

FESTIVAL INTERNATIONAL DU FILM SUR L'ART



INTERNATIONAL FESTIVAL OF FILMS ON ART

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34th INTERNATIONAL FESTIVAL OF FILMS ON ART (FIFA) MONTREAL, MARCH 10th - 20th



General director **Mrs. Natalie McNeil** and artistic director and founder of the International Festival of Films on Art (FIFA) **M. René Rozon** are proud to unveil the programming of the **34th edition of the Festival, which will take place March 10th to 20th 2016.**

For the 2016 edition of the festival, the FIFA pursues its mission to increase knowledge and appreciation of art among the public, promote the work of artists, reinforce and bring out the input of professionals working in the fields of film, video and television and to present a worldly programming selection. With this in mind, the FIFA offers festival-goers **170 documentaries from 25 countries, as well as a series of special events.**

LES FILMS SUR L'ART

Archaeology

Archaeological sites reveal both the grandeur of what existed and its disappearance. ***Pompei, eternal emotion / Pompéi, émotion éternelle***, by Pappi Corsicato, finely evokes the contradictory feelings of life and death that emanate from the ruins of Pompei, city set at the foot of the Vesuvius. In ***Les génies de la grotte Chauvet***, Christian Tran demonstrates how much the discovery in 1994, in Ardèche, of the most ancient ornate and best-preserved grotto to this date has modified our vision of art and prehistory. ***Saving Mes Aynak***, by Brent E. Huffman, tells of the race against the clock undertaken by the Afghan archaeologist to save the archaeological site of Mes Aynak, a real struggle for the safeguard of a culture.



Architecture/ Design/ Decorative arts

Many films evoke the challenge inherent to architectural projects. Amongst them, ***Facing up to Mackintosh***, by Louise Lockwood, follows the work of Steven Holl who took up the task of creating the extension of the Glasgow Art School, emblematic work of Charles Rennie Mackintosh. Also, Gaudi's contribution to the Gothic Cathedral of Mallorca, that he described as "a poem written in stone" is evoked in ***The Bishop, the Architect and the Baldachin***, by Cesc Muleet.

Iconoclast, Frank Gehry, whose career is marked out by radical realizations, is the subject of two films: ***Getting Frank Gehry***, by Sally Aitken, is an overview of his most audacious projects, while ***Le vaisseau de verre***, by Richard Copans, relates the creation of the fantastic structure for the Louis Vuitton Foundation dedicated to contemporary art.

Another great accomplishment is ***Wa Shan***, by Juliette Garcias, a guesthouse built by architect Wang Shu (Pritzker Prize 2012) from recycled material and compact earth. With ***Le grand rêve du Petit Champlain***, Isabelle de Blois traces the exemplary renovation of the Petit Champlain neighbourhood in Old Quebec.

Produced for the 50th anniversary of his death, ***Le siècle de Le Corbusier / The Century of Le Corbusier***, by Juliette Cazavane, sets a dialogue between the man who revolutionized architecture and the turmoil of the 20th Century. ***Roger D'Astous***, by Étienne Desrosiers, recalls his training with Frank Lloyd Wright, as well as his search for a proper Nordic architecture. ***Mademoiselle Eiffel rembobine***, by Philippe Tourancheau, recounts the story of the Eiffel Tower, the famous structure that symbolizes Paris and France.



Design is a matter of experience. Thus, ***Les sièges de Monsieur Paulin***, by Danièle Schirman, reminisces the career of designer Pierre Paulin, figure of modern style for close to 60 years. He considered seating as a metaphor of the human being. ***Tobia Scarpa, The Secret Soul of Things / L'anima segreta delle cose***, by Alia Romanelli, tries to capture how human experience (reading in an armchair, a boat trip) is the source of inspiration for «the objects» derived in the poetic universe of the designer.

