion pieces, each one of them facing the consequences of their choices.



"The film is not a story on Ukraine, but mostly on how one volunteers to wage a war that is not his"
—Valérie Montmartin
James Keogh et Elena Volochine



PANEL F4 //ROOM 1302

SESSION VII
2:50 - 4:50 PM

DIRECTED BY
Benny Brunner
Keno Verseck

CONTACT
Benny Brunner
2911foundation@
gmail.com

*In Hungarian with
English subtitles*



THE ERPATAK MODEL

NETHERLANDS, 2014 (76 min.)

Zoltán Mihály Orosz, a Hungarian ultra-nationalist and the mayor of Érpatak, summarises how he manages the village in three words: order, control and discipline. This includes everything he considers correct: forced community work, ceremonies reminiscent of Hungary's Nazi past and nationalist education. Any other view of the world is dangerous liberalism and is not tolerated. Anyone who tries to help the victims of the mayor's arbitrary rules, such as human rights activist Gábor Szöllösi, is immediately unwelcome. This bizarre drama shows the actual demise of liberal democracy in the heart of Europe. Is this truly the story of only one small village?



"Érpatak is portrayed as a veritable twenty-first century ghetto, dead smack in the middle of the European Union"
—Hungarian Free Press

Benny Brunner



PANEL F5 //ROOM 1201

SESSION VIII
5:10 - 7:10 PM

DIRECTED BY
David Aronowitsch

CONTACT
David Aronowitsch
david@story.se

English subtitles



PANEL F6 //ROOM 1219

SESSION VIII
5:10 - 7:10 PM

DIRECTED BY
Damien Kolodiy

CONTACT
Damien Kolodiy
orangedoc@gmail.com

*In Ukrainian and
Russian with English
subtitles*

I AM DUBLIN

SWEDEN, 2015 (75 min.)

Ahmed has been in Europe for six years, living in hiding in Sweden for three years. When he arrived by boat to the Italian island Lampedusa, he was forced to leave his fingerprints. At that moment he became a Dublin-case. Italy was his first country in Europe and the Dublin Regulation stipulates that he can only apply for asylum there – it is called the principle of “first country of asylum.” The EU has thus created a large group of young people drifting around Europe. The so-called Dublin-cases are deprived of all rights and thrown out from country to country.

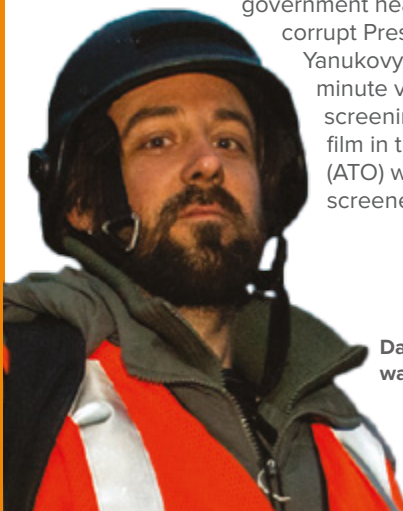


David Aronowitsch's previous film, *Facing Genocide: Khieu Samphan and Pol Pot*, was shown at ASN 2011.

FREEDOM OR DEATH

US, 2015 (75 min.)

The film is told from the point of view of Ukrainian-American filmmaker Damian Kolodiy. His voice narrates the film, which focuses on events in Kyiv, starting with the peaceful demonstrations in support of Ukraine signing a free trade agreement with the European Union. The film examines how those peaceful demonstrations escalate into a violent conflict between Ukrainian activists and the Ukrainian government headed by corrupt President Victor Yanukovych. A 25 minute video on the screening of the film in the war zone (ATO) will also be screened.



Damien Kolodiy's previous film, *Orange Chronicles*, was shown at ASN 2006.

Director Damien Kolodiy will take part in a Q&A session following the screening.





PANEL F12 //ROOM 1201

SESSION X
11:20 AM - 1:20 PM

DIRECTED BY
Nicola Bellucci

CONTACT
Aleksandra Sarana
festivals@antipode-
sales.biz

GROZNY BLUES

SWITZERLAND 2015 (103 min.)

