



FOR IMMEDIATE RELEASE
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SALUTE TO "LE FESTIVAL DES 3 CONTINENTS" IN WASHINGTON, DC

National Gallery of Art | Freer Gallery of Art and Arthur M. Sackler Gallery | La Maison Française

The National Gallery of Art, the Freer Gallery of Art and Arthur M. Sackler Gallery, and La Maison Française join forces to pay tribute to the "Festival des 3 Continents", an annual celebration of Asian, African, and Latin American cinema held in the French city of Nantes since 1979.

To celebrate the 30th anniversary of "Le Festival des 3 Continents", our partnership brings to Washingtonian audiences 20 exceptional screenings representing the very best of the films shown in Nantes since the beginning of the festival. Many of these masterpieces will be seen for the first time in Washington, D.C.

"Le Festival des 3 Continents" presents over 80 films each year, and has played a key role in the introduction of Asian, African, and Latin American cinema to Europe. Several very important filmmakers have debuted at this festival, such as Hou Hsiao-hsien, Abbas Kiarostami, Wong Kar-wai, Tsai Ming-liang, Jia Zhang-ke, among many others.

Festival founder Alain Jalladeau, festival programmer Jean-Philippe Tessé, and filmmakers Amir Naderi, Martin Rejtman, and Pablo Romano will attend.

Alain Jalladeau and Jean-Philippe Tessé are available for interviews.

Join in a breathtaking journey of the Festival's past 30 years from June 19-July 19, 2009. Discover 18 rarely (or never) seen films from 13 countries*, by the following directors:

Hou Hsiao-hsien, Amir Naderi, Wang Bing, Amos Gitai, Elia Suleiman, Zhang Ke Jia, Glauber Rocha, Kiko Goifman, Martin Rejtman, Leon Hirszman, Arturo Ripstein, Celina Murga, Pablo Romano Cheikh Oumar Sissoko, Djibril Diop Mambéty, Nacer Khemir, and Youssef Chahine.

*Argentina, Brazil, China, Egypt, Hong-Kong, Iran, Israel, Mali, Mexico, Palestine, Senegal, Taiwan, Tunisia

See F3C in DC presentation text by Jean-Philippe Tessé page 9

Festival des 3 Continents: www.3continents.com/eng_index.html

(More information pp 10)

DC Venues

- **National Gallery of Art:** www.nga.gov/programs/film/
4th Street at Pennsylvania Avenue NW
Admission: Free, but seating is on a first-come, first-served basis
- **Freer Gallery of Art and Arthur M. Sackler Gallery:** www.asia.si.edu/events/films.asp

Independence Ave. at 12th Street, Washington

Admission: Free tickets required (Up to two tickets per person are distributed at the auditorium one hour before show time.)

- **La Maison Française:** www.houseoffrancedc.org
4101 Reservoir Rd. N.W.
Admission: Free, but reservation required at: philippe.berthier@diplomatie.gouv.fr

Detailed program and schedule

ALL FILMS ARE SHOWN IN ORIGINAL LANGUAGE WITH ENGLISH SUBTITLES

ALL SCREENINGS ARE FREE

- FRIDAY, JUNE 19, 7 PM at the Freer Gallery of Art and Arthur M. Sackler Gallery
Aab, baad, khaak (Water, Wind, Dust)
Directed by Amir Naderi
Iran – 1989 – 94 min

In Person: Amir Naderi, Alain Jalladeau

In a drought-stricken southern region of the country, a little boy sets out in search of his missing parents. To escape famine, the inhabitants are emigrating from the area. When the boy despairs of finding his family, he joins one of the groups of wanderers...

Amir Naderi

Amir Naderi is a notable Iranian film director, screenwriter and one of the most influential figures of 20th-century Persian cinema. In the 1970s, Naderi turned to directing, and made some of the most important features of the New Iranian Cinema.

Water, Wind, Dust won the Montgolfière d'Or in 1989.

