

AFIFAC present

FESTIVAL
INTERNATIONAL
DU FILM DOCUMENTAIRE
AMAZONIE - CARAÏBES

7 > 11 OCTOBRE 2025

SAINT-LAURENT DU MARONI / GUYANE
WWW.FESTIVALFIFAC.COM

fifac



Ville de
Saint-Laurent du Maroni
Séves de Guyane

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PRESS KIT



Welcome to the 7th edition of the Amazon and Caribbean Documentary Film Festival!

Since 2019, FIFAC has been telling the stories of peoples who, for centuries, have suffered the combined violence of capitalism and colonisation. Deforestation, intensive farming, soil pollution, the plundering of Amerindian lands, population displacement, acculturation, political repression: these are just some of the topics we will be addressing throughout this week of screenings. But behind the wounds, there is also strength: the strength of voices that rise up, of stories and testimonies that refuse to be silenced. The strength of artists and young people who find ways to rise up through culture.

The FIFAC is not just a film festival. The Camp de la Transportation, with its three screening venues, becomes a space for listening and cultural exchange. The films you will see are not intended to entertain: they disturb, they reveal and highlight our history in order to better understand the major political, societal and environmental issues of today. They

remind us that the Amazon and the Caribbean are not just a collection of exotic countries, but epicentres of global struggles. Because we must not forget: a camera is a weapon. This power comes at a price, and even today, journalists and filmmakers are murdered in conflict zones for daring to film what the oppressors would like to hide.

Faced with the return of fascist ideologies, the persistence of colonial logic and the endless greed of capitalism, documentary cinema is becoming a tool of resistance. At a time when cultural creation and festivals are being threatened by drastic cuts in financial support, each screening is an invitation to rethink our relationship with the world and to imagine new horizons of freedom together.

FIFAC has also established itself as a leading forum for professional discussion and cooperation on documentaries in the Amazon and the Caribbean. In addition to the 32 films scheduled, the festival also aims to be a platform for exchanges between producers, broadcasters, distributors and partner institutions.

The challenge is clear: to strengthen the international circulation of overseas and regional documentaries by giving them greater visibility in European, Latin American and Caribbean markets. Too often confined to local broadcasts or limited festival runs, these works require better-structured strategies to reach a wider audience.

To address these issues, we are fortunate to welcome some leading speakers. Aurélie Reman, Director of Sunny Side of the Doc, Laurence Hamelin, programme manager for France Télévisions' Science and Discovery documentary division, Muriel Barthélémi, Regional Director of Guyane la 1^{ère}, Estelle Mauriac, Producer, and Gabrielle Lorne, Head of Programming at France Télévisions Overseas Division, will be on hand to share their insights and experiences.

The discussions will identify key networks as well as practical levers: increased presence in professional markets, international versions prepared in advance, pooling of promotional resources.

FIFAC thus aims to contribute to the sustainable integration of Amazonian and Caribbean narratives into the global documentary landscape.

The entire FIFAC team wishes you a great festival!

Bertrand Le Délezir, Director of FIFAC
Frédéric Belleney, General Delegate

**IN
BRIEF**

32 films presented at FIFAC in 2025

18 territories represented

Brazil, Colombia, Cuba, Curaçao, Ecuador, Guadeloupe, Guyana,
Martinique, Mauritius, Mexico, Panama, Paraguay, Peru, Polynesia,
Puerto Rico, Saint Pierre and Miquelon, Suriname, Venezuela

9 feature films in official competition

8 short films in official competition

11 films in the **"Parallel Screens"** section

3 films in the **"Regards Autres Mers"** section

5 films in the running for the **Demain France Télévisions prize**

1 fiction film at the closing

11 French-language previews

6 world premieres

7 screenings-meetings

in the presence of directors, producers,
or protagonists of the films

5 prizes awarded

Nearly 4,00 people

expected at the 3 screening sites, including 2 open-air venues

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THE FESTIVAL



The Amazon-Caribbean International Documentary Film Festival is an international selection of films from the Caribbean and the Amazon, and a place for sharing, discovery and professional encounters, with the aim of giving a voice to a creative and diverse industry.

In a symbolic location!

It is no coincidence that FIFAC is held in Saint-Laurent du Maroni in French Guiana. A city in the making in the heart of the Amazon rainforest, it embodies the crossroads of South American, Caribbean and European influences.

The DNA of FIFAC is housed in the Camp de la Transportation, a former penal colony. It is in this place of remembrance steeped in history, now a transdisciplinary cultural space, that the festival unfolds, under the benevolent foliage of a century-old mango tree.

For five days, from 7 to 11 October 2025, screenings, previews, round tables and co-production meetings with young authors will be offered to the general public, schoolchildren and professionals.

The FIFAC was launched in October 2019 on the initiative of the **Pôle Image Maroni** and thanks to the political will of **France Télévisions Outre-mer** and the city of Saint-Laurent du Maroni.

GOOD TOKNOW

> N 2025, 150 DOCUMENTARY FILMS RESPONDED TO THE FIFAC CALL FOR ENTRIES

There are 67 feature films and 83 short films. Among them are 78 films from the Amazon, 61 from the Caribbean, and 11 from French Guiana.

> A FOCUS ON DOCUMENTARY FILMMAKING IN BRAZIL

With four films scheduled, 2025 is the year of the Brazilian Season in France.

> « REGARDS AUTRES MERS »

With 3 documentaries from the French territories of the Indian Ocean, the Pacific and the North Atlantic.

> FRENCH GUIANA IN THE SPOTLIGHT

For this 7th edition, no fewer than 7 films from French Guiana will be screened at FIFAC.

Three of them are directly linked to the territories of Saint-Laurent du Maroni and Western French Guiana.

> INDIGENOUS PEOPLES AT THE HEART OF THE PROGRAMME

With 7 films screened

> OF THE 32 FILMS PROGRAMMED THIS YEAR, 13 WERE DIRECTED BY WOMEN

> HIGH ATTENDANCE

In 2023, we welcomed 4,700 spectators (general public and schoolchildren).

In 2024, attendance remained high, with 3,869 people attending FIFAC screenings in Saint-Laurent du Maroni. If we add the screenings organised as part of the partnership with the MCMG (Maison des Cultures et des Mémoires de Guyane, Rémire-Montjoly), the total number of spectators rises to nearly 4,200.



FIFAC A FESTIVAL THAT GETS INVOLVED

> DEVELOPING AUDIENCES

> By giving a voice to the countries and peoples of the Amazon and the Caribbean to raise awareness and promote understanding of their concerns among local young people and the general public, both here and elsewhere.

> INVESTING IN THE FUTURE OF THE REGION

> Supporting the development of the local and regional audiovisual production sector by offering professionals from the Amazon-Caribbean region a working environment that increases opportunities for exchange and promotes sharing, strengthening or initiating cooperation with neighbouring countries.

> By promoting French Guiana as a destination to French and international professional guests.