In the capital of Chechnya, the camera follows a group of female human rights activists, a group of musicians and the owner of a blues café. The decades-long struggle between Chechen insurgents and the Russian army has claimed countless victims, but humor keeps the women going. Using home videos, they tell us how they risked their lives in the 1990s to film the aftermath of the bombardments that devastated the city. Increasingly strict Islamic rules imposed by the regime are also impairing the quality of life. In this portmanteau film, the film captures brave men and women who are confronting a shady regime.

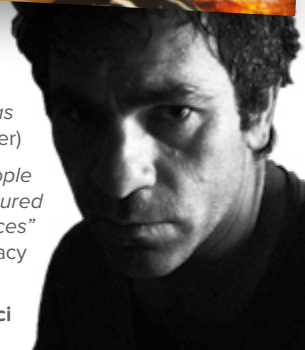
**A finalist to the 2015 European Film Awards
for Best Documentary**

Human rights activist Taita Yunusova, portrayed in the film, was held for 19 hours in October 2015 (Hollywood Reporter)

"A haunting, often dreamlike documentary about Chechen people caught between the contradictory pressures of manufactured realities and coerced silences"

— Karena Avedissian, OpenDemocracy

Nicola Bellucci



PANEL F8 //ROOM 1219

SESSION X
11:20 AM - 1:20 PM

DIRECTED BY
**Oleksandr Techynskyi
Alexey Solodunov
Dmitry Stoykov**

CONTACT
Antonia
Journeyman Pictures
publicity@journeyman.tv

*In Ukrainian and
Russian with English
subtitles*

ALL THINGS ABLAZE

UKRAINE, 2014 (81 min.)

This film is not about the revolution that changed Ukraine in winter 2014. Not exactly. It rather shows a universal pattern of particular kind of uprisings – those ones that end with bloodshed. At first, the noble endeavor for freedom collides with the dark force of repressive rulers. Then eventually, after much confusion and chaos, the righteous anger of people changes to pure outrage. And when the first casualties on both sides fall, no matter how black and white it seems from outside, the edge between good and bad blurs when one looks from the epicenter of a battle. And finally, all things ablaze.

**A finalist to the 2015 European Film Awards for Best
Documentary**

"The film exposes the ambivalent nature of popular revolt (...) [and] reminds us that violence is not romantic, and that the deaths it causes are not heroic. They are horrific, and tragic"

—Uilliam Blacker and Olessia Khromeychuk,
OpenDemocracy

Oleksandr Techynskyi





PANEL F9 //ROOM 1201

SESSION XI
2:50 - 4:50 PM

DIRECTED BY
Chad Gracia

CONTACT
Tyler Perry
tyler@filmbuff.com

*In Ukrainian and
Russian with English
subtitles*

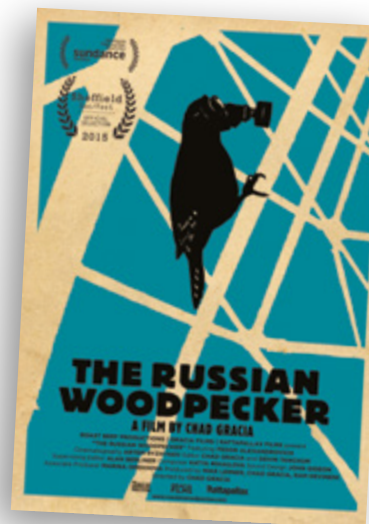


Chad Gracia

THE RUSSIAN WOODPECKER

US/UK, 2014 (81 min.)

Duga 3 at Chernobyl was part of a radar system that became famous for interfering with world radio communications by emitting a repetitive tapping noise that sounded like a woodpecker. Eccentric Ukrainian artist Fedor Alexandrovich stumbles on a conspiracy theory that links the huge antenna with the nuclear disaster. Putting his own life in danger, the artist is determined to unravel the truth behind the disaster. The film is about much more than Chernobyl alone: the roots of the conflict between Russia and Ukraine are revealed – from the 1930s genocide in the gulags to the recent uprisings in Donbas.