Paris and Versailles caught the eye of two directors. Françoise Cros De Fabrique invites us, in ***Les trésors des hôtels particuliers***, to cross the threshold of splendid residences, marvels of refinement and architecture, generally closed to the public, to discover this hidden richness. Filmed for the 500th anniversary of his death, ***Louis XIV, Roi des arts***, by Priscilla Pizzato, focuses on the reign of this king whose court was a vast theatre, putting all arts to the service of his glory and his power to the service of the arts.

Scenic Arts: Theatre and Dance

Jean-Sébastien Ouellet, director of ***L'art fait du bien 2***, follows men and women for whom the practise of theatre or circus was a life-saving experience. Although they are no more

under the spotlight, the four Quebec stars of the stage in **Toujours Artiste**, by producer Nathalie Ducharme, tells of their passion for their work : Claude Steben, Muriel Millard, Kim Yaroshevskaya and René Caron.

Produced for its 75th anniversary, **American Ballet Theatre**, by Ric Burns, goes into the rich history of one of the most prestigious companies of classical ballet. While Mai Liang looks into the profile of one dancer only in **Twist / 非常舞蹈**, that of Hu, a 23 year-old Chinese whom he followed for two years. Hafid Maï, in **L'esprit vagabond**, follows the uncommon route of The Vagabonds, the French breakdance group, directed by the self-taught choreographer, Mohamed Belarbi, twice world champion.

Modern and Contemporary Art

Major artist profiles are presented from different angles at FIFA. David Hockney gave unlimited access of his personal archives to producer Randall Wright who came up with: **Hockney**, an exhaustive portrait of the most beloved artist by the British. Jill Nicholls in **Jeff Koons: Diary of a Seducer** tries to find what is behind the most provocative and much debated artist of contemporary art. **Debris / Débris**, by John Bolton, accompanies Pete Clarkson, a Tofino artist, in British Columbia, as he is realizing a monument from wreckage and driftwood found on the beach to commemorate the 2011 earthquake on the Pacific Coast of Tohoku. In **Révérance: projet Monarque**, by Jean-Nicholas Orhon, the duet Spazuk-Delhaes unites art and science so as to give a unique picture of the majestic Monarch butterfly whose survival is threatened. Régine Abadia, in **Viva Dada**, comes back on the Dada movement, a hundred years later, letting the voices of Max Ernst, Tristan Tzara and other Dadaists be heard once again.

Public Art

Public Art finds its place through films such as **À tout hasard: Pierre Bourgault et Lalie Douglas**, by Suzanne Guy, which brings to light the work of these two artists of different generations, and **Bergeron et la suite...** in which directors Martin Fafard and Philippe Lupien demonstrate how the community of L'Assomption gathered around the restoration and exhibition project of fourteen sculptures by Germain Bergeron. Does graffiti belong to Public Art? Amine Bouziane, in **Graffiti: peintres et vandales** questions the culture of graffiti confronting a paradox: accepted and recognized by the artistic community, it is still repressed by justice.

Art and Politics

Art often examines relations between cultures. **Sharing through the Generations / Le chemin partagé**, by Alain Boisvert, testifies of an original pictorial experience between two artists of two communities, autochthonal and allochthonal. Blending art and technology, **Voir l'invisible**, by Louise Lamarre, gives Inuit a voice and shows interest in their culture, the real and imaginary landscapes of the Great North, and stakes linked to climatic changes.

Sculpture

Many films explore the creative process of artists. **Davide Rivalta - The Look of Innocence / Lo sguardo dell'innocenza**, by Elena Maticena, records the Italian sculptor's bestiary, from its conception in his studio near Bologna to its realization at the Di Carli foundry in Torino. **Sculpting in Colour**, by Gerald Fox, follows the elaboration of a new Philip King sculpture in his marvellously chaotic London studio. **Alberto Giacometti, Sculptor of the Gaze / Sculpteur du regard**, by Charles De Lartigue, analyses the process of the work and the life of the artist who revolutionized 20th century sculpture.