> By showcasing local artisans and producers through the festival village.

> LOCAL ROOTS AND INTERNATIONAL INFLUENCE

> FIFAC welcomes foreign professionals, whether they are jury members, featured directors, broadcasters, producers, or participants in professional meetings alongside professionals from French Guiana, the French West Indies, and mainland France.

THE FRANCE-BRAZIL YEAR

CELEBRATING THE BICENTENARY OF DIPLOMATIC RELATIONS BETWEEN THE TWO COUNTRIES, THE FRANCE-BRAZIL SEASON 2025 WILL SUCCESSIVELY SHOWCASE BRAZIL IN FRANCE (FROM APRIL TO SEPTEMBER) AND FRANCE IN BRAZIL (FROM AUGUST TO DECEMBER).

As part of this, the FIFAC was invited to the **Rencontres de Belém – Cinéma Amazonie-Caraïbes** from 23 to 27 August.

This event brought together producers, directors and institutions from French Guiana, the West Indies and Brazil in Belém for screenings, debates and professional meetings. It was a highlight of dialogue and cultural cooperation between the Amazon, the Caribbean and France.

This special relationship between Brazil and France will be reflected at FIFAC with 4 films from this great Latin American country (*De la guerre froide à la guerre verte* by Anna Recalde Miranda, *Da Silva da Selva* by Anderson Mendes, *La Chute du Ciel* by Eryk Rocha et Gabriela Carneiro da Cunha, *Sukande Kasáká* by Kamikia Kisedje et Fred Rahal)

FOCUS ON INDIGENOUS PEOPLES

THIS YEAR, WHETHER IN THE OFFICIAL SELECTION, PARALLEL SELECTION OR SHORT FILMS, INDIGENOUS PEOPLES ARE PRESENT. THE FILMS BEAR WITNESS TO THE CHALLENGES THEY CURRENTLY FACE, BUT ALSO TO THEIR PERSONAL HISTORIES AND CULTURES.

In different territories ranging from Colombia to Brazil, via Guyana, there is a message, a word — sometimes even words. The view of the past is changing, and the challenges of the future are visible.

The films *Alma del desierto*, *De la guerre froide à la guerre verte*, *Pensionnats catholiques de Guyane : la blessure*, *La Chute du ciel*, *Antecume Pata*, *le village d'André*, *Sukande Kasáká*, *A Guardiã da Amazônia*, tell the stories of indigenous peoples from different territories and different eras.

Eager to participate in this awareness-raising and highlight the message of indigenous peoples, we have chosen to feature a kali'na woman on our poster, one of the most prominent communities in French Guiana, particularly in western French Guiana.

These issues — the disappearance of indigenous culture, the preservation of the land and the forest, etc. — are more relevant than ever in French Guiana.

We also wish to open a space for testimonials and discussions on the theme of Catholic boarding schools in western French Guiana.

This space will be open on Saturday 11 October at 3 p.m. at Micro-Folie, in the presence of Franck Appolinaire, Bénédictte Fjéké, Eléonore Johannes, Eugène Macintosh (who experienced the "Amerindian homes").

The FIFAC would like to extend a special thank you to Ms. Corinne Toka de Villiers, president of the Moliko Alet+po association of the Kali'na community, for her unfailing support and valuable advice, particularly in the process of creating the poster.

FIFAC HORS LES MURS

2025-2026 SEASON

RENEWED PARTNERSHIP WITH THE MCMG (MAISON DES CULTURES ET DES MÉMOIRES DE GUYANE) IN RÉMIRE- MONTJOLY

Following two successful experiences in 2023 and 2024, with excellent public and school attendance, FIFAC and MCMG are continuing their partnership for this 7th edition. To launch the Hors les Murs season, **three days dedicated to schoolchildren and three evening screenings for the general public will be organised during FIFAC week.**

FROM NOVEMBER

From November onwards, FIFAC will be reaching out to audiences in different parts of French Guiana to screen films presented at previous editions.

2024-2025 SEASON

From February 2024 to May 2025, FIFAC will be travelling around in its nomadic version.

Twenty-two screenings of films from previous editions of FIFAC were organised across French Guiana, in the neighbourhoods of Saint-Laurent du Maroni, as well as in Apatou, Maripasoula, Cayenne, Mana and Rémire.

SCREENINGS FOR ALL AUDIENCES AT MCMG

Wednesday, 8 October - 7 p.m.

Aux origines, l'esclavage by Sonia Dager, Xavier Lefebvre

Thursday, 9 October- 7 p.m.

Pensionnats catholiques de Guyane : la blessure by François Reinhardt

Friday, 10 October - 7 p.m.

Monikondee by Lonnie van Brummelen, Siebren de Haan et Tolin Erwin Alexander

SCHOOL SCREENINGS AT MCMG

Wednesday 8 October - 9:30 a.m.

Aux origines, l'esclavage by Sonia Dager, Xavier Lefebvre

11:30 a.m.

Monikondee by Lonnie van Brummelen, Siebren de Haan et Tolin Erwin Alexander

2:00 p.m.

Les forçats du canal de Panama by Sandra Rude

Thursday 9 October - 9:30 a.m

Guyane, vivre avec le jaguar by Thomas Yzèbe

11:30 a.m.

SLM, chroniques d'une jeunesse lointaine by Christophe Haleb

2:00 p.m.

La chute du ciel by Eryk Rocha et Gabriela Carneiro da Cunha

Friday 10 October- 9:30 a.m

SLM, chroniques d'une jeunesse lointaine by Christophe Haleb

11:30 a.m.

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2:00 p.m.

Monikondee by Lonnie van Brummelen, Siebren de Haan and Tolin Erwin Alexander

THE JURY





Jean-Claude Barny is the man behind (among other things) *Fanon*, an excellent biopic dedicated to the Martinican psychiatrist and writer, activist for Algerian independence and figurehead of the decolonial struggles.

Jean-Claude Barny is a committed man, and his films convey strong values. He will bring his insightful perspective to bear on the cinematic, social and political issues addressed in documentaries from the Amazon and Caribbean regions. Interview.

Why did you agree to chair the jury for this 7th edition of the FIFAC?

Chairing the 7th edition of the FIFAC is an honour for me. It is also a form of recognition for the work I have been doing for a number of years on themes of commitment, defending the culture of our territories, which I have addressed through my film projects. I think that when you are entrusted with this role, it is also to serve as an example and to share your experience with a young generation of very promising filmmakers.

INTERVIEW WITH **JEAN-CLAUDE BARNY** PRESIDENT OF THE JURY

How do you see your role as jury president?

It's a role I take very seriously. A demanding eye but a benevolent wisdom. When I was starting out, I took part in many festivals, and I noticed that the jury president, through their personality and background, can bring a particular sensitivity to the event. I hope to be among those who promote a passion for cinema and the courage to tackle subjects that are both necessary and unifying.

What do you expect from a documentary film?