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- SUNDAY, JUNE 21, 1 PM at the Freer Gallery of Art and Arthur M. Sackler Gallery
Zihron Devarim (Devarim)
Directed by Amos Gitai
Israël – 1995 – 107 min

In Person: Alain Jalladeau

Cesare is a forty-year-old photographer who devotes all his energies to the conquest of women. Israel, a man in his thirties, lives a rather withdrawn life. He dreams of learning to play the organ but does nothing to achieve this aim. Goldman is a little older and dreams of a great love which would give meaning to his life. In the meantime, he lives in his parents' flat and leads the humdrum life of a lawyer. Their lives are self-enclosed and emotionally sterile but they all feel an intense nostalgia for their city. A city where the haimsin, a wind bringing madness, pushes people into either depression or frantic hedonism.

Amos Gitai

Based in Israel, the United States and France, Gitai has produced an extraordinary, wide-ranging, and deeply personal body of work. In around 40 films - documentary and fiction, Gitai has explored the layers of history in the Middle East and beyond, including his own personal history, through such themes as homeland and exile, religion, social control and utopia.

Print source: Kino International/Agav Films

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- SUNDAY, JUNE 21, 3 PM at the Freer Gallery of Art and Arthur M. Sackler Gallery
Segell Ikhtifa (Chronicle of a Disappearance)
Directed by Elia Suleiman
Palestine / Israel / France / USA / Germany– 1996 – 88 min

In Person: Alain Jalladeau

This is a quest for the Palestinian identity, an attempt to gather as many truths as possible through fragmented narration. Elia Suleiman acts as the main thread in the film : he lives through his own dilemma between his homeland and himself... He is both an observing narrator and a mediator : he tells the story and is part of it.

Elia Suleiman

Elia Suleiman, is a Palestinian-Israeli film director and actor. His film *Divine Intervention* won the Jury Prize at the 2002 Cannes Film Festival. Elia Suleiman's cinematic style is often compared to that of Jacques Tati and Buster Keaton, for its poetic interplay between "burlesque and sobriety".

Print source: International Film Circuit

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- MONDAY, JUNE 22, 7 PM at La Maison française

Zhantai (Platform)

Directed by Zhang Ke Jia

Hong Kong – 2000 – 185 min

The year is 1979. The place is a little village in the Fenyang region. The country is on the verge of timidly opening the door to market economy. A propaganda performing troop of a labour unit is enthusiastically rehearsing. The tune played is unmistakably the lifeless, old Long March anthem. Foreign culture penetrates deeper into every aspect of life, in particular the soft yet powerful assault of pop music and TV serial. The troop takes on its own fate and goes on tour to towns and villages. They give improvised performances of remakes of pop songs and dances, but they get a cold response and experience money problems. The travelling life ends in disillusion and homesickness.

Zhang Ke Jia

Jia Zhangke is generally regarded as a leading figure of the "Sixth Generation" movement of Chinese cinema, a group that also includes such figures as Wang Xiaoshuai and Zhang Yuan.

Platform won the Montgolfière d'Or in 2000.

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- FRIDAY, JUNE 26, 7 PM at the Freer Gallery of Art and Arthur M. Sackler Gallery

Dongdong de Ziaqi (A Summer at Grandpa's)

Directed by Hou Hsiao-hsien

Taiwan – 1984 – 100 min

In Person: Jean-Philippe Tessé

Because their mother is seriously ill, the children are sent for a few weeks to their grandfather in the centre of the country. It becomes a luminous summer, filled with sunshine and laughter. But only on the surface because the games and farces mask unsuspected dramas. Death is an obsession, overriding everything. It lies in ambush in the shadow of a naively happy, secretly murderous childhood.

Hou Hsiao-hsien

Hou Hsiao-hsien is an award-winning film director and a leading figure of Taiwan's New Wave cinema movement. He generally makes rigorously minimalist dramas dealing with the upheavals of the Taiwanese history of the past century by viewing its impacts on individuals or small groups of characters.

A Summer at Grandpa's won the Montgolfière d'Or in 1985.

