

QUOTE OF THE DAY

“I will believe in Europe the day a bad Turkish film is aired instead of a bad American one.”

Jean-Luc GODARD

# INFO FIPA 4

EDITOR'S CHOICE

Cultural exception to cultural execution

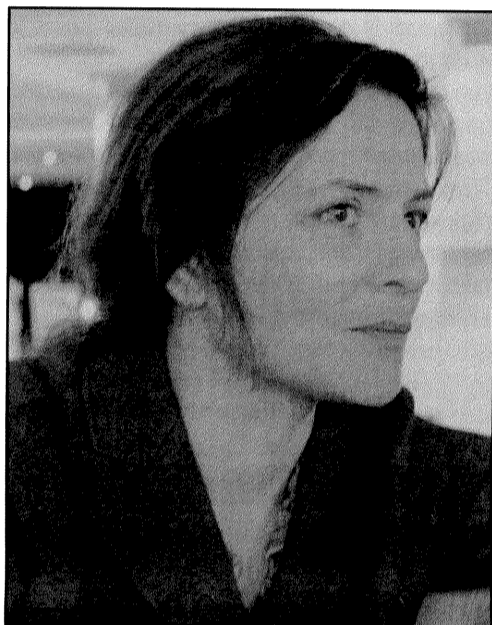
Today at 10:30 am, there will be a debate organized by SADC and SCAM. On the agenda: the restriction of advertising on public television, the modernization of television legislation and the backing of French filmmakers. Patrice Duhamel, David Kessler, Dominique Richard and Thomas Valentin will be among the debaters. Bring your friends!

News from the 21st International Festival of Audiovisual Programs in Biarritz, January 22 to 27, 2008

INTERVIEW

## Hunger auf spielen

Martina Gedeck, the nationally acclaimed German actress, received the “EuroFipa d’honneur” for her entire career. She gives us a glimpse of her professional life and her views on German cinema.



Last night, FIPA projected the film, *Hunger auf Leben* as a tribute to Martina Gedeck.

After studying literature and history, what drew you to the theatre?

Literature has always interested me very much but I

found my studies too theoretical. Therefore, I transferred to a theatre school. Theatre requires a lot of physical work, which was lacking in my previous curriculum, however it also demands intellectual rigor. My passion for this art remains the same. Even if I mostly work on films these days, I still perform on stage.

We see that you have progressed in your career moving from light comedies to serious dramas. Is this a personal choice?

When you are just starting your career, you may have to take what is handed to you but nevertheless I always tried to play roles that appealed to me. The 1990's were marked by great changes in the German film business with more and more films exposing critical issues. Since I had a talent for these roles, I kept receiving propositions.

You have become an internationally acclaimed actress and directors approach you to work in films abroad. How do you benefit from working in another country?

I chose an artistic profession and I want to stay on top of my work. When I work abroad, I meet new direc-

tors with their own gaze on the world. As an actress you are given the opportunity to evolve permanently and learn new things every day. While this is a privilege, it is also a challenge because I believe an actor has a duty to the public.

What do you think of the current evolution of German cinema?

In my opinion it's very eclectic, like a big garden that is cared for by many gardeners. We don't have a centralized system of funding as in other countries. I believe this favors creativity, and creativity is simply the best way to keep cinema alive. Thanks to the success of German cinema, the world has started paying attention to Germany. On the one hand, foreign investment is a blessing for national productions, but on the other hand, when art meets money, it can be a curse. For example, when investors insist on a certain actor or director without really taking into account the particularities of the German film business, it can be detrimental to the film.

What are your projects for the upcoming months?

I worked quite hard last year and I would like to take

a little time for myself. This summer, I will perform on the stage and I also plan to make a film in Italy with Sergio Castellitto (my partner in *Mostly Martha*, directed by Sandra Nettelbeck). We will play a couple again but this time a married one.

**Hendrik TELTAU and Eliane VIGNERON**  
Translated by:  
**Nina DYK and Hendrik TELTAU**



Always eager for new cinematographic experience, Martina Gedeck really invests herself in all her movies. When asked about her latest role, she said “I almost became Ulrike Meinhof”.