Documentary film is surely the most difficult film genre to tackle. Making a documentary requires a huge amount of work to verify sources. You have to be able to talk to both experts on the subject and an audience that is less familiar with the issue at hand. Its evolution has also been necessary in order to be competitive for purchases on platforms; the subjects have opened up to all kinds

of themes. Documentary film is now at its peak, with directors whose talent is widely recognised.

*Your second feature film, *Le gang des Antillais*, will be screened at the closing of the festival on Saturday 11 October. This film is an adaptation of Loïc Léry's autobiographical novel, *Le gang des Antillais*. It links two stories: that of a gang of Afro-Antillean robbers and that of the thousands of Antilleans and Réunionese who arrived in mainland France between 1963 and 1981 via the Bureau for the Development of Migration in the Overseas Departments (*Bumidom*). Why tell the story of the *Gang des Antillais*? Why do you think it is important to tell this little-known part of French history?*

This story by Loïc Léry was close to my heart because it had all the ingredients of an excellent thriller; and at the same time, its authenticity echoed our Caribbean

history, which has been overlooked. Sometimes, when you're looking for a subject, it comes to you because your subconscious needs to share, in order to be better heard or understood.

But cinema is also an industry. It's not just about having fun, it's about becoming one with your own community, which needs visions, needs to understand what it has experienced through the pain of its history.

Your third feature film, Fanon, is a biopic about the psychiatrist, anti-colonial activist and intellectual Frantz Fanon, who was originally from Martinique.

Why did you choose to set the plot during this period of his life, which corresponds to his arrival in Algeria and his militant involvement with the FLN, until his death in 1961? Why is this film necessary?

When you embark on such a powerful film project, with a globally recognised figure like Frantz Fanon, it goes without saying that everything has been carefully thought out and prepared. You have your producer, your screenwriter, your entire team, and you've done a lot of research on the subject. I've known since childhood how important Fanon is, as my parents and uncles have always told

me about him. They presented him to me as a figure without equal in terms of authenticity and devotion to liberating human beings from the barbarity of colonisation.

Once you have a clear idea, you look for ways to tell the story, to make it effective, to avoid losing viewers who need to know and understand everything in less than 2 hours and 13 minutes. That's where choices have to be made. These choices aim to intimately convey what you know, what you understand, what you feel from your readings.

I am a director, so I am talking to you about cinema. I am using this language to appeal to you, but without diminishing the awareness that the subject holds us accountable for.

For Fanon, I wanted to move away from the usual codes of the biopic. I wanted to bring a very personal feeling to his work, a vision that could both open up a reflection on our minds and their vigilance, but also allow the story to remain true to its authenticity.

For me, this film was an achievement that made me better.

If we wanted to find a common thread running through all your films, we could say that they all deal in one way or another with aspects of French history linked to the country's colonial past, which are still largely overlooked today.

Is telling the stories of all the different components of this diverse and mixed French society one of the keys to living together harmoniously?

That's a very interesting question. I've often wondered why I feel the need to share these themes through my films. I've realised that these are subjects that are part of me, part of who I am as an individual. If I'm an artist, then it seems obvious to me that my raw material becomes a proposition.

I think that the key to living together lies above all in education. The answer to your question is multi-layered. It is first and foremost collective, in the sense that politics has a huge responsibility for the fact that peoples, populations and individuals are divided. A society does not forge itself alone; it is governed by codes and laws. If intolerable things happen within it, it is necessarily because those in power are failing in their duties and defending values that are not shared by the people. I point the finger at those responsible, not those who are manipulated by fear.

THE MEMBERS OF THE JURY

Jury President

Jean-Claude Barny

Director, producer

Guadeloupe, Trinidad and Tobago

Jean-Claude Barny is a French director from Guadeloupe and Trinidad & Tobago, combining European auteurs with the American entertainment industry.

Self-taught, he began at the age of 16 by analysing arthouse, action and fiction films.

In 1994, he directed *Putain de porte* with actors such as Vincent Cassel and Mathieu Kassovitz, then collaborated on the casting of *La Haine*.

He then trained with Jacques Audiard and directed music videos for the French urban scene (Abd Al Malik, Tonton David, Doc Gyneco, etc.) and Caribbean artists (Kassav, etc.).

In 2003, Jean-Claude Barny moved to Guadeloupe and directed his first feature film, *Nèg Maron* (2005), which deals with the problems of Caribbean youth who are ignorant of their history



and which attracted 250,000 viewers. Spotted by Elizabeth Arnac, he directed *Tropiques amers*, a series on slavery filmed in Cuba. In 2014, he directed the television film *Rose et le Soldat*, which evokes Martinique during the Second World War.

His second feature film, *Le gang des Antillais* (2016), revisits the autobiography of Loïc Lery, a Martinican robber from the 1970s.

His third feature film, *Fanon* (2025), recounts the story of the writer and psychiatrist who fought for Algerian independence.

Together with his producer Sébastien Onomo, they are preparing *La légende de Battling Siki I*, the story of the Franco-Senegalese boxer who was world champion in the 1920s.

Laurence Hamelin

Program Manager for France Télévisions' Science and Discovery documentaries division- France

After a career as an actress, Laurence Hamelin joined La Cinquième in 1996 as a press officer in the Sidaction coordination office.

In 1997, she joined the programming department and became a programming executive responsible for developing France 5's programming schedules. She remained there for seven years.

In 2005, she joined the documentary unit as a program advisor for Découverte documentaries, developing and supporting numerous flagship series for France 5, such as *Des trains pas comme les autres*, as well as *Rendez-Vous en Terre Inconnue* for France 2.



In 2024, she was appointed program manager for the Discovery and Science division at France Télévisions.



Isabelle Hidair-Krivsky

Professor of socio-anthropology
University of French Guiana

Isabelle Hidair-Krivsky is a university professor of social anthropology and ethnology at the University of French Guiana and regional director for women's rights (DRDFE) at the French Guiana Prefecture. She is a founding member and was director, from 2015 to 2019, of the research laboratory «Migrations, Interculturality and Education in Amazonia» (MINEA 7485). She is a member of the scientific council of the Foundation for the Memory of Slavery and a member of the National Council for Regional Languages and Cultures. She continues her research activities by participating in events such as symposiums, study days and conferences, and by publishing articles in scientific journals.



Aurélie Reman

Executive Director, Sunny Side of the Doc Festival
France

Aurélie Reman is Managing Director of Doc Services, the company that organises Sunny Side of the Doc, the leading international documentary market for professionals in the sector. Her career took her to London, where she worked in the video game industry, designing marketing strategies at Sony Computer Entertainment Europe. A graduate of the Institut Français de Presse with a master's degree in journalism and intercultural communication, she has collaborated on numerous documentary series and one-off programmes as a journalist and researcher in Parisian production companies. Multilingual, driven by a natural curiosity and a passion for discovering others, she finds documentary filmmaking a privileged means of exploring cultural diversity and bringing human stories closer together.