Photography

In ***Sur la piste de Fletcher Wade Moses***, photographer Bertrand Carrière tracks the unknown owner of an unsettling photo album on World War I. With his Leica, George Zimbel photographed both the American stars of the political and cultural life and everyday people in ***Zimbelism***, by Jean-François Gratton and Matt Zimbel. Yvan Iturriaga and Raymond Telles recall in ***Pedro E. Guerrero: A Photographer's Journey*** the important moments in the life of the artist who passed away in 2012 and who worked with three leading figures in 20th century American Art: Frank Lloyd Wright, Louise Nevelson and Alexander Calder.

Painting

In ***Jheronimus Bosch, Touched by The Devil***, by Pieter Van Huystee, art historians try to elucidate the mystery behind the 25 remaining Jerome Bosch paintings: is he the author of all this work? While David Hammer celebrates, on the occasion of his 400th death anniversary, the great Spanish painter in ***El Greco: An Artist's Odyssey***, Jean-Michel Meurice traces back 22 major works by Caravaggio in Rome, Malta, Paris, Rouen and Montpellier. Meanwhile, Jean-Paul Fargier, in ***Fragonard, les gammes de l'amour***, examines closely the life and art of the painter in his representations of love, filled with audacity and freedom and Arnaud Xainte reconstitutes in ***Le fabuleux destin d'Élisabeth Vigée Le Brun, peintre de Marie-Antoinette***, the existence of this exceptional portrait-painter welcomed in all European courts.

In ***Chagall, peintre de la musique***, Mathilde Deschamps Lotthé explores the painter's passion for music and how it may be detected in his work. In ***Picasso, naissance d'un icône / The Making of the Icon***, director Hopi Lebel shows how Picasso built his legend handling with genius both the art of media and the brush. ***Cocottes et courtisanes dans l'œil des peintres***, by Sandra Paugam, explores the incandescent relation between art and prostitutes, but mostly the answers brought by modern painting from Manet to Picasso, Degas, Van Gogh and Toulouse-Lautrec, and the challenge to represent these wayward women.

Literature

The history of a writer often spreads to his characters and to his work. Thus, ***The Alphabet of Fear***, by John Albert Jansen, takes interest in the roots of Herta Müller's work, Nobel Prize of Literature in 2009, nourished by the mortal fear and appetite for life found in all her writings. André Schäfer, in ***My Name is Fleming, Ian Fleming***, looks into the writer behind the character of James Bond, a man whose life has all the elements of a spying novel. ***The Worlds of Philip K. Dick***, by Yann Coquart, goes into the extraordinary universe of a science-fiction writer who, like a character in his novels, softens the frontier that separates reality from imaginary, present from future. ***Fitzgerald / Hemingway: une question de taille***, by Claude Ventura, narrates, from letters exchanged over fifteen years, the complex friendship between the writers F. Scott Fitzgerald and Ernest Hemingway, where admiration is never far from contempt and where rivalry does not exclude deep affection.

Fashion

The fascinating world of fashion and its creators occupies a place of choice in this 34th FIFA. ***Et Schiaparelli créa la mode***, by Sabine Carbon, depicts the life and work of this extraordinary haute-couture creator, one of the most influential of the 20's. Using interviews and archive pictures, Stephan Kopecki, in ***Saint-Laurent / Karl Lagerfeld: une guerre en dentelles***, leads an inquiry as to understand how these two prominent fashion figures became to be professional rivals. Hubert de Givenchy, symbol of elegance in the French manner, simple and refined, testifies for the first time of the encounters that shaped his course in the film by Eric Pellerin De Turckheim, ***Hubert de Givenchy, un destin Haute Couture / A Life in Haute Couture***. The film ***Revealing Marie Saint-Pierre / Marie Saint-Pierre se révèle***, by Janice Zolf, looks back on the inspired fashion creator from Montreal who has managed to conquer worldwide fame. The documentary, ***Le testament d'Alexander McQueen***, by Loïc Prigent, goes into the striking universe, as well as the sources of inspiration and obsessions of the British creator, truly a fashion genius who abruptly disappeared in 2010.