Print source: City Films

Special thanks to TECRO (Taipei Economic and Cultural Representative Office)

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- SATURDAY, JUNE 27, 1 PM at the Freer Gallery of Art and Arthur M. Sackler Gallery

Tie Xi Qu (West of the Tracks) - Part One: Rust

Directed by Wang Bing

China – 2003 – 244 min

In Person: Jean-Philippe Tessé

The Tie Xi district, in Shenyang in China's north-east, was established during the Japanese occupation and transformed into a highly populated industrial area. This unusually long-form documentary, taking us on a tour of this now decaying area, spreads over nine hours and three parts entitled "Rust", "Remnants", and "Rails". Factories and towns become ruins, people are buffeted by change, and time ebbs away. An extraordinary documentary that puts the realities facing Chinese society into stark relief, through an exclusive and extended exploration of the region.

Wang Bing

Born in 1967, in the Shaanxi province of China, Wang Bing is a producer, director and cameraman. He is often referred to as one of the foremost figures in documentary film-making.

West of the Tracks won the Montgolfière d'Or for Best Documentary in 2003

Print source: Documentary Educational Resources

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- SUNDAY, JUNE 28, 11 AM at the Freer Gallery of Art and Arthur M. Sackler Gallery
Tie Xi Qu (West of the Tracks) - Part Two: Remnant
Directed by Wang Bing
China – 2003 – 178 min

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- SUNDAY, JUNE 28, 3 PM at the Freer Gallery of Art and Arthur M. Sackler Gallery
Tie Xi Qu (West of the Tracks) - Part Three: Rails
Directed by Wang Bing
China – 2003 – 132 min

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- TUESDAY, JUNE 30, 7 PM at La Maison française
Le Franc / La petite Vendeuse de soleil (Le Franc / The Little Girl who Sold the Sun)
Directed by Djibril Diop Mambéty

In Person: Jean-Philippe Tessé

Le Franc

Senegal – 1994 – 44 min

Cast: Dieye Ma Dieye, Aminata Fall, Demba Bâ

Marigo the musician dreams of his instrument which his landlady has impounded because of his chronic rent non-payments. Getting hold of a lottery ticket, he decides to put it in a safe place while awaiting the drawing : he glues it to the back of the door and covers it with the poster of his childhood hero. The night of the drawing, a fortune blinds Marigo. But the problem is that he has glued his winning ticket to his door...

La Petite vendeuse de soleil (The Little Girl who Sold the Sun)

Senegal – 1999 – 45 min

Cast: Lissa Balera, Aminata Fall, Tayerou M'Baye

For a long time, selling newspapers in the streets of Dakar has been the privilege of boys. But this morning, this privilege is being challenged. What happened ? Sili lives on the streets and goes about on crutches. She begs where boys sell their newspapers. This morning, she was knocked over by the boys. She rolled down on the tarmac, struggled to stand up again and was deeply humiliated by the experience. She makes up her mind: tomorrow, she will sell papers like everyone else.

Djibril Diop Mambéty

Djibril Diop Mambéty was a Senegalese film director, actor, orator, composer and poet. Though he made only a small number of films, they received international acclaim for their original and

experimental cinematic technique and non-linear, unconventional narrative style.

Print source: California Newsreel

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- THURSDAY, JULY 2, 7 PM at La Maison française
Alexandrie, encore et toujours (Alexandria, Again and Forever)
Directed by Youssef Chahine
Egypt – 1990 – 100 mins

In Person: Jean-Philippe Tessé

Taking a stand for democracy, the entire Egyptian film industry goes on a hunger strike. Yehia, now a film director, joins the strikers. As demand follows demand, Yehia daydreams about Amir, the young actor he loves and whose career he has launched. But then he meets the beautiful Nadia and gradually falls in love with her. After the strike ends, Yehia decides to make a movie with Nadia.

Youssef Chahine

Chahine is one of Egypt's finest filmmakers. After attending Alexandria University, he spent two years in the U.S. studying drama at the Pasadena Playhouse. Upon his return home in 1948, Chahine made his directorial debut. His film debut was *Baba Amin*: one year later, with *Ibn el Nil*, he was first invited to the Cannes Film festival. He won a Silver Bear in Berlin for *Iskanderija... lih?* (1978), the first installment in what proved to be an autobiographic trilogy, completed with *Hadduta misrija* (1982) and *Iskanderija, kaman oue kaman* (1990).