Monique Sobral de Boutteville

Screenwriter, artistic director, producer and researcher
Brazil, France

Monique Sobral de Boutteville is a screenwriter, artistic director, producer and researcher. With a PhD in performing arts (Paris 8 University) and sustainable development in the humid tropics (NAEA/UFPA), she has developed a transdisciplinary career linking art, ecology and traditional knowledge of the Amazon. She has taught at Paris 8 University and is currently collaborating on several interdisciplinary research projects focusing on performance, ecology and digital media in Brazil and France.

As the head of Encantados Produções, a company she founded and directs, Monique designs and produces works that intertwine theatre, cinema, literature and Amazonian mythology, with a particular focus on women's experiences and social and environmental awareness.

In 2025, Encantados co-produced the Amazon-Caribbean Film Meeting, in partnership with the Institut Français, and will organise the English ceramics festival Fest.Ce Marajó in September, with the support of the Vale company.

THE DEMAIN FRANCE TÉLÉVISIONS AWARD

IN JANUARY 2025, FRANCE TÉLÉVISIONS' OVERSEAS DIVISION LAUNCHED THE DEMAIN AWARD

BECAUSE TOMORROW DEPENDS ON OUR ACTIONS...

Overseas territories are home to more than 80% of France's biodiversity and face major ecological and environmental challenges.

The effects of global warming are even more visible in overseas territories: overheating seas, increased natural hazards, ocean acidification, coastal erosion, rising sea levels and threats to biodiversity. This vulnerability also gives rise to a strength that inspires many overseas citizens to think, invent, innovate, take action on a daily basis and find solutions for the future to preserve this fragile yet essential ecosystem.

France Télévisions' Overseas Division, which aims to raise public awareness of today's and tomorrow's ecological and environmental issues through images, is proud to announce the creation of the Demain Award, which recognises a film related to climate and environmental issues in overseas territories.

The Demain Prize, worth €3,000, is one of the prizes awarded at overseas documentary film

festivals, including the International Oceanian Documentary Film Festival (FIFO), held in Polynesia since 2004, the Amazon-Caribbean International Documentary Film Festival (FIFAC), held in French Guiana since 2019, and the Indian Ocean International Film Festival (FIFOI), held in Réunion since 2024.

This award once again illustrates and affirms France Télévisions' commitment, through its overseas division, to raising public awareness of environmental issues and providing the keys to understanding how to participate in the energy transition in mainland France and overseas.

"Because we have been living in tune with the planet for a long time now, our countries are best placed to promote solutions for tomorrow..."

Sylvie Gengoul, Director of France Télévisions' Overseas Division

FILMS IN THE RUNNING FOR THE DEMAIN FRANCE TÉLÉVISIONS AWARD

De la guerre froide à la guerre verte | Anna Recalde Miranda

Guyane, vivre avec le Jaguar | Thomas Yzèbe

Kimboto, voyage au coeur de la forêt guyanaise
Jean-François Castell

Les Écailles de la forêt | Manon Kole, Lucas Perregon

Shield. The living wall of the Caribbean | Mario Cuesta Hernando

LE JURY DEMAIN FRANCE TÉLÉVISIONS



The ADNG association

Association for the Discovery of Nature in French Guiana

Represented by Antoine Pégard

Created in 1994, the ADNG (Association for the Discovery of Nature in French Guiana) is an environmental education association whose main mission is to encourage the discovery, knowledge and respect of nature and the environment in French Guiana.

Their actions are based on education for the environment and through the environment, and their educational and pedagogical approaches are in line with national and international movements for environmental education and popular education.



Marc-Philippe Coumba

**Journalist and programme
advisor at Guyane la 1^{ère}**

A field journalist and renowned media personality, Marc-Philippe Coumba has been working at Guyane la 1^{ère} for nearly 30 years. He joined RFO Guyane as an intern in 1995 and rose through the ranks to become deputy editor-in-chief in 2018. In particular, he successfully reactivated the Saint-Laurent du Maroni office between 2011 and 2015, providing reports, live broadcasts and studio debates. As a news presenter, political programme host and senior reporter, he has solid experience in television news.

Marc-Philippe Coumba is currently on assignment with the editorial management of Guyane la 1^{ère} to help promote local issues in French Guiana.



Sterela Abakamofou

Actress, influencer

Sterela Abakamofou, an actress from French Guiana, trained in theatre for three years in her native department. She then appeared in several plays and films, including the feature film *La Vie Pure*, which marked a turning point in her career. Keen to further her training, she joined the Cours Florent drama school in Paris to develop her artistic career on stage and screen.



Clarisse Taulewali Da Silva

Painter and Kali'na political spokesperson

Clarisse Taulewali Da Silva is a visual artist of Kali'na origin and a student at the Beaux-Arts in Paris. She has developed an artistic practice rooted in the memory and indigenous cultures of French Guiana. Her career, fuelled by political and activist engagement, is dedicated to preserving traditions and protecting knowledge. She is also the deputy for French Guiana's MP, Davy Rimane.



Irvin Ristie

Environmental and human rights activist

Irvin Ristie's roots go back to the Arawak, Karib and Indonesian ancestors of Suriname. In 2011, he co-founded the United Tour Guides of Suriname (UTGS) association. Irvin has collaborated with the film industry on several occasions as an executive producer on a number of international documentary projects (for the Dutch platform VPRO, NHK World Japan and Arte). Irvin has also created his own documentary series in the form of a podcast entitled Na'na au'ran Nero ero tywa'itopo po'ko (Our fundamental right to speak), which tells the story of the indigenous movement in Suriname in the 1970s.

In 2018, he was appointed by the Surinamese Indigenous Delegation as Communications and Health Coordinator for the regional organisation COICA (Coordinator of Indigenous Organisations of the Amazon Basin), a position he held until 2022. At the end of his term, he founded the AWMY Institute to share his experience and knowledge gained at COICA with local organisations in Suriname. In 2024, he moved to French Guiana. In 2025, he launched his own tourism company, Yana Adventures, to promote sustainable tourism.

PROGRAMMING



2 PRIZES AWARDED BY THE JURY MEMBERS

> **FIFAC FRANCE TÉLÉVISIONS GRAND PRIX** (feature films in competition)

With a prize of €4,000

> **BEST SHORT FILM AWARD**

AS WELL AS

> **HIGH SCHOOL JURY PRIZE** (feature films in competition & Parallel Screens)

> **LE PRIX DU PUBLIC** (longs métrages en compétition & Écrans Parallèles)

NEW !

> **DEMAIN FRANCE TÉLÉVISIONS AWARD** (from a selection of five films related to climate change and environmental issues in overseas territories)

With a prize of €3,000

FIFAC SUPPORTS GUYANESE ARTISTS

The trophies awarded to the directors of the films selected by the jury are produced by a young artist from Apatou, **Mirella Amautan**.

A talented multidisciplinary artist from western French Guiana, she creates works inspired by Tembé art.



