

FESTIVAL
INTERNATIONAL
DU FILM DOCUMENTAIRE
AMAZONIE-CARAÏBES

9^{ème} ÉDITION

fifac

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france•tv



afifac

PROJECTIONS GRATUITES
RENCONTRES
ATELIERS

SAINT-LAURENT DU MARONI
GUYANE
DU 11 AU 15 OCTOBRE 2022

EN PLEIN AIR ET EN LIGNE SUR
www.festivalfifac.com

Editio



The FIFAC is the promise of multiple journeys to untold Amazonian and Caribbean stories, a social and political road movie that gives us a greater understanding of the South American continent and the vast archipelago, and the many peoples who inhabit them. The story of a youth fighting for survival in a collapsing Venezuela, the endless struggle of women for their land in Brazil, the trauma of decades of civil war in Colombia, stories of families, of heartbreak, of grief and reconciliation.

Telling, again and again, the history of the Caribbean, from slavery to the independence of the people, past and present struggles, to better understand the other, to better understand ourselves.

In this 4th edition, the DNA of the FIFAC is back: open-air screenings under the stars, guests, friendly spaces for meetings, reflection, exchanges between professionals, school screenings, all in a unique heritage site: le camp de La Transportation.

Frédéric Belleney
Delegate general

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The festival

IN A NUTSHELL

The Amazon-Caribbean International Documentary Film Festival is an international competition of films from the Caribbean and the Amazon and a place of exchanges, sharing and professional encounters with the ambition of giving voice to a creative and mixed industry.

A highly symbolic place!

Giving life to the FIFAC in Saint-Laurent du Maroni is by no means a coincidence. City in progress, in the heart of the Amazonian forest, it embodies the crossroads of South American, Caribbean and European influences.

During 5 days, from October 11 to 15, 2022.

Screenings, premieres, digital content, round tables, co-production meetings with promising young authors are offered to the general audience, schools and professionals.

The FIFAC was born in October 2019 thanks to the political commitment of France-Télévisions Outre-Mer and the city of Saint-Laurent du Maroni

IN A FEW FIGURES

This year, it is about :

- **37 films scheduled** coming from **15 territories** of the Amazon and the Caribbean
- **26 films in competition** selected among 150 submitted films
- **3 sections in competition:** full-length films, short films, and digital contents
- **+11 films** for the Parallel Screens section
- **13 films** in premiere
- **A "Focus on Guadeloupe"** to reflect the dynamic production of this area.
- **6 prizes** awarded
- **3000 people expected** on the 3 screening sites, including 2 open air
- More than **1 million internet users** reached

A COMMITTED FESTIVAL

Building audiences

Bring the voice of the countries and populations of the Amazon and the Caribbean to make known and better understand their concerns among the native youth and the large public, here and abroad.

Get involved in the future of the territory

> **To support the development of the local and regional audiovisual production industry** by offering professionals from the Amazon-Caribbean region a working environment that multiplies opportunities for exchange and sharing, and strengthens or initiates cooperation with neighboring countries.

> **To promote the destination of French Guiana** to the professionals from France and other countries invited.

> **To highlight the local artisans and producers** through the festival village.

Committing to the ecological transition

French Guiana, a land of biodiversity, at the crossroads of societal, cultural, economic and environmental issues, is an invitation to think about an effort in support of sustainable development. Despite the specific context of the overseas territories, the structural and financial constraints and the importance of hosting (in person) professional guests from neighboring countries, it is important to raise awareness among the public and the industry, and to engage the festival in an eco-responsible approach.

A LOCAL PRESENCE AND AN INTERNATIONAL INFLUENCE

The FIFAC welcomes professionals from abroad, whether they are members of the jury, scheduled directors, or speakers at professional meetings, alongside professionals from French Guiana, the French West Indies and France. This year, they are coming from Colombia, Brazil, Haiti, Panama, Saint-Vincent-and-the-Grenadines and Cuba. The Canary Islands, Reunion Island and New Caledonia will be represented thanks to the “TV set” of the professional meetings.

In 2021, FIFAC has been invited abroad

FIFO in Tahiti hosted 4 award-winning films from previous editions, including *Unt~~à~~ les origines* by Guianese director Christophe Pierre Yanuwana (2019 Jury Prize).

The Trinidad & Tobago Film Festival (TTFF) screened 2 award-winning films at the FIFAC, co-produced by the Guianese production company Bérenice Media Corp. This partnership continued with the hosting at FIFAC 2021 of *The Forgotten Boys* by Alexandra Warners (Trinidad).



The jury

INTERVIEW WITH ÉDOUARD MONTOUTE

president of the jury

You give us the honor and pleasure to accept the presidency of the jury of the 4th edition of the FIFAC. Well known to the Guianese and the French public for your various roles in the cinema, the FIFAC is not unfamiliar to you: your first short film Ma dame au Camélia, was presented at the first edition in 2019.