**Grand Jury Prize for World Cinema Documentary,
Sundance Film Festival 2015**

*"A complex film about Chernobyl that is also surprisingly,
richly enjoyable"* –Variety

*"A sinister warning to the world that, under Putin,
world war three is close"* –The Guardian



PANEL F10 //ROOM 1302

SESSION XI
2:50 - 4:50 PM

DIRECTED BY
**Alexandre Westphal
Violaine Baraduc**

CONTACT
Alexandre Westphal
alexandre@embelliefilms.fr

*In Kinyarwanda with
English subtitles*



SHADES OF TRUE (À MOTS COUVERTS)

FRANCE, 2014 (88 min.)

In the Central Prison of Kigali, eight women incarcerated for their commitment in the genocide testify. Twenty years after the events, Immaculée, Mwamine and their co-inmates talk about their participation in the violences. Outside, Jérôme, the son of Immaculée, tries to find his place between the perpetrators and the victims. Born of a Tutsi father, he hardly finds the words to tell his story. The images of Rwanda are echoing the characters' memories. It is the history of the country that is written with them and help us to understand how "ordinary women" joined the perpetrators of the killings.



**Grand prix du Documentaire historique,
Festival de Blois 2015**

*"In the afterlife that characterizes the
level of violence reached in Rwanda
during the Tutsi genocide, female
participation crosses a new line"* –
Alexandre Westphal

**Alexandre Westphal
Violaine Baraduc**



PANEL F14
//ROOM 1219

SESSION XI
2:50 - 4:50 PM

THE SIEGE

(SARAJEVO 1992-1995)
FRANCE 2016 (90 min.)

Sarajevo lived through the longest siege in modern history (1425 days). The Siege is a film about those who lived through it, about the human experience of the besieged. Through Sarajevo to beyond Sarajevo, it is the story of a surrounded city, of a battle and resistance. It is also the universal story of civilization facing a terrible challenge to its existence, of a struggle for its survival. Sarajevo resisted and survived. A siege is a unique phenomenon in a war: the entire city becomes the frontline, where fighters and civilians struggle and live together. *The Siege* describes a vertiginous descent into war.

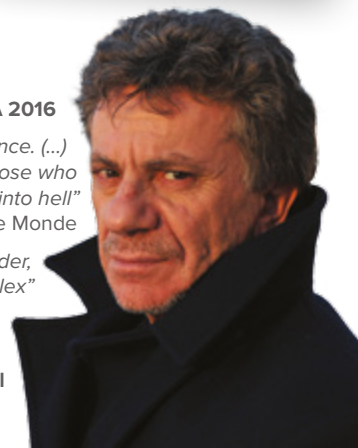


Rémy Ourdan

Winner of the Documentary Prize at FIPA 2016

*"A universal testimony on war and resistance. (...)
A tribute to the dignity and courage of those who
resisted, day after day, this journey into hell"*
—Le Monde

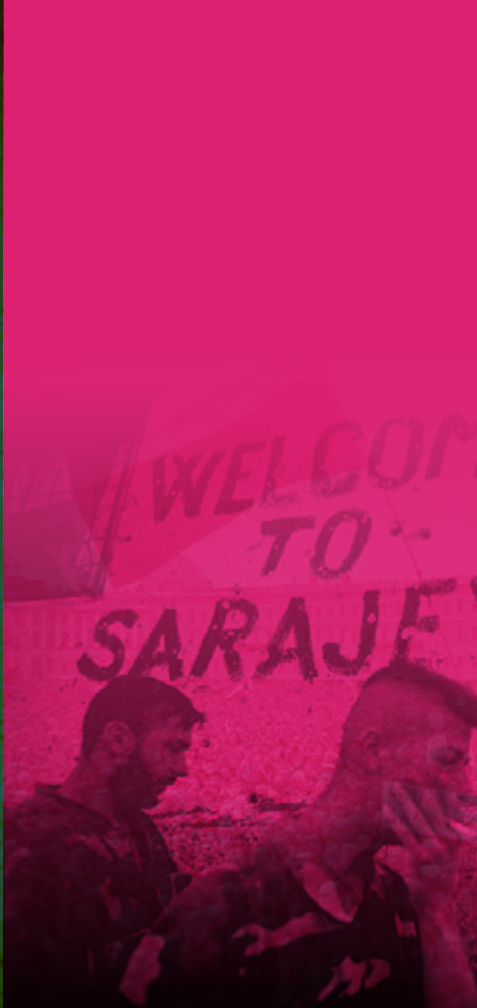
*"Of great humanity, tender,
brutal and complex"*
—Le Figaro



