



ÉCRAN

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In a few words

Victory

"I do not feel comfortable chairing the jury. Who am I to say that one film deserves to be awarded more than another." This statement by an acclaimed director such as Béla Tarr says a lot about a question to which we can only have an approximate answer. In fairness, what is it that makes a good film? And what makes a great film? The same question can be asked about actors and actresses performances. Each director, each artist, is thankfully unique. Filmmakers have different cultures, quests and means. So do the jury members. They have a different way of looking at and assessing films. Evaluating a film, then, is everything but an exact science. But every festival is a competition, and a winner has to be chosen. Yet, what we celebrate in Marrakech is cinema as a whole, nothing but cinema. To that end, we are all... big winners. This, in itself, is a victory.



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Zoom

Kalki Koechlin, a French actress in Bollywood

She is a young actress of piquant beauty representing Bollywood along with the new wave of independent Indian cinema. Of French descent, actress and screenwriter Kalki Koechlin was born and raised in India. She defied all odds to make her name as an actress of compelling performance and stature. She is the only "stranger" to lead a distinguished career in Bollywood. *"The challenge is often the language barrier. Yet, I did not encounter this problem. Foreigners try their chance but end up leaving. This is not my case because I am viewed as an Indian,"* she explains.

An ardent defender of women rights, Koechlin deplors that Bollywood actors, who always get to play the roles of heroes, overshadow actresses. *"However, there have been significant changes in recent years. Even commercial films are starting to feature heroines. And independent cinema has always cast light on women struggles in India,"* she says.

Koechlin considers that the popularity of Bollywood in Morocco reflects the similarities between the two cultures. *"We have in common this yearn to escape, but also the structure of the family-based society. But this Festival particularly impresses me because it shows films from all over the globe. It is important because it is all about human dignity,"* she says.



Today's guest

Lisandro Alonso No man's land

Known for his long takes featuring wild uninhabited landscapes, Argentinian director Lisandro Alonso likes observing people but nature is often the real main character of his films.

When Lisandro Alonso, member of the jury of the Marrakech Festival, says that he "prefers trees to people", he means it. His films clearly show that. The Argentinian director, screenwriter and producer expresses his affinity for hard-to-reach areas saying: *"I am generally inspired by wild and remote regions."* For this native of Buenos Aires, filming is a means to understand different people, particularly

"the way of life of people who live away from big cities and civilization, maybe because my father is from a family of farmers."

When he is hooked by a wild landscape, he starts writing a screenplay of about twenty pages. *"Afterwards, I give it to my team to make a film out of it,"* he explains. Lisandro's screenplays might be short, but he prepares his films at

length. To soak up the atmosphere and get inspired, *"I sometimes spend months on a filming site,"* Lisandro explains. That immersion helps him delve into his future characters, who are also his actors. *"Earning their trust can take time, especially if they have never been to the cinema,"* he says. For instance, in his film *Liverpool* (2008), which takes place in Tierra del Fuego, the protagonist is played by Juan Fernandez, a snow-plover driver. However, Lisandro made an exception with American-Danish actor Viggo Mortensen, who co-produced and played in his last film *Jauja*, a metaphysical western and historical drama which won the Fipresci Prize at Cannes in 2014.

The filming took place in the lunar landscapes of Patagonia as well as Denmark. Making a movie in a foreign language has not been a problem for Lisandro who views the experience as a chance to understand *"what lies behind words."* That explains the few dialogues in his films. But there are a lot of trees. And *"a couple of trees, that's all it takes to make a quality film"...*

So they said

"The movie theater is a special place. Everyone sits in the dark, together looking at something which illuminates us. I always look at people, there is something sacred in their eyes"

JASMINE TRINCA, ACTRESS AND MEMBER OF THE MARRAKECH FESTIVAL'S JURY



A conversation with...

Béla Tarr

*“I don’t educate,
I liberate”*

To meet Béla Tarr is to touch the heart of filmmaking. In a Q&A session held as a side event of the Marrakech Festival, we had the chance to meet the director...and the man.

About his decision to quit directing

It feels like a junky who doesn't get his fix. Filmmaking is a kind of drug. Of course I miss it all the time. But I'm a strong man and I can resist. [He smiles] The truth is I had to stop. I have been doing this stuff for almost thirty-four years and after each film I made, I had new questions. Each time I had to come up with new answers. Now I have the feeling I did my job. My work is finished. There is no reason why I should repeat myself. What I would do could only be a copy of a job I already made. When I see young people's eyes shining while they see my past movies, I do not want them to laugh about any new work I could do. My movies are still screened and I think they are more and more fresh. This is the important thing. I don't believe in nowadays trends. Some choose fast-food. I love a real home-made dinner.

Why is home-made satisfying?

Don't ask me. I was the one cooking.

Did you quit because of a lack of money?

We need money, but making a film can be very cheap. In Sarajevo, where I used to teach, we did not have so much money. Sometimes, we were shooting with iPads. And it was ok. The lower the budget, the higher the energy.

The cinema he likes to watch

I am a simple human being. I need to be touched. And I am touched by everything that is true, by real human situations and feelings: drama,

joy, desire, anger... all those nice things. I need to see that there is life. I don't like it when things are too sophisticated, I like when they are fluent, floating, simple. When I do not feel the work behind it. What I used to say to my actors is: "don't act, just be". You can catch a lot of things in people's eyes. And only then, you can be touched. Filmmaking is like hunting, you have to wait and wait until life happens. And if you put it in the box, it's already a good film.