Can you share with us the motives that convinced you to accept our invitation?

The irrepressible desire for an “awara broth”! But more than that. It is a job of meetings and festivals are opportunities to meet professionals and artists from various

backgrounds and worlds. Moreover, I jump on every opportunity that is offered me to return to French Guiana, my native land. And finally the world of documentary interests me more and more but remains unknown to me. This invitation is therefore a great opportunity to learn more about it.

How do you perceive your role as president of the jury?


I’ve already taken on the role of jury president at other festivals and I don’t see it any differently than any other jury member. It is about being curious, enthusiastic,

available and open-minded. And I rely heavily on the insight of Arlette Pacquit, Jorane Castro, Marvin Yamb, all three of whom are accomplished directors, of Emmanuel Migeot and Cyrille Perez and their expertise in documentary film.

For you, what is the interest of the FIFAC in French Guiana and in the Greater Region?

I could answer that I am about to discover it, but I imagine that the stake of this kind of event is to honor artistic works by making them discover the general audience. But at a time when platforms are developing and the





consumption of images is on a global scale, France has a chance to play a card, and it is essential that the French Overseas Departments and Territories be able to take advantage of this opportunity. The FIFAC has the capacity to spread its influence in the South American and Caribbean basin, and this is a major asset to be further developed.

We are very close to our neighbors, culturally and historically; it is a potential new market: let's be exporters of our images, our stories, our cultures....

What do you expect from a documentary ?

I believe that documentaries have an asset over fiction in that

they deal with subjects that are often linked to reality, with real people, with real life problems, and that they are more likely to evoke, inform and raise awareness than to entertain. It allows a fresh, different and attentive look at aspects of public life that we do not suspect or that are often not considered either by the press or by the cinema.

Nowadays, what can we say about the filmmaking in French Guiana and the French Antilles? How do you perceive these productions, since you were born in French Guiana?

At my beginnings, there were only few actors and artistic

personalities from overseas who enjoyed a good reputation: in the cinema Darling Légitimus and in show Henry Salvador. The Overseas was not or hardly represented. Nowadays I see a keen interest and enthusiasm for the 7th art, TV fiction but also documentary or even animation, and our regions are proactive. The *Bèl ti koté* TV series produced by Marc Barrat and entirely made in French Guiana by artists and technicians from French Guiana is the best proof.

The rise of directors such as Marvin Yamb, who is highly committed to societal issues, like Marie-Sandrine Bacoul or Christophe Yanuwana Pierre and

many others, is very reassuring in terms of this emancipating desire to tell their own stories and unveil their universe.

Our regions have things to say, a vision and a voice to carry. I am also sensitive to the fact that the industry is enriched by the viewpoint and support of female producers such as Murielle Thierrin, Véronique Chainon, Chloé Bebronne; which proves a mix that is dear to me and which our films require.'

JURY MEMBERS

Edouard Montoute



Originally from Cayenne, Edouard Montoute then moved to the Paris region. There he joined the free class of the Florent School, and appeared for the first time on the big screen in *Jean Galmot, aventurier* by Alain Maline. He then went on to act for numerous directors such as Olivier Assayas, Xavier Durringer and

Brian de Palma. But he is best known to the general public for his roles in *Asterix et Obelix: Mission Cleopatre* by Alain Chabat (2001), *La Haine* by Mathieu Kassovitz (1994) and the *Taxi* saga. He continues to alternate between film and television: the series *Flics*, *Les petits mouchoirs* (Guillaume Canet - 2010), *Enfermés dehors* (Albert Dupontel - 2006) or *La première étoile* (2009) by Lucien Jean-Baptiste, which he will reunite with for the film *30° couleur* in 2011. Since 2014, Edouard has also been writing and in 2019 he directed his first short film *Ma Dame au Camélia*, which won

awards in numerous festivals. He is working on the writing and development of a series, two feature films and plans to direct a play by the Ivorian author Koffi Kwahulé.

Arlette Pacquit



A former journalist and deputy editor-in-chief at Antilles Télévision, Arlette Pacquit has designed and produced magazines and documentaries on Caribbean culture. Since 2010, always in search of keys to understand the world, mainly the current effects of colonization, she devotes herself to creative documentaries.

She has written and directed two films with SaNoSi Productions: *Héritiers du Vietnam*, the transmission of the trauma of the Indochina war on the Martinico-Vietnamese mixed-heritage and *Monchoachi La Parole Sovaj*, the untamed word of a poet and thinker on the effects of globalisation.

Jorane Castro



Jorane Castro, scriptwriter and director, was born in Belem (Brazil). In 2001, she created Cabocla Filmes to develop audiovisual projects that offer a new perspective at the Amazon.

She has a degree in cinema from the University of Paris 8 (France) and studied screenwriting and

casting at EICTV (Cuba). Since 2009, she has been a professor in the Film and Audiovisual degree course at the Federal University of Pará, the first undergraduate course in northern Brazil.