FEATURE FILMS

COMPETITION

Alma del desierto | Mónica Taboada Tapia

Al Oeste, En Zapata | David Bim

Aux origines, l'esclavage | Sonia Dauger,
Xavier Lefebvre

De la guerre froide à la guerre verte | Anna
Recalde Miranda

La Chute du Ciel | Eryk Rocha, Gabriela
Carneiro da Cunha

Monikondee | Lonnie van Brummelen,
Siebren de Haan, Tolin Erwin Alexander

Ne prends pas la mer pour une grande savane
Arlette Pacquit

Pensionnats catholiques de Guyane : la blessure
François Reinhardt

SLM, chroniques d'une jeunesse lointaine
Christophe Haleb

SHORT FILMS

COMPETITION

A Guardiã da Amazônia | Ana Cristina Pereira,
Tiago Bernardo Lopes

Asael's Voice. An Ayahuasca Story | Sadek
Asseily

Da Silva da Selva | Anderson Mendes

Manos que dan vida | Juan Sebastián Arias
Carvajal

Más fácil soñarla viva | Anne Thieme

Metamorfosis | Maikel Jorge Pascual

Sukande Kasáká | Kamikia Kisedje, Fred Rahal

The Oyster Man | Manuel Palenzuela

PARALLEL SCREENS

Antecume Pata, le village d'André | Pierre Lane

Guyane, vivre avec le Jaguar | Thomas Yzèbe

Je sais que tu peux ! | Olivier Arnal

Kankantri (l'arbre à coton) | Gabri Christa

Kimboto, voyage au coeur de la forêt guyanaise
Jean-François Castell

Les Écailles de la forêt | Manon Kole, Lucas
Perregon

Les forçats du Canal de Panama | Sandra Rude

Luci | Mateo Vega, Mathieu Wijdeven

Mon père Marius Trésor | Thierry Trésor, Julie
Trésor-Mauduy

Nomad in No man's land | Hester Jonkhout

Shield. The living wall of the Caribbean | Mario
Cuesta Hernando

FOCUS OTHER SEAS

La prohibition américaine, une aubaine française
Xavier Fréquant et Yassir Guelzim

Pie dan lo | Kim Yip Tong

Te Puna Ora, la source de vie | Virginie Tetoofa

A CLOSING FICTION

Le gang des Antillais | Jean-Claude Barny



COUNTRIES & TERRITORIES REPRESENTED

Brazil

Da Silva da Selva | Anderson Mendes
La Chute du Ciel | Eryk Rocha, Gabriela Carneiro da Cunha
Sukande Kasáká | Kamikia Kisedje, Fred Rahal

Colombia

Alma del desierto | Mónica Taboada Tapia
Manos que dan vida | Juan Sebastián Arias Carvajal

Cuba

Al Oeste, En Zapata | David Bim
Metalmorfosis | Maikel Jorge Pascual

Curaçao

Nomad in No man's land | Hester Jonkhout

Ecuador

Les Écailles de la forêt | Manon Kole, Lucas Perrogon

Guadeloupe

Mon père Marius Trésor | Thierry Trésor, Julie Trésor-Mauduy

French Guiana

Antecume Pata, le village d'André | Pierre Lane
Guyane, vivre avec le Jaguar | Thomas Yzèbe
Je sais que tu peux ! | Olivier Arnal
Kimboto, voyage au coeur de la forêt guyanaise | Jean-François Castell
Pensionnats catholiques de Guyane : la blessure | François Reinhardt
SLM, chroniques d'une jeunesse lointaine | Christophe Haleb

Martinique

Aux origines, l'esclavage | Sonia Dager, Xavier Lefebvre
Le gang des Antillais | Jean-Claude Barny
Ne prends pas la mer pour une grande savane | Arlette Pacquit

Mauritius

Pie dan lo | Kim Yip Tong

Mexico

Shield. The living wall of the Caribbean | Mario Cuesta Hernando

Panama

Les forçats du Canal de Panama | Sandra Rude

Peru

A Guardiã da Amazônia | Ana Cristina Pereira, Tiago Bernardo Lopes
Asael's Voice. An Ayahuasca Story | Sadek Asseily
Más fácil soñarla viva | Anne Thieme

French Polynesia

Te Puna Ora, la source de vie | Virginie Tetoofa

Puerto Rico

Shield. The living wall of the Caribbean | Mario Cuesta Hernando

Saint Pierre and Miquelon

La prohibition américaine, une aubaine française | Xavier Fréquant, Yassir Guelzim

Suriname

Kankantri (l'arbre à coton) | Gabri Christa
Luci | Mateo Vega, Mathieu Wijdeven
Monikondee | Lonnie van Brummelen, Siebren de Haan, Tolin Erwin Alexander

Venezuela

The Oyster Man | Manuel Palenzuela

FEATURE FILM COMPETITION



Al Oeste, En Zapata



Aux origines, l'esclavage



Alma del Desierto

ALMA DEL DESIERTO

MÓNICA TABOADA TAPIA

COLOMBIA, BRAZIL | 2024 | 1H27 | WAYUUNAIIKI, SPANISH | GUERRERO FILMS, ESTÚDIO GIZ, THE OPEN REEL

Best Documentary Award - Cinélatino - Rencontres de Toulouse 2025, Toulouse (France)

In the arid landscapes of La Guajira, Colombia, Georgina, a transgender woman Wayúu, now in the third act of her life, knows that her time is running out and wants to change her existence. With nothing to lose, she sets out to find her brothers and sisters, who do not speak Spanish and barely survive on the margins of Colombia's opaque bureaucratic system. Amidst open wounds, memories and unfathomable geographical and emotional distances, Georgina and her people agree that enough is enough. Alma del desierto emerges as a story of resilience, a symbol of hope and a fervent struggle for justice.

AL OESTE, EN ZAPATA

DAVID BIM

CUBA | 2025 | 1H14 | SPANISH | PRODUCTION LIA RODRIGUEZ & DAVID BIM, VENTU PRODUCTIONS SL., DISTRIBUTION SQUARE EYE FILM

Special Jury Prize & International Critics' Prize - Visions du Réel, 2025, Nyon (Switzerland)

Landi and Mercedes live in the Zapata marshes, a biosphere reserve in Cuba. In order to feed their sick child, Landi must go crocodile hunting, leaving his wife and son alone. Against a backdrop of social unrest and global pandemic, Al Oeste, En Zapata follows a family struggling to survive, in a perpetual cycle of separations and reunions.

AUX ORIGINES, L'ESCLAVAGE

SONIA DAUGER, XAVIER LEFEBVRE

FRANCE | 2025 | 1 H 46 | FRENCH | GÉDÉON PROGRAMMES, FRANCE TÉLÉVISIONS

To recount slavery in France is to confront a past that our collective memory has long obscured. From the 17th to the 19th century, our country deported 1.2 million men and women and exploited millions of Africans on its soil and in its colonies. For months, we investigated and asked six French personalities to explore their family trees: Kalash, Joey Starr, Marie-Laure Garnier, Guillaume Hoarau, Karine Baste and Stefi Celma. Thanks to this unprecedented quest, rooted in French history, we discover destinies marked by the relentless struggle for freedom.