Museums and collections

In ***Ce cher musée***, Katharina Von Flotow shows the problems of the Art and History Museum in Geneva, whose renovation project by architect Jean Nouvel has raised controversy...for 16 years. The documentary ***Dali, le dernier grand œuvre / Dali, la darrera gran obra***, by David Pujol, takes us into one of the important Surrealistic realisations of the world, work of synthesis by the Catalan artist: the Dali Theatre-Museum in Figueres, inaugurated in 1974. In ***La collection qui n'existait pas / The Collection That Did Not Exist***, Joachim Olender explores the movement of Conceptual Art that imposed itself in the second half of the 20th Century, through Herman Daled's important collection, acquired by the MOMA in 2011. ***Villa Flora, its Collectors, its Artists***, by Nathalie David, relates the story of the Hahnlosers, a couple of collectors from Winterthur and their passion for the Nabis and the Fauves, contributing to their fame in Switzerland. During wartime, there is confusion and many collections have been plundered. Such is revealed in ***Les marchands d'Hitler***, by Stéphane Bentura, relating the discovery in Munich, in 2013, of the fabulous Hildebrand Gurlitt collection, incredible artistic war treasure of the Nazis.

Music



Two films focus on the same composer: the Estonian Arvo Pärt. The documentary ***Le paradis perdu – Arvo Pärt / Robert Wilson***, by Günter Atteln, allows us to discover a personality out of the ordinary, thanks to the director who followed the composer during a whole year in Estonia, the Vatican and Japan. The filming of the performance by Andy Sommer of ***Arvo Pärt / Robert Wilson: Adam's Passion*** allows us to grasp the extraordinary setting of this musical production elaborated by one of the leading actual theatre directors, inside an ancient Soviet submarine factory in Tallinn in Estonia. ***The Orchestra. Claudio Abbado and the Musicians of the Mozart Orchestra***, by Helmut Failoni and Francesco Merini, recounts a Mozart Orchestra European tour, founded in Bologna in 2004 by Claudio Abbado. The tour was held in 2013, one year before the passing of the maestro. Emmanuelle Franc tells, in ***Le combat des chefs: Karajan / Bernstein***, of the parallel and divergent

destinies of two titans who dominated classical music in the 20th century. Claudine Pommier's film, ***La voix de la kora***, looks back into the history and evolution of this instrument and explores the interaction between African music and that of the Western world.

Retour / Volver, by Martin Bourgault, talks about going back to the childhood sources and sounds of singer Tomas Jensen who returns to Buenos Aires after a 40-year exile, where he records a new album with Argentine musicians. Nicolas Maupied uses as a pretext Renaud's 40 years of artistic life to pay a tribute to the singer whose lyrics and music still carry the same intensity today: ***Renaud, on t'a dans la peau***. For the centenary of his birthday, Michel Viotte makes a portrait of the legendary crooner, Frank Sinatra, symbol of the American dream in ***Frank Sinatra ou l'âge d'or de l'Amérique***.

MEDIATIC ARTS

The Mediatic Arts section groups together short experimental films favoring innovative subjects and techniques. Here is a sample of this section.

EXPERIMENTAL FIFA

Here, EllieEpp

A 4-minute drama on an archetypal scene.

last light, EllieEpp

Montreal Premiere

You know it's happening but you don't see it.

Ob pier 5, 3 movements, EllieEpp

The form is changing through the elements from fluid to solid and vice versa.

Mittelnacht, Kim Kielhofner

Mittelnacht is a series of six videos, each associated to a character or an American state in which Kim Kielhofner pursues her exploration of identity: *Oliver*, or *Combine in Iowa*, *Louis*

over Nebraska, Agnes from Missouri, Adeline through Montana, Emma and North Dakota and Betty Made in Minnesota.