She has made more than 20 films, including documentaries and fictions, most of them set in the Brazilian Amazon, including *Para ter onde ir* and *Mestre cupijó e seu ritmo*. She is currently finishing the documentary *Terruá párá* and preparing her next fiction film, *Laura*.

Marvin Yamb



It was in 2014, during a short film project with his students, that Marvin Yamb decided to give cinema a more prominent place. He then left the National Education to devote his life to it. He directed the short film *Panga*, which won the jury and audience awards at the Prix de Court festival in 2015. The same year he joined the team

of the series *Guyane* on Canal+ and then trained as a director at the EICAR school. In 2016 he directed the short film *Le goût du calou*. He then joined the teams of the Arte series, *Maroni*, *Guyane* season 2, the short film *Lovena* by Olivier Sagne (2019) while continuing to direct short films, *Le voile* then *Parce que je t'aime* on feminicide, or the music video *Les vieux amants* by Warren and Joyce in 2020. The same year, he co-directed the documentary *S'aimer en Guyane* with Léa Magnien and the pilot of the series *Bel ti koté* with Emmanuel Causset. In 2022, he is casting director and

acting coach on the film *Ici s'achève le monde connu* by Anne-Sophie Nanki, 3rd assistant director on the film *Les derniers hommes* by David Oheloffen, 2nd assistant director on the film *Bonnarien* by Adèle Goliot. He will be directing his next short film.

Emmanuel Migeot



Emmanuel Migeot began his career as a history professor and collaborates with the "Centre d'Histoire de la France Contemporaine" (CNRS/Université de Paris Ouest). At the same time, he is the author of about fifteen documentaries.

In 2004, he participated in the creation of Kilaohm Productions, a

company specialising in the production of documentaries and also co-produces fiction mini-series.

In October 2014, Emmanuel Migeot joined France Télévisions as deputy to the director of the France 3 Documentary Unit, and then as Director. Today he is the head of the History and Culture documentary unit of France Télévisions.

Cyrille Perez



Cyrille Perez is president of the Television Commission of Procirep, which allocates grants for audiovisual creation in the animation, documentary and fiction genres.

Elected to the Board of the Union of Independent Producers - SPI (450 members), he is producer at 13 Prods, an independent audiovisual production

company, located in Marseille and Paris, which produces documentaries, TV dramas, short and feature films. He recently produced *Un fils* (César 2021 for Best Actor for Sami Bouajila), the web series *Underground, Guyane* (Best Webdoc Award at the FIFAC 2021), the documentary series *Gens de la Terre* for France Télévisions or recently *Des Antilles au djebel : les Antillais dans la Guerre d'Algérie* (France 5 2022).



The line up

4 PRIZES ARE AWARDED BY THE MEMBERS OF THE JURY:

- The FIFAC France Télévisions Grand Prize endowed with 4000€.
- The Special Jury Prize
- The Prize for the best documentary short film among a selection of 8 short films
- The Prize for the best digital content among a selection of 8 (very) short films

AS WELL AS

- The Jury Prize for High School Students
- The Public Prize



THE FIFAC SUPPORTS GUIANESE ARTISTS

The trophies destined to the directors of the award-winning films are produced by an artist of "la Route de l'art – Chercheurs d'art".

André van Bree, a talented sculptor in the west of French Guiana, has created these works in hard and precious woods.

Feature-length films

Competition

130 Hermanos

Ainara Aparici

Chili, Costa Rica | 2021

1h14 | Spanish

Production Atómica films -
Sputnik Films

**In French-language
preview**

130 Hermanos is the portrait of an exceptional family composed of Melba (65) and Víctor (70). A Costa Rican couple of modest origins, parents of 6 biological children and more than 130 adopted children over the past 40 years. The film begins by showing the waking up and the morning dynamics of a family of

more than 40 people until some get ready for school, others for university, while a few stay at home. Once everyone has left, the house becomes "quiet". We find out how this large family lives, how it is possible to support more than forty children, what past stories and present quarrels arise in this large family.



Au nom de nos ancêtres, esclaves et négociants

Aurélié Bambuck

France, Martinique | 2022
52' | French | Enfant
Sauvage - Day for Night

In preview, in the presence of the director

A descendant of slaves meets a descendant of a trader. Aurélié Bambuck and Axelle Balguerie share the same story: their ancestors participated in the transatlantic slave trade. With the help of historians, writers and musicians, they build a bridge between the two sides of the Atlantic.

Through the lives of their ancestors, they give a soul to statistics and shine the spotlight on a dark past to better illuminate the future.