He died in 2008.

Print source: AFD/Typecast Films

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- SATURDAY, JULY 4, 3 PM at The National Gallery of Art
Atos dos Homens (Acts of Men)
Directed by Kiko Goifman
Brazil – 2006 – 75 min

In Person: Jean-Philippe Tessé

This film explores the massacre of 29 people by the death squads of Baixada Fluminense, as well as its impact, albeit distant, on the city residents.

Kiko Goifman

Kiko Goifman is 40 years old and was born in Belo Horizonte, Brazil. Throughout his career, Kiko Goifman has combined academic anthropological research with the creation of art works in different formats, including documentaries, video creations, installations and works on CD-ROM and for the Internet.

Acts of Men won the Montgolfière d'Or for Best Documentary in 2006.

Print source: Paleo TV

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- SATURDAY, JULY 4, 4:30 PM at The National Gallery of Art
O Dragão da Maldade contra o Santo Guerreiro (Antonio Das Mortes)
Directed by Glauber Rocha
Brazil – 1969 – 95 min

In Person: Jean-Philippe Tessé

Antonio das Mortes, the killer of cangaceiros, arrives in Jardim das Piranhas to eliminate Coirana's gang. Coirana claims to be Lampiao's heir. There he comes across the "colonel's" megalomaniac madness, the police inspector's political ambitions, the teacher's disillusion, Laura's solitude and the priest's mystic crisis. He tries to act according to his principles of justice and ethics. But reality overwhelms him.

Glauber Rocha

Glauber de Andrade Rocha was an influential Brazilian film director, actor and writer, best known for his his film trilogy, made up of *Deus e o Diabo na Terra do Sol* (1964), nominated for the Golden Palm, *Terra em Transe* (1967) and *O Dragão da Maldade Contra o Santo Guerreiro* (1969), award-winning for Best Director at Cannes. His films were renowned for their strongly-expressed political themes, often combined with mysticism and folklore, but also for their particular style and photography.

Print source: Assoc. dos Amigos do Tempo Glauber

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- SUNDAY, JULY 5, 4:30 PM at The National Gallery of Art
Silvia Prieto
Directed by Martin Rejtman
Argentina – 1998 – 92 min

In Person: Jean-Philippe Tessé, Martin Rejtman

On her 27th birthday Silvia Prieto decides to change her life. She gets a job in a coffee bar, buys a canary, and stops smoking pot. Silvia keeps meticulous count of the coffees she serves at work, compulsively chops and cooks tons of chicken, and occasionally steals something. Still restless, Silvia tires of her job, quits it, and goes on a trip to the seaside. In an encounter with a suave Armani-clad Italian tourist, Silvia finds out about the existence of another woman called Silvia Prieto, a realization that makes her world crumble.

Martin Rejtman

Rejtman studied filmmaking at New York University, where he had to make one short per week and had to shoot with what was available. He established a mode of production embraced by many other young Argentine filmmakers, both before and since: that is, the art of working with a small budget. Rejtman uses a minimalist style when making films.

Print source: Rizoma Films

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- SUNDAY, JULY 12, 4:30 PM at The National Gallery of Art
Eles Não Usam Black-Tie (They Don't Wear Black Tie)
Directed by Leon Hirszman
Brazil – 1981 – 122 min

Winner of the Golden Lion at Venice, *They Don't Wear Black Tie* focuses on a São Paulo factory strike, which creates a larger generational conflict within a family of workers. Hailed by The New York Times as a "strong, extremely moving, and beautifully directed and acted new Brazilian film.

Leon Hirszman

Leon Hirszman is one of Brazil's best-known film directors. Born in Rio de Janeiro, Mr. Hirszman left Brazil in 1974 at a time of increasing political repression, to live in Chile for two years. He won the the Montgolfière d'Or at the F3C and the Grand Jury Prize at the Venice Film Festival in 1981 with *Eles Nao Usam Black Tie*.

