

Friday, September 18th

7 pm

Opening with introduction speeches by Iris Dressler, Negar Tahsili, Fatma Cherif und Fatma Kilani

8 pm

Tout Va bien Iella *Rabeb M'barki, 2018, 34 min.*

Throughout the film the producer/filmmaker points her camera towards the ecological situation at the bay of Gabes. A city where its inhabitants struggle daily to live an ordinary life in extraordinary conditions.

15 minutes break

8:45 pm

Lecture and discussion with Sylvia Winkler, Stephan Köperl und Rabeb Mbarki

15 minutes break

10 pm

Dans la peau, *Jilani Saâdi (103 Minuten + 15 min. introduction)*

On tour, Ali, the singer and Chiraz, the dancer, as they travel Tunisia, they open the way to their forbidden love, but their relationship must remain secret, Ali is married and father of a child, he deceives his wife who stayed in Tunis. The illegitimate couple is torn on all sides.

Saturday, September 19th

2 - 4 pm

Video art from Tunisia

Revers *Ismail Bahri, 2016, 5 min.*

Through the simple, repetitive process of crumpling a page from a magazine, *Revers (2016)* contemplates notions of disintegration, reproduction, transmutation and, centrally, impermanence.

Revenir *Nicene Kossentini, 2006, ca. 3 min.*

From a zoom and unzoom on a photo, the return of the absent becomes possible.

Ligne *Ismail Bahri, 2011, 1 min.*

Ligne accounts for a close observation of a body. But here, only the water is used as an exploration tool. The water reacts to the blood's beats. Due to its magnifying, shining and vibratory properties, it acts as a medium sensitive to the lesser intensities running through the body.

De mythe et de choses *Souad Mani, 2017, ca. 15 min.*

Subtitled *Embedded Impressions*, this video is the filmed account of a clandestine nocturnal "drift" by the artist, accompanied by computer scientists in the phosphate laundromat of Redayef, an important mining site in Tunisia. The artist films while cameras collect data (normally not communicated) indicating the rates of local pollution, abnormally high.

Allo *Amine Koudhai, 2019, ca. 8 min.*

By bleaching family archive photos following the rhythm of recorded discussions with his mother, the artist intends to illustrate his relationship with her as well as other intimate questions.

Coma *Aladin Abou Taleb, 2010, ca. 8 min.*

The will to exist pushes a group of dead people composed of corpses and skulls to re-prove their existence to get out from the dead world.

Opus I *Haythem Zakaria, 2017, 22 min.*

A succession of views of desert and rocky landscapes ... The soundtrack accompanying the images deploys a stretched temporality, where long gestures of synthetic sounds are interspersed with breaths and apparent silences. By playing on a spatialization of sound, dimensions seem to be created, packed and entangled with each other.

Apparition *Ismail Bahri, 2019, 3 min.*

Appearance. Hands examine a photograph and attempt to reveal buried content. To touch is to see, to summon the shadow in order to recover the memory. Filmed photo: Image taken on Tunisian Independence Day (March 20, 1956). Photographer unknown.

Dead meat moving *Malek Gnaoui, 2015, 24 min.*

Flayed alive, emptied of their blood and all hope, sheep and humans merge, sent to slaughterhouses of death or misery.

15 minutes break

4:15 pm

Das Kapital- Épilogue *Nadia Kaabi-Linke, 2020, 12 min.*

The starting point of this work is the discovery of a unique ruin in Amman, Jordan. A house that belonged to a local middle-class family, of which only the spacious entrance gate, held up by a tree branch, remains. The last owner had evicted the residents and demolished the building after her late father appeared in her dreams and told her that a gold treasure was hidden under the house.

4:30 pm

Aesthetics of Tunisian film, lecture by Paul Ardenne

5 pm

Working in Europe, discussion with Paul Ardenne and Nadia Kaabi-Linke, moderation by Negar Tahsili

30 minutes break

6 Uhr

Foyer *Ismail Bahri, 2016, 32 min.* (Afterwards discussion with Ismail Bahri)

At first, Foyer seems to be a projection without film, where the only thing visible is a palpitating white screen. Voices accompany this white emptiness. They are spoken by people who approach the cameraman at work on the film, questioning him about what he is doing.

Break until 9 pm

9 pm

La voie normale *Erige Sehiri, 2018, 73 minutes*

Line no 1 is dubbed THE NORMAL WAY by the Tunisian rail workers because it is the only one built respecting the international standards. Ironically, it is also the most neglected and rundown. Accidents happen all the time putting both passengers' and workers' lives at stake. Driving the old locomotives, Ahmed, Afef, Issam, Abee and Najib are the protagonists and the witnesses of a difficult transformation process that from the Tunisian railways invests the whole of Tunisian post-revolutionary society. Each one of them tries hard to find a new place in a society that struggles to create a democratic way of existing. Tackling incompetence and corruption, the film celebrates dignity, hope and resilience.

Sunday September 20th

11 am - 12:30 pm

Shortfilms from Tunisia

All come from Dust *Younes Ben Slimane, 2019, 9 min.*

A loop of edgeless bend. You were its doom, he was its bloom. You were its tomb, he was its womb. For Heaven and Hell, were words made of fume.

Les pastèques du cheikh *Kaouther Ben Hania*

In exchange for a few watermelons he loves so much, an Imam organises emergency funerals. His ex-jihadist assistant suspects a conspiracy... A cutting and witty story.

Companions of the cave *Fakhri El Ghezal, 2019, 19 min.*

Shot in black and white with a super 8 camera, the film is kind of an open letter, addressed by the director to two rappers, Jojo M and Galaaa, which goes back in their footsteps and shares by reminiscences, their clandestine journey, from the city of Redeyef in the Tunisian mining basin to Nantes in France.

I'm behind *Fakhri El Ghezal, 2018, 9 min.*

In 2013, three years before his jail sentence, Fakhri El Ghezal sets out with his mobile on an odyssey through the trivia of everyday life. In this intimate journal he films his wandering and solitude, always setting out and never arriving anywhere. He talks about death, mourning and isolation.

Silence *Hedi Ladjimi, 2018, 28 min.*

Chadlya lost the use of her hearing at the age of four after an accident. Not having been taken care of, she develops her own language to communicate with those around her. A docu-poem where it is about link, transmission, memory and dance.

30 minutes break

1 pm

Bidoun 3 *Jllani Saâdi, 2017, 84 min.* (afterwards discussion with Jllani Saâdi)

Bizerte, a provincial city in Tunisia. Momo, a middle-aged, alcoholic man, has just lost his mother and cannot mourn it. Douja, a young girl who dreams of singing, flees her parents who oppose it, and will try her luck in Tunis. Momo loses his voice and wanders on the highway Bizerte-Tunis. For her part, Douja is dropped off at night on this highway by her boyfriend. The meeting is done. Douja and Momo join their loneliness for one night. After celebrating the 20 years of Douja, they decide to find the boyfriend and revenge.