© enfant sauvage

Del otro lado Iván Guarnizo

Colombia | 2021 | 1h26
Spanish | Gusano Films
Hot Docs 2021 - Toronto,
Canada, Audience Award
for best documentary at
Cinélatino 2022 -Toulouse

In presence of the director

Two brothers decide to venture on a journey to find the FARC ("Revolutionary Armed Forces of Colombia") guerrillas who kept their mother captured for two years. Before her death she forgave her captors, which made the two brothers wonder if they could also forgive, if they could find and talk to the guerrillas who guarded her. With the

help of the diary that she had been allowed to write during her capture they locate places, decipher names and begin a journey through jungles and mountains following the trail of their mother's

pain, but also the path to forgiveness.



Edna

Eryk Rocha

Brazil | 2021 | 64' Brazilian
Portuguese
Aruac Filmes
Visions du Réel 2021
Festival selection
(Switzerland) - Biarritz
Festival Latino America
2021 - Best Documentary
Feature Film Award by the
Young Jury

Living on the edge of the Transbrasiliana highway in the Brazilian Amazon, Edna is a witness of a land in ruins built upon massacres. Based on her diary, the film paints a magnificent portrait of this survivor who persisted in resisting with incredible strength and courage against this war "which never ends".



Les Passagers du pont

Mariette Monpierre

France, Guadeloupe | 2022
| 52' | French | Riddim
Production

In preview

An island: Saint Martin;
a commune: Marigot.
Two districts separated
by a bridge. On one
side the 4-star hotels,
on the other a modest
and mainly black
population. A cyclone
will upset the fragile
balance of this island
and sweep everything
away. Faced with

this adversity, two
men: Jeremy, black,
a former delinquent,
and Patrice, rich, owner
of one of the most
beautiful hotels on the
island. Despite their
differences, they make
a promise to each other,
to help each other out.



Niños de Las Brisas

Marianela
Maldonado

United States, France,
Venezuela | 2022 | 1h23
| Spanish | Point du jour
- Les films du Balibari -
Mosaic Film - Invento films

SACEM Prize - Special
Jury Prize for Best Music
Documentary 2022,
Sheffield Doc Fest 2022,
official selection



Niños de las brisas is a story of resistance, resilience and perseverance that explores the power of discipline and classical music as tools for survival. The documentary follows three Venezuelan children from the impoverished Las Brisas neighborhood in their quest to become professional musicians within the ranks of "El Sistema" music

program. Throughout a decade, Edixon, Dissandra and Wuilly try to achieve a better future as they face the great challenges of the country's dire situation. The Venezuelan crisis makes it impossible for them to accomplish their dreams and in their struggle they represent a society taken over by an autocratic regime.

Paroles de Nègres

Sylvaine Dampierre

Written by Sylvaine
Dampierre and Gilda
Gonfier
France, Guadeloupe | 2020
1h18 | Athenaise

In the presence of the director

In Marie-Galante, since the time of slavery, sugar cane and sugar have shaped the destiny of men. Today, the workers of Grand Anse devote their strength and hopes to the survival of their sugar factory, which is at the end of its tether. Lending their voices, for the duration of a film, to the rediscovered words of their slave

ancestors, they give life to a forgotten memory. Against the erasure of their world, they break the silence of the negroes.



Vai Cavallo

Harold Grenouilleau,
co-directed with
Vincent Rimbau

France, Brazil | 2022 | 1h06
Brazilian Portuguese
Babel Doc

In the North-East of Brazil, Dirlinho and Edivan risk their lives at every Prado race, in the hope of becoming professional jockeys. For 12-year-old Dirlinho, racing in front of an electrified crowd is his only chance to escape his fate. His dream is to leave his village to become a professional jockey in the city of Fortaleza. It's all about dedication, body and soul, for a slim chance



of breaking through. In his wake, his cousin Edivan wants to become someone, to exist in this unforgiving Brazil. As young teenagers, they have to overcome their fears. But by wanting to grow up too fast, won't they lose a part of themselves?

Wani

Nicolas Pradal and Kerth Agouinti

France, French Guiana
2022 | 52' | Mawina
tongo, French | 5°Nord
Productions - Y.N
Production - La Cuisine aux
Images

**In French Guyanese
preview, in the
presence of the
directors**

Wani Doudou is a plumber on the Haut-Maroni river in French Guiana. Since his father, the customary chief of the community, died, he feels an existential void. But his father passed on to him a precious knowledge: that of the traditional drum,

used for mourning. Despite his loss, when a villager dies, Wani, accompanied by the drum his father left him, actively engages in the Puu Baaka ceremony, the mourning ceremony. Travelling through the river and the wild forest, he is constantly inhabited by the spirit of his deceased father.