Print source: Cinemateca Brasileira / Bazilian Films Archives - Projeto Leon Hirszman

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- THURSDAY, JULY 16, 7 PM at La Maison française
Les Baliseurs du désert (Wanderers of the Desert)
Directed by Nacer Khemir
Tunisia – 1984 – 95 min

Under huge skies and a boudless horizon, an old bus is blown along an almost invisible road. Among the travellers is a young schoolteacher assigned to a remote village at the outermost bounds of a sandy wilderness. Suddenly, the deep and monotonous echo of a song resonates in the midst of the silence: it is an Andalusian chant which is like a call in the sand. Then, as in a dream, figures appear like statues of salt - they are the surveyors of the desert...

Nacer Khemir

Nacer Khemir was born in the city of Korba in Tunisia. Through cinema, painting and sculpture, not to mention calligraphy, writing and story telling, Nacer Khemir has thrown bridges between two shores, between the North and the South, the East and the West.

Wanderers of the Desert won the first Montgolfière d'Or in 1984.

Print source: AFD/Typecast Films

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- FRIDAY, JULY 17, 7 PM at la Maison française

Finzan

Directed by Cheikh Oumar Sissoko

Burkina Faso – 1989 – 107 min

Nanyuma was married at 15 years-old according to bamanan tradition, but against her will, to a 45-year-old man chosen by her parents. She becomes a widow with two children at 23. According to the tradition, before accepting a marriage proposal for a young girl, her parents ask if the suitor has at least one younger brother who can marry her in case the husband dies. Bala, the younger brother, is given permission to marry Nanyuma. She objects to this situation and, accompanied by her little daughter, leaves Bala's home and goes to her parents in a neighboring village. When her father refuses to take her in, she leaves again for a peul village to find a childhood friend.

Cheikh Oumar Sissoko

Cheikh Oumar Sissoko went to school in Paris and studied Cinema at the Ecole national Louis Lumiere. On his return to Mali, he took up directing at the Centre National de la Production Cinématographique where he directed *Drought* and *Rural Exodus*. In 1995, he directed *Guimba* which won a jury prize at Locarno and won a Yennenga's Talon played at FESPACO.

Finzan won the Montgolfière d'Argent in 1989.

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- SATURDAY, JULY 18, 4 PM at The National Gallery of Art

El Imperio de la fortuna (The Realm of Fortune)

Directed by Arturo Ripstein

Mexico – 1986 – 130 min

Dionisio Pinzon who lives in a state of wretched poverty, rescues a badly wounded cock, left for dead after a bloody fight. Miraculously, the cock recovers (while Dionisio's mother dies) and they set off together to find their fortune at cock-fights staged in country fairs. In his travels, Dionisio meets "La Caponera" ("The Ballbreaker"), a singer who has a very independent life-style. She is his "talisman", and, gradually caging her free spirit, he becomes rich at the card-table. This is the beginning of a new life of Dionisio's revenge on poverty and his mother's death, but fate holds many obstacles in store for him.

Arturo Ripstein

Arturo Ripstein is a Mexican film director. He got his break into movies working as an uncredited assistant director for Luis Buñuel. In 1965, he directed his first feature, *Tiempo de Morir*. Written by Carlos Fuentes and Gabriel García Márquez, it began a tradition of making independent films written by high-profile Latin-American authors. In 1997, Ripstein won the National Prize of Arts and Sciences, the second filmmaker after Buñuel to do so.

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- SUNDAY, JULY 19, 4:30 PM at The National Gallery of Art

Una Semana Solos (A Week Alone)

Directed by Celina Murga

Argentina – 2008 – 110 min

A group of children aged between 7 and 14 years-old spend a week alone in an upper-class neighborhood.

Celina Murga

Celina Murga studied cinema in the Fundación Universidad del Cine. Director Martin Scorsese was so impressed with the Argentinian's offbeat movie *Una semana solos* that he invited her to spend 7 weeks

on the set of his *Shutter Island* as a guest observer.

Print source: Tresmilmundos Cine

Preceded by:

Una Mancha en el Agua

Directed by Pablo Romano

Argentina – 2006 – 20 min

In person: Pablo Romano

Memory is like a river – it has different currents ; all you have to do is let yourself be taken by one of them. A documentary on the recording of an experience. My experience before the Parana river at the 33rd parallel. An attempt to record the river as water in movement, a proposal that is, incidentally, utopian.