The Photographers, Chuck Samuels

The Photographers takes us to the heart of an enigmatic world made of cameras and to the unreal and reincarnated voices of photographers.

Miss Chief of Hearts, Kent Monkman

October 18, 2013, Miss Chief Eagle and Testickle, famous artist and patrons of the Arts, is on an official visit at the Denver Art Museum. During this visit, she offers compassion, love and warmth to the «sick» in the Modern wing: victims of modernity.

Solastalgia, Isabelle Hayeur

Solastalgia is a concept created by environmental philosopher Glenn Albrecht to define the ill-being related to the actual upheavals and transformations.

Nelson Henricks / Commissioner Karl-Gilbert Murray



Life Session, Nelson Henricks

Life Session examines the myth of the artist in popular culture through an abyss: an artist drawing a film of an artist drawing a model.

Hush, Nelson Henricks

Hush transforms a classic horror movie into true dramatic theatre, setting it as a melodrama rather than an anecdotal narration based on the characters.

Diagonals

Lay Me Low, Marlene Millar

A collaboration between Sandy Silva and Marlene Millar, *Lay Me Low* shares the experience of mourning.

Me Tube, Daniel Moshel

Tribute to the thousands of YouTube and vlogger users with an overflowing ambition, more or less gifted adepts of self-promotion on Internet, but who have generated an international public.

Of Buddies, Offspring and Artificial Mythology / A propos de Buddies, de progéniture et de mythologie artificielle, Bob Vanderbob

The film of this artist exploring our techno-human identity is centered around his Offspring installation at the boat lift in Strepny during the Contemporary Art Biennial, ARTour.

Madama Butterfly, Andreas Kessier, Lea Najjar

Opera with a tragic ending, *Madama Butterfly* is here interpreted by puppets.

Altin Virus, Gokalp Gonen

Rusty machines live in little houses and think that the sun will come to take them to heaven.

For more details on the program of Media Arts, on screening times and to buy tickets, visit the FIFA website artfifa.com

LOOKS ON CINEMA

We can find three portraits in this section of FIFA, the first two by Philippe Kohly. In ***Marlon Brando, un acteur nommé désir***, the director explores the secret facets of an unforgettable actor. In ***Alain Delon, cet inconnu***, Kohly delves into the mysterious side of one of the last living legends of French cinema. ***André Melançon: le grand gars des vues***, by Luc Cyr, follows the path of life of the director of children's films which have made it through time. Other films have other preoccupations: ***Truffaut / Godard : scénario d'une rupture***, by Claude Duguet, analyses the tumultuous relation between two icons of the New Wave while, ***Hollywood Censored / La censure à Hollywood***, by Clara and Julia Kuperberg, tells of the ingenuity of producers to baffle American censorship for more than half a Century. Finally, ***Il était une fois ... Lost in Translation***, by Guillaume Tunzini, examines the genesis of Sofia Coppola's film and the incredible climate during the filming in Tokyo.

TIME REMEMBERED

While the exhibition ***Investigating Agatha Christie*** continues till April at Pointe-à-Callière Museum, FIFA offers three films related to crime novels. ***Agatha Christie***, by Matthew Barrett, traces the life of this queen of detective novels, as popular as she is private. So is Fred Vargas. Thibaut Chatel draws a portrait of her in ***Recherche Fred Vargas désespérément***. ***Los Angeles Film Noir / Los Angeles cité du film noir***, by Clara and Julia Kuperberg, goes deep in the heart of the city that inspired many dark films, in the company of James Ellroy and Eddie Muller.

Two films highlight the role of memory in making links between the past and the future. ***L'ombre fragile des choses***, by Jacques Giraldeau, one of the pioneers of the 1950's Direct Cinema movement, calls upon letters, personal diaries, paintings, fragments of film, as many archives of a gone era. In ***Le 186...pour la mémoire***, Martin Leclerc, son of Félix, uses the pretext of the conversion of the house in Vaudreuil into an artist's residence to evoke his father's memory.