Zo reken

Emanuel Licha

Canada, Haiti, France |
2021 | 1h26 | French,
Haitian Creole | Emanuel
Licha - Les films du 3 Mars
Hot Docs 2021- Toronto,
Canada, Best Canadian
Documentary Award

Zo reken ("shark bone") is the nickname given in Haiti to the Toyota Land Cruiser, a powerful all-terrain vehicle, much sought after by the international humanitarian organizations that have been omnipresent in the country since the 2010 earthquake. Ten years later, in a country in turmoil and more blocked than ever, a zo reken has been

diverted from its usual use to become a mobile space for meetings and discussions between Haitians. No more foreign aid workers are allowed to get on board. The driver carries on a conversation with his passengers, all citizens of Port-au-Prince, as he tries to make his way through the barricades and demonstrations. They talk about the state of the country, neo-colonialism and humanitarian aid, and the anger is rising: against the president in power who has lost the confidence of the population, against the unfulfilled promises of aid from the international community, and against the violence suffered by

the most vulnerable. Zo reken is a road movie and a talking machine.

Short-films

Competition

Abisal

Alejandro Alonso

France, Cuba | 2021 | 30'
Spanish | Vega Alta Films -
La Concretera Production
International competition
festival Visions du Réel
2021

Since childhood, Raudel
has been haunted by
the vision of a strange
light. Now 27, he works
as a shipbreaker in
Bahia Honda, Cuba, a
place where the line
between the living
and the dead is almost
invisible.



A Love Song in Spanish

Ana Elena Tejera

Panama, France | 2021
24' | Le Freysnoy - Studio
National des Arts
Contemporains, Morethan
Official 37th Berlinale
selection, 2021

She lives a lonely
monotony, her days are
a routine of repetitive
actions. Then She stops
and in the silence She
remembers the body of
a man stroked by war.
She tries to free herself
of the memory, but the
memory remains in the
skin. A biographical
performance between
the director and
her grandmother to

confront the domestic
dictatorship of their
family.



La Fabrique de la remobilisation

Olivier Arnal

France, French Guiana
2022 | 33'
5°Nord Productions

In preview

The documentary follows a group of young teenagers enrolled in the Ambition

Ouest Compétences (AOC) scheme from September to December 2021 in western French Guiana. The documentary traces the various activities that the scheme offers to these young people seeking professional integration. The aim of these workshops linked to digital video and theatre is to lead them towards employment and training.



Le Roi n'est pas mon cousin

*Annabelle
Aventurin*

France, Guadeloupe | 2022
30' | Annabelle Aventurin
Production
Festival Cinéma du Réel
2022 selection

In 2017, Elzéa Foule Aventurin, author of *Karukera ensoleillée*, *Guadeloupe échouée* (1980), gave a series of interviews with her granddaughter. Together they retrace, not without malice, a family history, sailing from one end of the Black Atlantic to the other.

Moun an ba la : French Caribbean Diaspora in Toronto

Katia Café-Fébrissy

Canada | 2022 | 27'
Kafé Films

In preview

This hybrid documentary brings together true cinéma and ethereal experimental narrative to explore the question "Where do I belong?" through the lens of modern black immigration. In the film, we witness an intimate conversation between a French-speaking mother-to-be of Martinique descent

based in Toronto and the filmmaker, in which the young woman makes sense of her identity after becoming a Canadian citizen, while delving deeper into what community means. Moved by a host of emotions she had not anticipated during the filming, the filmmaker responds to what this film has awakened in her through a visual poem she narrates, sometimes in French, sometimes in Creole, in which she reflects on her own identity and sense of place as a French-born Canadian of Guadeloupean descent.



Moune Ô Maxime Jean-Baptiste

Belgium, Guyane, French
Guiana | 2021 | 17'
Square Eyes Films
Berlinale 2021

In *Moune Ô*, Maxime
Jean-Baptiste continues
the research begun
in *Nou Voix* (2018)

concerning colonial
memory, the French
Guyanese diaspora and
the staging of black
bodies. By questioning
the construction of
'official' narratives,
the film *Moune Ô*
encourages a change of
perspective regarding
the link between
colonisation and
extractivism.



My Watershed, My Home

Rhonda Chan Soo

Trinidad-&Tobago | 2020
21' | Rhonda Chan Soo

Set in Trinidad & Tobago, the film takes us to Fondes Amandes, St. Ann's, a mainly residential area on the outskirts of the country's capital where various community members come together to work on reforesting their watershed and bringing back its biodiversity. But they must also be creative in addressing the underlying issues that fuel the persistent threat of forest fires. Akilah Jaramogi and her daughter Kemba, John Stollmeyer (Johnny) and Garth Pierre take us

on a journey into their community, into nature, through the problems and their work, as they explain why they do what they do, and also what is at stake if we do nothing.



Yaku warmikuna *Vinicio Córdor Sambache*

Equator | 2021 | 27'
Colectivo de Geografía
Crítica del Ecuador

Living in harmony with nature, respecting it and using what is necessary is the vision of two Amazonian

women who are defending the jungle to prevent mining from continuing. Together with their indigenous communities, they decided to stop allowing pollution, violence and forced evictions. They learned that only by organising themselves would they regain sovereignty over their territories. They want to keep the

rivers clean so that future generations will continue the intimate and spiritual relationship with water that is part of their worldview. That their ancestral way of life be recognised and respected, because throughout history they have proven to be the best guardians of life.