Pablo Romano

Pablo Romano received numerous awards for his work, including the Golden Tatu at the Bahia International Festival, Brazil, 1997, the Third Prize for Videocreation at the Casa de América Madrid - MUSAC 2004 and the Best Film Award at the Belo Horizonte Film Festival, , Brasil. 2005.

He has been awarded scholarships by institutions such as Fundación Antorchas and the National Fund for the Arts in Argentina and The Rockefeller foundation, The John D. and Catherine T. MacArthur Foundation Helene Wurlitzer Foundation of USA.

About our guests

Alain Jalladeau

Born in Nantes, France in 1940 (the year of the dragon), Alain Jalladeau was interested in the arts from an early age and became active in organizing cultural activities in Nantes at the beginning of the 1960's.

In the 1960's and 70's, he organized many concerts with internationally known jazz musicians. Meanwhile, he was closely associated to Henri Langlois and, in 1963, established a branch of the French Film Archives ("La Cinémathèque Française") in Nantes.

In 1972, Alain also introduced a special film series presenting both French films and foreign films inspired by "discoveries" of films made during his travels. These programs provided many opportunities to invite innovative and prestigious filmmakers to present their work in Nantes.

In 1979, with his brother, Philippe, Alain founded the Festival of 3 Continents, and thereafter devoted himself full-time to finding good films for the festival. In addition to choosing the programs, he also helps film directors meet potential producers and distributors.

In 1984, when the French Ministry of Foreign Affairs decided to create "Le Fonds Sud", a commission responsible for giving subsidies to films from "developing" countries, they called upon Alain, who has been actively involved ever since.

In 1986, the French Ministry of Culture awarded him the distinction of "Chevalier des Arts et des Lettres" in recognition of his contribution to discovering and promoting quality cinema.

Jean-Philippe Tessé

Programmer at the "Festival des 3 Continents", Jean-Philippe Tessé is also a film critic and lecturer, member of *Les Cahiers du cinéma*'s redaction board, in charge of the film section at the magazine *Chronic'Art*. He is the author of *Le Burlesque* (ed. Cahiers du cinéma), and co-author of *Hou Hsiao-hsien* (éd. Cahiers du cinéma), *Erice / Kiarostami, correspondencias* (CCCB, Barcelona), *Erice / Kiarostami* (CNAC Pompidou, Paris), *Im Anfang war der Blick* (Sonderzhal, Vienna).

A New History of Cinema

By Jean-Philippe Tessé

In November 2008, the *Festival des 3 Continents* in Nantes, France, celebrated its 30th birthday. Thirty years means three decades and hundreds of films screened for a loyal, curious and insatiable audience. It means dozens of filmmakers visiting the coastal town that Jacques Demy called home. It also refers to a date: 1979, when two brothers and film aficionados, Alain and Philippe Jalladeau, decided to open a window onto three continents—Asia, Africa and Latin America—in order to write a new history of the cinema, one that stood apart from the dominant canons of North America and Europe. There had been an initial opening toward the cinema of the South a decade earlier, in the late 1960s, when there was sudden interest in films dealing with what was then called “Third-Worldism.” The Festival des 3 Continents picked up the torch, but without that Western habit of viewing from on high what others are doing down below. Choosing films from Asia, Africa and Latin America was of course a political gesture, but the politics were that of cinema itself—not the kind of cinema that’s a simple ethnological curiosity but rather the kind that celebrates the universality of an art that uses the same tools from Gabon to Chile, Malaysia to Afghanistan: a camera, actors and the desire to express oneself.