EUROPEAN BROADCASTING

## Introducing Swedish Television

“The kinds of films seen here at FIPA can be watched everyday on Swedish television. Neither accepts anything below a level of excellence”.

Paulette Olofson of the sales department of Sveriges Television (SVT), gets straight to the point. This public service television station was started in 1956 in Sweden and broadcasts five national channels. SVT Europa has been distributed in Europe since 1997 and throughout the world since 2005. The secret of its success seems simple: it accepts neither compromise nor complacency.

In fact, SVT is entirely funded by licence fees of about 200 euros per year per household. The Swedes comply: about 94 percent of households who have a television pay this tax. As a result, there is no advertising on public television. “When I buy a film, I do not need to wonder if it will please the advertiser. I only think of the film's quality. It's an extraordinary freedom,” says Olofson. In addition, SVT's non-commercial programming is protected by a formal agreement with the Swedish state. This agreement guarantees SVT complete independence from political and commercial groups.

Sweden has been recognized and rewarded for its enlightened audiovisual programs. In 2008, SVT received the Italia Prize for best documentary, and, in

the past five years, it has also received many gold and silver FIPA awards. At this year's FIPA, an entire day has been devoted to this dynamic and profoundly innovative television station. This evening at 4:30 pm, there will be a round table discussion led by the head executives of SVT at the Casino Municipal. This tribute may present the opportunity to start new projects together.

France regards the SVT as the successful big sister, who gently reminds us to not be couch potatoes.

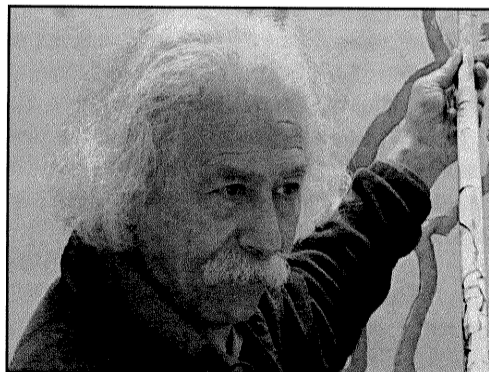
**Marie-Gaëlle Grateau**  
Translated by: **Lindsay FUCHS and Diane LAZAR**

Today, four films are being screened at the Casino Bellevue between 10:00 am and 9:30 pm. *Gustav III: s äktenskap* at 10:00 am, *Bergman Teatern, Fårö och Filmen* at 2:00 pm, *Det Nya Landet* at 6:30 pm and *Blood Road* at 8:30 pm.

CREATIVE DOCUMENTARIES

## Jack Vanarsky, film-maker?

Marie Binet invites us to discover the work of an Argentine artist. Take a trip into this eccentric and light-hearted universe.



Jack Vanarsky and his two-ended paintbrush.

The director takes the pulse of this fascinating work which is more serious than it first appears. This film could be puzzling for a rational mind. For example, when Jack Vanarsky decided to straighten the Seine River on the map of Paris, many city planners were outraged. The Seine without a bend, or a camel without a hump what a surreal project!

*Animalamina* is not an animated film. Yet, Vanarsky gives life to inanimate objects that have been cut into slices and then reconstructed. As a motor successively brings motion to each slice, the object slowly oscillates to the heartbeat rhythm of an invisible metronome. A woman's breast, a fleshy tongue, a

shelf, a book: everything becomes animated and distorted. An endless and almost perverse movement that's hypnotizing. We accept that these objects can breathe. The music gives rhythm to this ballet. “The viewer is always in suspense” the artist explains, “waiting for this damn sculpture to take its definite form. But it never happens.” *Animalamina* is a fantastic film. What's more fascinating and chilling than an object moving on its own, endlessly?

Marie Binet draws a puzzling parallel between Vanarsky's work and cinema since both deal with movement and time, leading to continuity. The editing is a dis-membering and re-membering process. Vanarsky is like an editor who anesthetizes and reanimates, shatters and reconstructs through kinetics. The cyclical movement of the artist's objects flirts with time. Isn't this the very essence of cinema?