Digital contents

ULTRA-SHORT, EXPERIMENTAL, WEBDOC

Competition

Blackness = Time ÷ Media = ∞

Màrcio Cruz

France | 2021 | 6' | Film
Ecology | Experimental

Ciclo de carga

*Daniel Martínez
Quintanilla*

Peru | 2020 | 6' | Kinomada
Production - Sacha Cine
Hot docs 2021, Toronto,
Canada, official selection

Flecha Selvagem 3: Metamorfose

*Anna Dantes,
Ailton Krenak*

Brazil | 2021 | 10'
Selvagem Ciclo de Estudos
Webdoc

Fresk : une partie de dominos

*Amingo Tshene
Hossoux Thora*

Martinique | 2021 | 4'

Histoire de racines

Laurence Proust

French Guiana | 2022 | 6'
Chronique du Maroni

La tierra muda

Mario Ruiz

Colombia | 2021 | 6'
RupeProduction

Limbé

*Mathieu Kleyebe
Abonnenc*

France | 2021 | 10'
Ròt-Bò-Krik | Experimental

Tras su huella infinita

*Robert Brand
Ordoñez*

Colombia | 2021 | 8'42
Magolita films



Parallele screens

A Mãe de Todas as Lutas

Susanna Lira

Brazil | 2021 | 1h24
Brazilian Portuguese
Modo Operante Production

Amor rebelde

Alejandro Bernal

Colombia | 2021 | 1h17
Spanish | Lulo Films
Hot Docs 2021- Toronto,
Canada

Camopi One

Laure Subreville

France | 2022 | 53'
French, Wayãpi
Massala production

La cérémonie d'Ymelda

Laure

Martin-Hernandez

France, Martinique | 2021
53' | French, Creole
Y.N Production - La Cuisine
aux Images

La fabrique des pandémies

Marie-Monique Robin

France | 2022 | 1h47
French (+ English, Thai,
Malagasy, Masai)
M2R Films - Ushuaïa TV

Ngendymen, Mon autre chez moi

*Hamidou Sow et
Yoan Cocol*

France, French Guiana,
Senegal | 2022 | 52'
Produced by GLOBE
association

Un poète en Amazonie

José Huerta

France, Brazil | 2022 | 1h22
Brazilian Portuguese
Jour J Production



Focus on Guadeloupe

Des Antilles au Djebel

François Reinhardt

France, Guadeloupe | 2022
52' | French, Creole
13 Productions

Les Passagers du pont

Mariette Monpierre

France, Guadeloupe | 2022
| 52' | French | Riddim
Production
(Feature films competition
selection)

La terre en héritage

Guy Gabon

France, Guadeloupe | 2022
52' | French, Creole
Real production - Wips
Production

Paroles de Nègres

Sylvaine Dampierre

Written by Sylvaine
Dampierre and Gilda
Gonfier
France, Guadeloupe 2020
1h18 | Athenaise
(Feature films competition
selection)

Le Roi n'est pas mon cousin

Annabelle Aventurin

France, Guadeloupe | 2022
30' | Production Annabelle
Aventurin
Festival Cinéma du Réel
2022 selection
(Feature films competition)

Sur les traces de Guy Tirolien

Yaël Selbonne

France, Guadeloupe | 2022
52' | Cinquillo Films -
Production Enfant Sauvage
- Day for Night Productions

Les Nuits Bleues de l'indépendance

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France, Martinique,
Guadeloupe | 2022
French, Creole | Production
BCI - France Télévisions

In preview





The youth and the FIFAC

In co-production with the "Pôle Image Maroni"

THE "PÔLE IMAGE MARONI"

The "Pôle Image Maroni", legal structure "Association Atelier Vidéo & Multimédia", labeled Regional Pole of Education to Images in 2020, develops since 2006:

- Actions related to various national devices that allow to assist the public in their connection to images;
- A writing residency program and a co-production meeting around the documentary of creation "**Doc Amazonie Caraïbe**";
- A local and citizen information website "**Chronique du Maroni**";
- Integration programs linked to film and audiovisual techniques and cultural mediation for young people, within the framework of a social remobilization program: Ambition Ouest Compétences (AOC).
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Since its foundation, FIFAC has paid a particular attention to the development of young audiences.

The Pôle Image Maroni, a FIFAC founding member, benefits from the synergy and proximity of a film festival to deploy its activities and share its skills:

- To experience a "professional" festival from the inside;
- Take advantage of the presence of directors for "meeting sessions" ("Passeurs d'images"), or workshops in schools ("EAC");
- To develop critical thinking both orally and in writing through the high school jury;
- To highlight the work of Chronique du Maroni, the first citizen media in the west part of French Guiana;
- To understand and to learn how to use new communication techniques;

These are the ambitions of both structures.