La chute du ciel

DE LA GUERRE FROIDE À LA GUERRE VERTE

ANNA RECALDE MIRANDA

FRANCE, ITALY, PARAGUAY | 2024 | 1H42
SPANISH | VRAI-VRAI FILMS, LARDUX FILMS

Out of competition - Rencontres du cinéma latino-américain 2025, Bordeaux (France)
International competition - World premiere - IDFA International Documentary Festival Amsterdam 2024, Amsterdam (Netherlands)

IN CONTEST FOR THE DEMAIN FRANCE TÉLÉVISIONS AWARD

The border between Paraguay and Brazil has become a green desert. It is the birthplace of the soybean republic, the cradle of global agribusiness. The horizon is an endless line that connects the past and the present. A past dictated by the political violence of Operation Condor and a present marked by the assassinations of land rights defenders.

LA CHUTE DU CIEL

ERYK ROCHA, GABRIELA CARNEIRO DA CUNHA

BRAZIL | 2024 | 1H50 | YANOMAMI | LA 25^{ÈME} HEURE, ARUAC FILMES, STEMAL ENTERTAINMENT, LES FILMS D'ICI

Feature film selection - Directors' Fortnight 2024, Cannes (France)
Out of competition - Biarritz Latin America Festival 2024, Biarritz (France)

The Yanomami, an indigenous tribe from the Brazilian Amazon, are fighting a fierce battle to preserve their territory and their ancestral way of life in the face of the threat posed by the «people of merchandise». Through the powerful words of Davi Kopenawa, shaman and spokesperson for his community, the film offers a deep immersion into their cosmology and echoes an urgent call to save the forest and redefine our relationship with nature.

MONIKONDEE

LONNIE VAN BRUMMELEN, SIEBREN DE HAAN, TOLIN ERWIN ALEXANDER

SURINAME, GUYANA, NETHERLANDS | 2025
1H43 | NDJUKA, CHINESE, FRENCH, HAITIAN CREOLE | VRIZA PRODUCTIONS

Intangible Cultural Heritage Award - Cinéma du réel 2025, Paris (France)

IN THE PRESENCE OF MEMBERS OF THE FILM CREW

A man delivers goods by boat to indigenous and Maroon communities along the Maroni River, which separates Suriname from French Guiana. His journey offers a glimpse into the challenge of maintaining local customs in the face of gold mining, multinational corporations and climate change.

DIRECTORS & GUEST TEAMS

Olivier Arnal
Director of *Je sais que tu peux !*

Marc Barrat
Producer of *Guyane, vivre avec le jaguar*

Jean-Claude Barny
Jury President
Director of *Le gang des Antillais*

Estelle Mauriac
Producer of *Antecume Pata, le village d'André*

Véronique Chainon
Producer of
Pensionnats catholiques de Guyane : la blessure

Christophe Haleb
Director of *SLM, chroniques d'une jeunesse lointaine*

And members of the film crew
Monikondee



SLM, chroniques d'une jeunesse lointaine

NE PRENDS PAS LA MER POUR UNE GRANDE SAVANE

ARLETTE PACQUIT

FRANCE, MARTINIQUE | 2025 | 1H10 | CREOLE,
FRENCH | SANOSI PRODUCTIONS, FRANCE
TÉLÉVISIONS

PREVIEW

A flat, sprawling city. A street named Liberté. A hotel-liner anchored there without any cyclone to blame. A shore full of promise. A savannah-world that would give you wings. A backdrop? No... Places of happy intimacy, despite the weight of history, the stakes of a people's aspiration to emancipate themselves from a French presence that inhabits and haunts them. The metaphor of an island of silent anger, Martinique.

PENSIONNATS CATHOLIQUES DE GUYANE : LA BLESSURE

FRANÇOIS REINHARDT

FRENCH GUIANA, FRANCE | 2024 | 53 MIN
FRENCH | BÉRÉNICE MÉDIAS CORP., FRANCE
TÉLÉVISIONS

IN THE PRESENCE OF PRODUCER VÉRONIQUE CHAINON

From 1930 to 2012, more than 2,000 children grew up in Catholic boarding schools. They were separated from their families and cut off from their culture, subjected to evangelisation and forced assimilation. By using public funds to finance the education of "primitive" young people in boarding schools established and run by religious congregations, were the representatives of the Republic and the Church guilty of "cultural genocide"? This is the question being raised today by lawyers and former boarders.

SLM, CHRONIQUES D'UNE JEUNESSE LOINTAINE

CHRISTOPHE HALEB

GUYANE, FRANCE | 2025 | 1H18 | SRANAN
TONGO, FRANÇAIS | LA ZOUZE

PREVIEW IN THE PRESENCE OF DIRECTOR

In French Guiana, half the population is under 20. During my research in the north-west of the territory, I encountered a resolutely multicultural and diverse youth. I shared long conversations and explored the different places of attachment and learning environments that are unique to them. I sought to increase my knowledge through observation and concrete engagement with this generation and the things that surround it. This film offers a polyphonic and lucid portrait, recreating poetic and complex ways of being in the world.

PREVIEWS

WORLD PREVIEWS

SLM, chroniques d'une jeunesse lointaine | Christophe Haleb

Ne prends pas la mer pour une grande savane
Arlette Pacquit

Antecume Pata, le village d'André | Pierre Lane

Je sais que tu peux ! | Olivier Arnal

Apagada | Alexandre Humbert

Mon père Marius Trésor | Thierry Trésor,
Julie Trésor-Mauduy

FRENCH-LANGUAGE PREVIEWS

A Guardiã da Amazônia | Ana Cristina Pereira, Tiago
Bernardo Lopes

Asael's Voice. An Ayahuasca Story | Sadek Asseily

Da Silva da Selva | Anderson Mendes

Luci | Mateo Vega, Mathieu Wijdeven

Les forçats du canal de Panama | Sandra Rude

Manos que dan vida | Juan Sebastián Arias Carvajal

Más fácil soñarla viva | Anne Thieme

Metalmorfosis | Maikel Jorge Pascual

Sukande Kasáká | Kamikia Kisedje, Fred Rahal

Nomad in No man's land | Hester Jonkhout

Shield. The living wall of the Caribbean
Mario Cuesta Hernando

The Oyster Man | Manuel Palenzuela

SHORT FILMS COMPETITION

A Guardiã da Amazônia

A GUARDIÃ DA AMAZÔNIA

PERU, PORTUGAL | 2024 | 20'43
SPANISH | PRODUCTION JOANA
BOURGARD

PERU, PORTUGAL | 2024 | 20'43 | SPANISH
PRODUCTION JOANA BOURGARD

FRENCH-LANGUAGE PREVIEW

Diana Ríos Rengifo grew up in the Asháninka indigenous community of Alto Tamaya-Saweto, in the Ucayali region of the Peruvian Amazon. When her father was murdered by loggers in September 2014, she took on a leading role in the fight for justice and the preservation of her territory. She became one of the most recognisable faces in the fight to preserve the Amazon. She claims that in order to get rid of her, loggers set her up to transport cocaine to Spain. She was arrested at Porto International Airport and is currently serving a sentence at the Santa Cruz do Bispo women's prison in Matosinhos.