Thus in 1979 the first edition of the festival awarded a Montgolfière d’Or to *Baara* by Souleymane Cissé, a Malian director who was little known at the time. Subsequently, under the leadership of the Jalladeau brothers, working with Serge Daney and an increasingly dense network of friends and colleagues worldwide, the festival would acquaint Westerners with whole chapters of the history of film through major retrospectives such as those devoted to Indian cinema or that of the Philippines—a chance to discover such major auteurs as Ritwik Ghatak and Lino Brocka, among a thousand others, who had been left out of the “official” story. Such examples earned the festival a reputation for identifying unrivaled new talents. No other festival can claim so many discoveries: Wong Kar-wai from Hong Kong, the Iranian Abbas Kiarostami, the Chinese Jia Zhang-ke, the Taiwanese Hou Hsiao-hsien and Tsai Ming-liang, to name but a few of the most celebrated. All received their first Western exposure in Nantes. And they are but the standard-bearers for a whole army of creators from the South, filmmakers who, in projecting their images along the banks of the Loire, were revealed to the entire world. There are too many of them to mention here.

Too many indeed. From this vast number we have selected a few names, a few films, spanning the Festival’s 30 years. The Washington program is taking place at three venues: the Maison Française, the National Gallery, and the Freer Gallery. We wanted it to be as geographically and historically diverse as possible to showcase the wide range of visions that have come to Nantes. Thus we find films from the festival’s early days, such as *They Don’t Wear Black Tie* by the Brazilian Leon Hirszman (Montgolfière d’Or, 1981), and others that are more recent, such as *Una Semana Solos* by the young Argentinean filmmaker Celina Murga. Still others were part of retrospectives, including the legendary *Antonio das Mortes* by Glauber Rocha; *Alexandrie, Encore et Toujours*, by Youssef Chahine, the prince of Egyptian cinema; and the diptych *Le Franc / The Little Girl who Sold the Sun* by Djibril Diop Mambéty of Senegal.

Then there are the new visions, the first salvos from filmmakers who would go on to attain great heights: Hou Hsiao-hsien’s *A Summer at Grandpa’s* (Montgolfière d’Or 1985); *Chronicle of a Disappearance*, the first film by the Palestinian Elia Suleiman; and Jia Khang-ke’s *Platform* (Montgolfière d’Or 2000); not to mention *Finzan* by Cheikh Oumar Sissoko of Burkina Faso; *Devarim* by the Israeli Amos Gitai; *Silvia Prieto* by the Argentinean Martin Reijtman; *Wanderers of the Desert* by the Tunisian Nacer Khémir; and *The Realm of Fortune* by the Mexican Arturo Ripstein.

Finally, this program gave us the opportunity to organize a projection of the incomparable *West of the Tracks* by Wang Bing, a monumental nine-hour documentary that is without question one of the most important works of the new century. It’s also a way to highlight the festival’s growing interest in documentaries, which now compete in the official competition alongside fictional films. *Acts of Men* by the Brazilian Kiko Goifman is another example. Many of these films sadly lack visibility. All those who discover the extraordinary *Water, Wind, Dust*, an early work by Amir Naderi, a fellow traveler of Abbas Kiarostami, before he went into exile in the United States, will agree: The history of cinema is in constant flux, and the Festival des 3 Continents has been doing its part to showcase this ongoing renewal for the past 30 years.

Jean-Philippe Tessé

Programmer

Festival des 3 Continents

More about Le Festival des 3 Continents

For several years, the 3 Continents Festival team has sought to devote itself not only to the organization of a unique event called Festival, but to diversify its actions orienting itself towards cinemas and professionals from the southern hemisphere.

PRODUIRE AU SUD

Produire au Sud Workshops are special film workshops that focus on the outline and structure of film co-production within the industry.

LE PAVILLON LES CINEMAS DU SUD IN CANNES

Since 2005, within the framework of Le Pavillon Les Cinémas du Sud in Cannes, the 3 Continents Association has been entrusted with setting up professional activities and welcoming guests at the Pavilion as well as providing them with a personalized accompaniment for both the Cannes International Film Festival and the Cannes International Film Market.

SUPPORT FUNDS

Since 2007 the 3 Continents Association contributes to the implementation and management of the new EU-ACP Support Program for the ACP (African, Caribbean and Pacific Group States) cinema and audiovisual sector created and funded by the Secretariat of the ACP and the European Commission in Brussels.

Since 2006, at the behest of the French Ministry of Foreign and European Affairs, the 3 Continents Festival has been managing a system of direct aide for the production of short films from Sub-Saharan Africa (FACMAS).