For this 4th edition, we are happy to be able to think again the festival with the public, and thus to celebrate the labeling of the regional Pole of education to images.

KEY FACTS

57.4% of French Guianese are filmgoers and the Guianese public is the youngest in the French regions

"We have a responsibility in the training of young people and knowing that tomorrow they will be directors, producers, actors, scriptwriters, image journalists or any other profession in the audiovisual sector is for us the greatest success."

Vanina Lanfranchi,
Director du PIM

The high school students' jury

The students of the Cinema Audiovisual options of the high schools Lama Prévot of Rémire-Montjoly and Léopold Elfort of Mana will participate throughout the week in the festival.

On the agenda: screenings, meetings with directors and jury members, writing workshops and reviews. The high school jury will award the High School Prize from the selection of documentary films in competition.

School screenings, as part of the EAC program

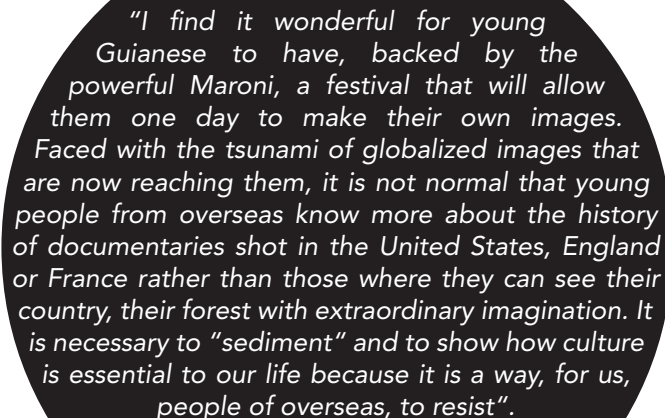
These "meeting sessions" offer middle and high school students the opportunity to discover cinematographic works during screenings organized especially for them. The film program allows students to immerse themselves in the atmosphere of an international film festival and to meet professionals.

The AOC program

For the second year in a row, the FIFAC has become the educational platform for the Ambitions Ouest Compétences (AOC) program, which is run by a consortium of partners working in the west of French Guiana. The objective of this program is to re-mobilize people between 16 and 60 years old who are far from employment, by accompanying them in the development and enhancement of their skills. The Pôle Image Maroni (a member of the group) takes advantage of the splendid educational platform offered by the FIFAC to accompany

the learners of the AOC program.

Immersion in the discovery of professions and new skills is destined to become the daily life of the learners. They will be able to discover the professions of lighting, sound, image, stage management, reception, communication, administration, etc. All the jobs inherent to the conception of an event.



"I find it wonderful for young Guianese to have, backed by the powerful Maroni, a festival that will allow them one day to make their own images. Faced with the tsunami of globalized images that are now reaching them, it is not normal that young people from overseas know more about the history of documentaries shot in the United States, England or France rather than those where they can see their country, their forest with extraordinary imagination. It is necessary to "sediment" and to show how culture is essential to our life because it is a way, for us, people of overseas, to resist".

Greg Germain, president
of the jury 2021



**FIFAC, a place for
professional exchange**

FIFAC is at the heart of the audiovisual production industry in the Amazon-Caribbean region with meetings, round tables and master classes, thus contributing to its structuring and its influence on a local and international scale.

Through these meetings, FIFAC seeks to highlight the issues that impact the various stakeholders of the audiovisual sector of the Amazon-Caribbean economic space while accompanying emerging collective responses.

Its ambition is to work towards the creation of a documentary film market in the Greater Region, according to an adapted and progressive logic.

Since 2020, the professional meetings are connected and allow to enlarge the number of participants of the industry and to welcome more foreign speakers, while reducing the carbon footprint of the festival. For four days, the Kokolampoe dramatic center, installed at the Camp de la Transportation, is transformed into a digital studio with the support of Guyane Connect and a high-speed connection.

A technical performance with local skills!

CO-PRODUCTION MEETINGS WITH DOC AMAZONIE CARAÏBE

Pitching sessions to support new film projects in their search for producers and broadcasters.

In co-production with the Doc Amazonie Caraïbe program led by the Pôle Image Maroni and Docmonde, twelve film projects from six countries or territories (Panama, Cuba, Guadeloupe, Martinique, Haiti, French Guiana) were accompanied in their writing before the Festival, in a form of mentoring with experienced professionals such as Sylvaine Dampierre, Christophe Postic, Laurent Bécue-Renard, Gilbert Mirambeau and Rachèle Magloire.

The selected authors will present their projects to producers and broadcasters, either in person or by video, in a seven-minute pitch, followed by a question-and-answer session. The fifteen or so producers and broadcasters present, based in the region and in France, will then request individual meetings with the holders of the projects that interest them most.