ASAEI'S VOICE. AN AYAHUASCA STORY

SADEK ASSEILY

PERU | 2024 | 15 MINS | SPANISH | PRODUCED
BY SADEK ASSEILY

FRENCH-LANGUAGE PREVIEW

This is a docu-fiction film: a Colombian opera singer travels to the Peruvian Amazon to take part in an ayahuasca ceremony in order to regain his voice.

DA SILVA DA SELVA

ANDERSON MENDES

BRAZIL | 2025 | 17'21 | PORTUGUESE
AUDIOVISUAL MENDES

FRENCH-LANGUAGE PREVIEW

A sensory journey through the imaginary Amazon of artist Da Silva da Selva, who continued to bring his fantastical visual universe to life even after he lost his sight..

MANOS QUE DAN VIDA

JUAN SEBASTIÁN ARIAS CARVAJAL

COLOMBIA | 2024 | 16 MIN | SPANISH
PRODUCTION JUAN SEBASTIAN ARIAS CARVAJAL

FRENCH-LANGUAGE PREVIEW

With her hands still strong despite the passage of time, Blanca, a 75-year-old midwife, continues to devote her life to bringing new life into the world in rural Colombia. Here, violence, glyphosate and oblivion are still etched in the deep memory of its inhabitants.

Metamorfosis

SHORT FILMS COMPETITION



The Oyster Man



Más fácil soñarla viva

MÁS FÁCIL SOÑARLA VIVA

ANNE THIEME

PERU, GERMANY | 2025 | 10' | SPANISH |
RAINAFILMS

FRENCH-LANGUAGE PREVIEW

The Peruvian Amazon is the monster that swallowed Melissa, who disappeared without a trace while playing on her doorstep. Fragments of the life she could have lived haunt her loving parents, who must cope with the loneliness of her absence.

METALMORFOSIS

MAIKEL JORGE PASCUAL

CUBA | 2024 | 21' | SPANISH | PRODUCTION
MAIKEL JORGE PASCUAL-CANARREO

FRENCH-LANGUAGE PREVIEW

In a world of uncertainty, Emilio transforms scrap metal into art, discovering the beauty of what is discarded. His creative struggle inspires a call for sustainability and resilience.

SUKANDE KASÁKÁ

KAMIKIA KISEDJE, FRED RAHAL

BRAZIL | 2025 | 30' | KHÍSÊDJÊ | KISÊDJÊ
ASSOCIATION

*Best Short Documentary Film - It's All True
International Documentary Film Festival 2025, São
Paulo (Brazil)*

FRENCH-LANGUAGE PREVIEW

Kamikia and Lewaiki, members of the Khîsêdjê, are forced to abandon their largest village after detecting pesticide contamination poisoning their land, rivers and food. Surrounded by soybean monocultures, they fight to protect their culture, their families and their territory from an invisible enemy that threatens their very existence.

THE OYSTER MAN

MANUEL PALENZUELA

VENEZUELA | 2025 | 8'20 | SPANISH |
PRODUCTION MANUEL PALENZUELA LEON

FRENCH-LANGUAGE PREVIEW

Every day, Gregorio wakes up at 4 a.m., gets ready and takes a bus to Playa El Yaque on Margarita Island in Venezuela. From there, he walks 30 minutes down a hill to the mangrove swamp, where he carefully pulls oysters from the branches until his bucket is full. He then makes the long journey back, cleans them and sells them along the beach. His entire family has left the country, but he has chosen to stay. For more than 20 years, he has earned his living this way, clinging to his land despite the difficulties facing his country.

PARALLEL SCREENS

Les Écailles de la forêt

Je sais que tu peux !

Kankantri

LES ÉCAILLES DE LA FORÊT

MANON KOLE, LUCAS PERROGON

FRANCE, ECUADOR | 2024 | 52 MIN | SPANISH,
FRENCH | DAMIEN LECOUEVEY, DL PROD,
ASSOCIATION ATHERIS

GUYANE, VIVRE AVEC LE JAGUAR

THOMAS YZÈBE

FRENCH GUIANA, FRANCE | 2025 | 52 MIN
CREOLE, FRENCH | 13 PRODS, KANOPÉ FILMS,
FRANCE TÉLÉVISIONS

SHIELD. THE LIVING WALL OF THE CARIBBEAN

MARIO CUESTA HERNANDO

UNITED STATES, PANAMA, PUERTO RICO, MEXICO
| 2024 | 1H20 | SPANISH, ENGLISH | CORESCAM
PRODUCTION, YAQ DISTRIBUTION

LES FORÇATS DU CANAL DE PANAMA

SANDRA RUDE

FRANCE, PANAMA | 2025 | 52 MIN | SPANISH,
FRENCH, ENGLISH | SCREENSHOT PRODUCTIONS,
FRANCE TÉLÉVISIONS

JE SAIS QUE TU PEUX !

OLIVIER ARNAL

FRENCH GUIANA, FRANCE | 2025 | 1H07
FRENCH | 5° NORD PRODUCTIONS

NOMAD IN NO MAN'S LAND

HESTER JONKHOUT

CURAÇAO, NETHERLANDS | 2024 | 58 MIN
DUTCH, ENGLISH, PAPIAMENTU | TANGERINE TREE

KANKANTRI (L'ARBRE À COTON)

GABRI CHRISTA

SURINAME, NETHERLANDS | 2024 | 27' | DANCE,
EXPERIMENTAL | PRODUCTION ANN HERMELIJN,
GABRI CHRISTA

LUCI

MATEO VEGA, MATHIEU WIJDEVEN

SURINAME, NETHERLANDS | 2024 | 40 MIN
DUTCH | PRODUCTION MATEO VEGA, MATHIEU
WIJDEVEN

PARALLEL SCREENS

Kimboto, voyage au coeur de la forêt guyanaise

Antecume Pata, le village d'André

Mon père Marius Trésor

KIMBOTO, VOYAGE AU COEUR DE LA FORÊT GUYANAISE

JEAN-FRANÇOIS CASTELL

FRENCH GUIANA, FRANCE | 2025 | 52 MINS
FRENCH | TREERIDERS, LES FILMS DU ROCHER

ANTECUME PATA, LE VILLAGE D'ANDRÉ

PIERRE LANE

FRENCH GUIANA, FRANCE | 2025 | 52' | FRENCH,
WAYANA | CINÉTÉVÉ, FRANCE TÉLÉVISIONS

MON PÈRE MARIUS TRÉSOR

THIERRY TRÉSOR, JULIE TRÉSOR-MAUDUY

GUADELOUPE, FRANCE | 2025 | 52 MINS | FRENCH
COMIC STRIP PRODUCTIONS, FRANCE TÉLÉVISIONS

FOCUS OTHER SEAS



Te Puna Ora, la source de vie



Pie dan lo

Did you know that there are several documentary film festivals in overseas territories?