SPECIAL EVENTS

Opening Film

To follow the trace of our collective unconscious through diverted objects, to be conscious of theatre being a mirror of our contemporary world, that is what the 34th FIFA opening films propose: ***L'artiste dans son for intérieur***, by Helen Doyle and ***Nous autres, les autres***, de Jean-Claude Coulbois.

Film de clôture

Un homme de danse, by Marie Brodeur, retraces, through interviews and archival films, Vincent Warren's career, dancing star of the Grands Ballets Canadiens for nearly 20 years, but also emeritus professor, dance historian and circumspet curator.

You will find all details relating to Special Events, starting March 10th, in the schedule, on

the FIFA website (artfifa.com) and in the Special Events press release.

FIFA – VENUES AND BOX OFFICES

Canadian Centre for Architecture

Paul-Desmarais Theatre
1920 Baile St. Métro: Guy-Concordia

Centre PHI - Espace B

407 Saint-Pierre St. Métro: Square-Victoria

Grande Bibliothèque de BANQ - Auditorium

475 De Maisonneuve Blvd. E.
Métro: Berri-UQAM

Montreal Museum of Fine Arts

Maxwell-Cummings Auditorium
1379 Sherbrooke St. W.
Métro: Guy-Concordia

McCord Museum

J. Armand Bombardier Theatre
690 Sherbrooke St. W.
Métro: McGill

Place des Arts - Cinquième salle

175 Saint Catherine St. W.
Métro: Place-des-Arts

Pointe-à-Callière, Montreal Museum of Archaeology and History

350 Place Royale, corner of De la Commune
Métro: Place d'Armes

Société des arts technologiques [SAT]

1201 Saint Lawrence Blvd.
Métro: Saint-Laurent

Tickets go on sale on March 1, 2016.

Tickets may be purchased online at www.artfifa.com.
And by phone or on-site at:

La Vitrine (except for screenings at Place des Arts)

514-285-4545

2 Saint Catherine St. E., Métro: Saint-Laurent

Place des Arts box office (for screenings at Place des Arts)

514-285-4200

175 Saint Catherine St. W. Métro Place-des-Arts

SAT box office

514-844-2033

1201 Saint Lawrence Blvd.

Métro: Saint-Laurent

(Tickets for screening no. 16 only)

Tickets may also be purchased one hour before each screening at the festival's various venues, subject to availability.

For all information on ticket prices, VIP tickets, booklets, Film-Lover and Ambassador Passports (and their advantages), discounts offered by our partners, please visit artfifa.com or phone 514-329-1018.

ESSENTIAL PARTNERSHIPS

The International Festival of Films on Art (FIFA) could not exist without the precious collaboration and financial support of our choice partners. The Festival directors would like to thank Canadian Heritage, Telefilm Canada, the Canada Council for the Arts, the SODEC, the Secrétariat à la région métropolitaine, the Bureau des festivals et événements culturels de la Ville de Montréal, the Conseil des arts de Montréal, Tourisme Montréal as well as our media partners ICI ARTV, Journal Métro and Le Devoir.

This edition's visual material as well as the trailer are inspired by the film Arvo Pärt | Robert Wilson : Adam's Passion by Accentus Music ©photo Kristina Kruuser & Kauppo Kikkas

ABOUT FIFA

The International Festival of Films on Art (FIFA) is an event devoted to the promotion and distribution of the best international productions of films on art and media art. Unique in North America and recognized as the most important event of its kind in the world, the FIFA, as a competition, has become an expected and must-see event. Its rich and varied program, reuniting all forms of art, from all styles and eras, is punctuated by special events as well as a regional and international tour. A yearly meeting for the art, culture and cinema worlds, **the FIFA has presented over 5,000 films from 75 countries to this day.**

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