Up to now, 60 film projects have been presented during these meetings, 14 of which have been completed and 31 of which are still in development or in the process of production.

Among the films selected this year at the FIFAC, *Wani* by Kerth Agouinti and Nicolas Pradal (French Guiana), *La cérémonie d'Ymelda* by Laure Martin-Hernandez (Martinique) have benefited from the Doc Amazonie Caraïbe program.

Roundtables

Organizers : Emmanuelle Choin (AFIFAC) and Frédéric Violeau (Docmonde)

Moderator : Marielle Salmier

Thursday, October 13, 9:30 a.m. (French Guiana time)

Steps towards an eco-responsible approach in the audiovisual sector: Issues, opportunities and sharing of best practices

Speakers

Elodie Raspail
(in charge of the Action Plan of the CNC)

Ingrid Herniteau
(director of ADEME French Guiana)

Tony Coco-Viloin
(administrator of Ecoprod)

Concha Diaz Ferrer
(Film Commission of Tenerife - Canaries)

The audiovisual industry has maintained a paradoxical relationship with environmental issues for a while: although films tackled these issues very early on, professional practices have so far only rarely integrated sustainable development issues.

This round table will identify inspiring initiatives and provide tools for implementing an eco-responsible strategy for the audiovisual sector and festivals.

Thursday, October 13, 11:30 a.m. French Guiana time)

How to facilitate access to audiovisual expression for local communities?

Speakers

Christophe Pierre Yanuwana
(Kali'na director, French Guiana)

Kerth Agouinti
(Boni director, French Guiana)

Nuné Luepack
(Kanak director, New Caledonia)

Anna Dantes and Ailton Krenak
(Selvagem project, Brazil)

Vanina Lanfranchi
(PIM director, French Guiana)

Wakiponi mobile
(Canada, to be confirmed)

The overseas regions and territories are rich in a diversity of populations and French Guiana is a great example of the coexistence of different communities. However, the portrayal of these

communities in the audiovisual field is weak or non-existent. While the question of point of view is central in the documentary film sector, the appropriation of audiovisual means of expression by representatives of the communities should allow for greater diversity on screen and in jobs.

Friday, October 14, 9:30 a.m (French Guiana time)

Documentary film festivals and professional dynamics

Speakers

Sylvaine Dampierre
(artistic director Varan
Caraïbe in Guadeloupe)

Irina Ruiz Figueroa
(director of the
Acampadoc festival in
Panama)

Aiko Roudette
(director of Hairouna
Films festivals in
St. Vincent and the
Grenadines)

Lara Souza
(Miradas doc - Canary
Islands)

Mohamed Said Ouma
(Réunion-Comoria)

Isabel Arrate
(Amsterdam IDFA, to be
confirmed)

The audiovisual sector, and the documentary film sector in particular, must be understood as a sector with a set of professionals involved at different stages (training, creation, technical, production, distribution). Although festivals come at the end of this value chain, their involvement is much wider and more diversified, offering numerous activities targeted at different professions: practical training for technicians, writing workshops for authors, co-production meetings, exchanges between broadcasters to improve the circulation

of works, etc. The expectations of the profession are numerous and festivals must adapt to fully play their role as a driving force. Exchanges between professionals from different territories will help identify new needs to positively influence the economic development of the sector and the place of women in these professions.

Friday, October 14: 2:00 pm (French Guiana time)

Audiovisual and film industry in French Guiana, where do we stand?

*In partnership with the GCAM and the support of
the French Guiana Film Commission*

MASTER CLASS

Friday, October 14 at 5:00 p.m (French Guiana time)

Hosted by Édouard Montoute

Theme: the acting profession in cinema, theater and television.

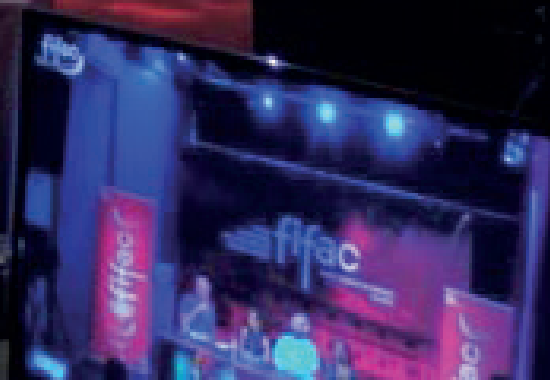
With more than 100 films to his credit, the Guianese-born actor will talk about his career in theater, cinema and television, and will exchange with the public.



FESTIVAL
INTERNATIONAL
DU FILM DOCUMENTAIRE
AMAZONIE-CARAÏBES

fifac

SAINT-LAURENT DU MARONI
GUYANE



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Each year, FIFAC builds a team of about thirty professionals with the will to hire local professionals to maintain and develop the skills of the west of French Guiana whether they are technicians, communicators or audiovisual specialists.

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