This immobile journey is a delicious fragment of an uninterrupted poem, until the sequence of “Etats Généraux du Poil” that lands like a fly in the ointment.

**Raphaëlle DE CACQUERAY**  
Translated by:  
**Olivia MASTRANGELO**

*Animalamina* - Jack Vanarsky. Friday, 8 pm at the Cinéma le Royal

# First name: Anna

**Godard, love and poetry... Looking back on the impact of a relationship on a director's work.**

Luc Lagier is a film critic, documentary maker and ex-chief editor of the Arte short film program *Court-Circuit*. He presents us here with a sober yet captivating documentary that takes a look at Godard's first period. Starting in 1959, Godard's film career can be split into four distinct eras

each spanning over approximately ten years: the New Wave, the activist years, the neoclassical era and finally the *Histoire(s) du cinéma* era that marks a distinct renewal of the director's political commitment. The film-maker's first period is probably the most

famous as well as the most spectator-friendly. Godard reworks the different codes of the "film noir", the musical and documentary genres by deftly accumulating poetic annotations, downplaying the classic narrative aspects of film in favour of a more novelistic approach. Remember the cards in *Pierrot le fou*: "Next chapter. Despair. Next chapter. Freedom..."

*Godard, love and Poetry...* tells the story of Anna Karina and Jean-Luc Godard's passionate relationship and how it inspired the first ten films of the director's New Wave period. Luc Lagier proposes a new vision of a specific moment in the history of cinema, using the Karina/Godard love affair to shed new light on the period. The ten films that Godard made over five years from 1960 to 65 all belong to different genres and sub-genres. Yet, retrospectively the series of films from *Breathless* to *Pierrot le Fou* all seem to have been born from the same love-fuelled impulse where one face constantly fills the screen. A face that first appears in *The Little Soldier*, a spy film set during the war in Algeria, about Bruno, a right-wing nationalist -played by Michel Subor-who falls in love with Veronika (Anna Karina), an NLF activist. If you consider *Breathless* as Godard's way of ending a long lasting reflection on classic cinema, *The Little Soldier* may be seen as his first real film. According to Lagier, rather than Bruno it is in

fact Godard himself who falls in love with Veronika both on and off the set. In the depiction of Bruno and Veronika's relationship, Godard portrays love at first sight in a unique and beautiful way. A landmark achievement in film history that very few directors (apart from maybe Wong Kar Wai in *Days of being wild*) have ever come close to.

In this documentary, Luc Lagier reasserts the extreme proximity of the Karina/Godard relationship with interviews of old Godard collaborators such as Coutard, Douchet or Bitsch. He exposes how the couple's affiliation influenced the topics of the films made during the New Wave period: the birth of love in *The Little Soldier*, living together as a couple in *A woman is a woman*, or emotional scars in *A life to live*.

Luc Lagier's film is full of well-chosen analytical fragments, but also idiosyncratic anecdotes like when Anna Karina evokes a Godard film shoot: "There was no script. And even when there happened to be one, we would never follow it". *Godard, love and poetry...* is proof that even on television, cinema can be dealt with in an intelligent way.

**Pierre DENOITS**  
Translated by:  
**Thomas HATCHER**



Anna Karina and Jean-Paul Belmondo on a boat in *Pierrot le Fou*.

## INTERVIEW

### What's the Problem? The ratings!

**Former police officer, Hugues Pagan has written several novels and television series like *District* and *Mafiosa*.**

**How do you feel about being a member of the jury?**

I'm glad I came: the atmosphere is wonderful and it is a smart idea to have an international jury. I like the idea of being able to discover what is being produced outside France.

**You have been a police officer, written several novels and worked as a screenwriter...how can you explain these changes in your career?**

When I was about seven or eight years old, my mother told me that I would be a writer. I, however, became a police officer in 1973. In the early 1980's, I published my first novel and became the first writer active in the police force. At last, my mother's prediction came true. And I'll give you the scoop on my next novel: one of the characters is largely based on her. Right now, I describe myself as an author-screenwriter.