Patrick Chauvel

DIRECTED BY
Rémy Ourdan
Patrick Chauvel

CONTACT
Julie Rhône
julie@agatfilms.com



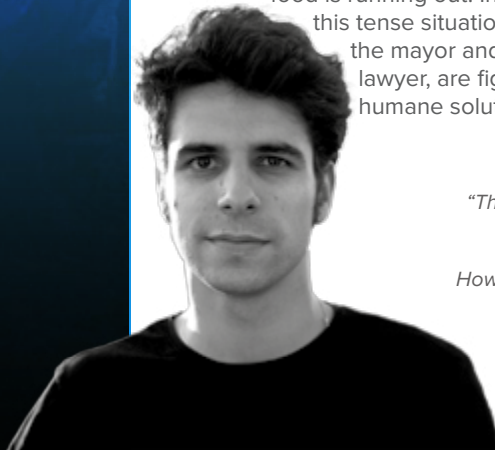


PANEL F11 //ROOM 1201

SESSION XII
5:10 - 7:10 PM

DIRECTED BY
Jakob Brossmann

CONTACT
Vanja Savic
[submissions1@
taskovskifilms.com](mailto:submissions1@taskovskifilms.com)



LAMPEDUSA IN WINTER

AUSTRIA/ITALY/SWITZERLAND 2015 (93 min.)

When the flood of refugees began to cross the Mediterranean, the tiny Italian island of Lampedusa became a projection screen for paranoid xenophobes and a symbol of an inhumane asylum policy. In the winter of 2014, the tourists and media are gone and the inhabitants' real problems come to the fore: the old ferry, essential for their survival, burnt down and was replaced by an even older one. Because there's no ferry, waste is piling up and food is running out. In the midst of this tense situation two women, the mayor and a dedicated lawyer, are fighting for humane solutions.



"The film accompanies the daily lives in winter of many simple people who still call all foreign newcomers "turks" in their local dialect that is reminiscent of the early days of piracy. However, they try to care for these "turks" with great humanity"
—semainedelacritique.ch

Jakob Brossmann



PANEL F7 //ROOM 1219

SESSION XII
5:10 - 7:10 PM



DIRECTED BY
**Pierre-Olivier François
Bernard Mangiante**

CONTACT
Lise Morjé Howard
lise.howard@gmail.com

UN: LAST STATION BEFORE HELL

FRANCE 2015 (57 min.)

Members of the United Nations devised the novel concept of "soldiers for peace." But can peace be enforced militarily? Now that terrorists and internal conflicts strike far more frequently than traditional inter-state wars, what does international security mean? In a world that is so different from the one that the UN faced after World War II, how might the UN succeed in its peacekeeping missions—from its oldest in Lebanon, to the largest in Congo, to its newest in the Central African Republic? This film explores these challenging issues through field investigations and interviews with key decision-makers in UN peacekeeping.



"I wanted to show that peacekeeping is slow (...) and to look into places where you don't expect peacekeepers to be, or show problems you don't expect peacekeepers to deal with."
—Pierre-Olivier François

The film's academic adviser **Lise Morjé Howard** (Georgetown U, US) will take part in a Q&A session following the screening.