To teach...and to liberate

I like doing it and some students are doing a great job. In the 21st century, you can make a movie with an iPhone. There are really no rules. One should not pretend to educate people. We can only liberate them. This is my reward: to see that people are free, powerful and brave enough. Life is hard for a young filmmaker. I just want to teach my students not to think only about their homeland or their culture. Life is bigger than that. They come from Japan, South Korea, India, Argentina, Mexico and Europe...and they are working together. I invite other filmmakers, whom I consider as important, to testify about their experiences. It is a great chance for young filmmakers to discover other talents.

About being a trouble-maker

In Hungary, you have to fight. Where I grew up, I never had anything. If you wanted something, you had to look for it. Of course, sometimes it was difficult. I've always swum against the tide. And now I am glad to be in the top 5 of the most unwanted people in my country.

Of the Festival and Prizes

DURING THE FESTIVAL CLOSING & AWARD CEREMONY, PRESTIGIOUS PRIZES ARE AWARDED BY THE JURY TO FILMS SELECTED IN COMPETITION :

- ★ The Golden Star : Festival Grand Prize
- ★ Jury Prize
- ★ Best directing Prize
- ★ Best performance by an actress
- ★ Best performance by an actor



Living the festival

“Watching the films here in the festival is a wonderful experience. The organization is great and we’re kindly received.”

ZEINAB, FESTIVAL ATTENDANT

“It was great for us to see actors and filmmakers come to the screenings of their films and to have a chance to talk to them”

DALIA, FESTIVAL ATTENDANT

Cinema techniques

Motion capture

Motion capture is particularly used in animation filmmaking to capture the realistic movements of humans, animals and inanimate objects and convert them into a 2D or 3D computer animation. The character movements are measured and captured using computer graphics. Small tracking sensors are attached to the actor like connecting the dots on a stick figure. A High Resolution and faster-shutter speed camera is needed to capture and identify the motion and shape of performers from the marker's sensor system. This technique was prominent in making animation blockbusters. James Cameron, one of the pioneers of motion capture, attributes the success of his masterpiece *Avatar* (2009) to this technique. "Avatar wasn't possible when it was first written 11 years ago, and only through pushing the technology to new levels over the past year and a half have we reached the point where the film is finally possible to make," said Cameron. Many other films couldn't have been made without this technique. Including, but not limited to, Peter Jackson's *The Hobbit: An Unexpected Journey* (2012) and Steven Spielberg's *The Adventures of Tintin* (2011).

One art, different talents

Mohamed Jannat, official photographer The Festival's lens

He has been the official photographer of the Festival since 2007. "I am the studio," says Mohamed Jannat whose passion and talent as a photographer contrast his shyness. By "studio" he alludes to all the official portraits he made of the celebrities attending the Marrakech Festival: stars like Martin Scorsese and Francis Ford Coppola as well as other prominent guests of the Festival. He describes his experience with such acclaimed artists as "terrifying," adding that he was at first a little intimidated: "It has taken me some time to get used to the job." When asked about his best souvenir, without hesitation,

Jannat reminisces about his experience with late actor Mohamed Bastaoui, a leading figure in Moroccan cinema. "I was impressed by the depth of his art," he says. His work can be tough, handling stars who can be demanding concerning their image. But Jannat usually manages to take THE picture in a matter of minutes. With Egyptian legendary actor Adil Imam, "although he was known as difficult to deal with, it only took me one minute" he remembers with a sudden surge of pride. But his shyness overcomes him again as soon as we ask to take... his picture for *Ecran!*



Scoop

Paul Verhoeven, Berlin Festival's next jury prexy

Paul Verhoeven keeps hearing good news! After receiving a career tribute at the Marrakech Festival last Monday, the Dutch director has been chosen to lead the jury of the 67th Berlin Festival, scheduled next February (9-19). He succeeds to Meryl Streep, who awarded the Golden Bear to Gianfranco Rosi for *Fuocoammare*, a documentary about the refugee crisis in the Mediterranean. Paul Verhoeven is making an acclaimed come back with his compelling thriller *Elle*, which premiered in the last Cannes Festival and was selected as a French entry for the Oscar of the Best Foreign Language film.



Best moments

PALAIS DES CONGRES

Salle des Ministres

Tribute to Russian cinema
-11h00 | LEVIATHAN (2014, 2h24, VOstf)



-19h00 | Closing & Award Ceremony
GOODBYE BERLIN (1h33) | One

screening only

SALLE DES AMBASSADEURS

Audio description
-10h30 | ELLE (2016, 2h10, VF & audioF)



LE COLISÉE CINEMA

Competition
-11h00 | SHEPHERDS AND BUTCHERS (1h47)



-14h00 | THE FITS (1h12)
From the Heart
-16h00 | THE EAGLE HUNTRESS (1h27)
Russian cinema
-18h00 | ZERO CITY (1989, 1h43, VOstf)

Out of competition
-20h30 | CAROLE MATTHIEU (1h26)



From the Heart
-23h00 | WÜLU (1h35)



7E ART RABAT

Competition
-18h00 | THE FITS by Anna Rose Holmer (2016, 1h12)