**In both your novels and dramas, the police is a recurring theme.**

This is true and the reason is simple to explain: it is easier to write about what you know. And to make a living, you have to be efficient. Writing on a new subject would be interesting, however this requires research and takes a lot of time. I confess that right now, I would like to introduce other themes in my writing and have the opportunity to express myself on different subjects...it is something I am thinking about.

**In your opinion; what makes a good series?**

One has to work hard and be open to what works best. There are two equally important elements: the means and the talent. In France, financing a series is very difficult. Producers do not take risks and there is

an absence of structures. And I'll tell you why there are more and more good American series: from the actors to the screenwriters and all the way to the directors, it is almost like alchemy, they turn these series into gold.

**How do you feel about forbidding commercials on public channels?**

For the most part, I think it is a good thing, even if the decision will put the public service in danger. I think making dramas without having advertising would be a good thing. There still remains the question of how to finance series. I think the real problem is not as much about advertising, as it is about the amount of viewers. I have been in that field for a long time, but in the last five years, there has been a terrible lead weight on French television: the channels are not daring enough, they fear low ratings and they become their own censors.

**Esther BATELAAN**

Translated by: **Lindsay FUCHS**



CAPTION

## POLAND'S NEWEST CINEMA

### A world in an image

**Stanislaw Szymanski presented five films on Wednesday.**

The majesty of the Baltic Sea, the gentleness of the Polish countryside, the supernatural ambiance of the Warsaw train station and the energy of a Polish football match counted among the images that struck Wednesday's audience at the presentation of the films. Established in 1948, the National Film, Television and Theatre School (Lodz) has become world-renowned for its graduates. Andrzej Wajda, Roman Polanski and Krzysztof Kieślowski just to name a few. Szymanski explained that the school blends theory with practice and functions more like a big family rather than a higher education institution. All the feature films viewed last night, *The Refuge City*, *My Brother*, *In Between*, *Midway Through the Journey* and *Dragon Flies* were shot by artists as young as 20 years old and impressed even those of us who are not experts in the cinema. The quality of the film stock images composed of low angle and high angle shots captured the complexity of the characters in a span of only twenty minutes. There were moments where you thought you were seeing a series of paintings pass in front of you. *My Brother* at one point captures a little boy's face from the water which blurs the colours in such a way that you believe the image is as fluid as the lake in which it was shot. Szymanski stated that Polish cinema in general focuses on one issue and creates depth through its images. "In a world that bombards us with superficial images that in the end signify nothing, Polish cinema illuminates all the complexity of human beings and thus portrays them with dignity". The result is a glimpse into the diversity and richness of human beings as expressed through their gaze. Make sure to catch the presentation of Mexico's film school to see how they are teaching the next generation of artists to capture their world.

**Nina DYK**

## DRAMA

### Seventh Jury Verdict

The cinema often becomes the judge of powerful institutions. It restores justice in its own way, pleading for individuals caught in red tape, trapped in the vices of procedure or torn between political convictions.

Edouard Niermans' made-for-TV movie, *Le Septième Juré* attacks a system where authorities claim that "Order is more important than truth".

While the subject isn't new, the point of view adopted by the plot is fresh: the killer finds himself as a jury member assigned to his own crime and tries to exonerate a young Algerian who has been accused instead. Yet racism and bitterness have rotted this post-Algerian War society, making this difficult to accomplish.

The directing drives the film. Niermans' colourful characters create a staunch contrast to the sombre setting of the film, an example of the creativity that is shown when contradictory aspects are combined. Because you wouldn't trade in a winning hand, Niermans plays the paradox card with an altruistic murderer. Although Nierman had all the right cards for a full house of great characters, the directing folded with the main character's wife. But the story remains tense.

**Laure LARRIEU**

Translated by: **Lindsay FUCHS**  
and **Miriam WEINER**

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