Across the oceans, people tell the stories of their worlds and their struggles through documentaries.

FOCUS ON THREE MUST-SEE FESTIVALS

The pioneer: FIFO – International Oceanian Documentary Film Festival

Since 2004 in Tahiti, French Polynesia
[@FIFO Tahiti](#) | [fifotahiti.com](#)

The new kid on the block: FIFOI – Indian Ocean International Film Festival

[@fifoi.official](#) | [fifoi.re](#)

And us: FIFAC – Amazon-Caribbean International Documentary Film Festival

With this in mind, FIFAC will offer a selection of three films, which we have named «other seas».

TE PUNA ORA, LA SOURCE DE VIE

VIRGINIE TETOOFA

FRENCH POLYNESIA | 2024 | 1H15 | FRENCH, TAHITIAN, ENGLISH | AHI COMPANY, WHAT TOOK YOU SO LONG?, STUDIO LYRA, FRI FILM

Winner of the Demain Award at the 2025 FIFO Festival

New Orleans Film Festival 2024, FIFO 2025, Maoriland 2025

Inspired by the legend of the goddess Hina, *Te Puna Ora, la source de vie* follows the captivating story of resistance of three women on the island of Moorea. A film where generational gaps, respect for traditions and environmental awareness come together.

PIE DAN LO

KIM YIP TONG

MAURITIUS, FRANCE | 2025 | 12 MINS | FRENCH, MAURITIAN CREOLE | GAO SHAN PICTURES, WE FILMS

Official Selection - Annecy International Animation Film Festival 2024 (France)

On 25 July 2020, the bulk carrier MV Wakashio ran aground on the reef off the east coast of Mauritius. Twelve days later, oil spilled, causing the worst ecological disaster ever to occur in the region.

LA PROHIBITION AMÉRICAINE, UNE AUBAINE FRANÇAISE

XAVIER FRÉQUANT, YASSIR GUELZIM

FRANCE, SAINT PIERRE AND MIQUELON, CANADA 2024 | 54 MIN | FRENCH | SCREEN ADDICT PRODUCTION, WAPITI PRODUCTIONS, FRANCE TÉLÉVISIONS

At the end of 1933, the Volstead Act, which prohibited Americans from drinking, importing or trading alcohol, was repealed. For more than ten years of prohibition, the hub of trafficking in North America was the small colony of Saint-Pierre-et-Miquelon, which experienced incredible growth. French products, especially champagne, were highly sought after across the Atlantic. This windfall benefited the French economy. Successive French governments during this period did everything they could to promote this trade, much to the chagrin of the Americans...

Sébastien Gosses et Serge Lahou
présentent

DJEDJE
APALI

ERIQ
EBOUANEY

ADAMA
NIANE

VINCENT
VERMIGNON

DJIBRI
PAVADE

et ZITA
HANROT

Avec les participations
exceptionnelles de

LUCIEN
JEAN-BAPTISTE

ROMANE
BOHRINGER

JOCELYNE
BEROARD

et MATHIEU
KASSOVITZ



CLOSING

Saturday 11 october

8 p.m. – Manguier

GOOD TO KNOW

Le Gang des Antillais is the
first fiction film to be
screened at FIFAC.

LE GANG DES ANTILLAIS

JEAN-CLAUDE BARNY

AVEC DJEDJE APALI, ERIQ EBOUANEY, ADAMA
NIANE, ZITA HANROT

FRANCE | 2016 | 1H30 | FRENCH | FICTION
HAPPINESS DISTRIBUTION

IN THE PRESENCE OF DIRECTOR JEAN-CLAUDE
BARNY, PRESIDENT OF THE FIFAC 2025 JURY

Jimmy Larivière, a young Frenchman from the Antilles, struggles to survive with his daughter and find his place in society. His encounter with the Caribbean gang, a group of idealistic thugs, sparks his rebellion and the exasperation of a community that arrived in mainland France as part of the Bumidom policy. Violence, friendships, rivalries, betrayals... Jimmy loses his way: with a gun in his hand, how can he avoid becoming a slave to easy money?

FIFAC, A PROFESSIONAL PLATFORM



FIFAC IS ESTABLISHING ITSELF AT THE HEART OF THE AUDIOVISUAL PRODUCTION INDUSTRY IN THE AMAZON-CARIBBEAN REGION WITH ITS PROFESSIONAL MEETINGS, THEREBY CONTRIBUTING TO ITS STRUCTURING AND INFLUENCE ON A LOCAL AND INTERNATIONAL SCALE.

Through these meetings, FIFAC offers professionals a working environment that multiplies opportunities for exchange, promotes sharing and networking through the professionalisation of actors, and strengthens or initiates cooperation with neighbouring countries.

Its ambition to help foster a documentary film ecosystem in the Amazon-Caribbean region, by forging links between the regions, their inhabitants, and the structures and professions that comprise them grows stronger every year.



**AFIFAC,
G-Cam and the
Guyana Film Commission
have joined forces to produce a
catalogue of Guyanese films.**

It offers a panorama of fiction films, documentaries, short films and workshop films for programmers and broadcasters to (re) discover!

*the catalogue is available on our
respective websites.*

DOC AMAZONIE CARAÏBE

CO-PRODUCTION MEETINGS



A PARTNERSHIP BETWEEN PÔLE
IMAGE MARONI, DOCMONDE AND
FIFAC

CONTACT

Bianca Fontez-Eymenier
Programme Manager
bianca@docmonde.org

IN 2025, DOC AMAZONIE CARAÏBE (SUPPORTED BY DOCMONDE AND PÔLE IMAGE MARONI) WILL CELEBRATE ITS 11TH ANNIVERSARY.

SINCE THE CREATION OF FIFAC IN 2019, DOC AMAZONIE CARAÏBE HAS BEEN A PILLAR OF THE FESTIVAL, OFFERING WRITING RESIDENCIES AND TRAINING IN PUBLIC SPEAKING THROUGH PITCHES.

This programme, which combines writing support with meetings with producers and broadcasters, plays an essential role in the emergence of new authors and the production of films inspired by the Caribbean and Amazonian perspectives. It also enables overseas producers to collaborate with mainland French producers and gain the confidence of broadcasters such as the 1^{ères} Antilles-Guyane channels.

DOC AMAZONIE CARAÏBE IN 2025

Nine film projects from French Guiana, Guadeloupe, Haiti, Martinique and Brazil received scriptwriting support from Vladimir Léon from July to September (online and then in French Guiana from 28 September to 3 October). After the pitch preparation workshop (5 to 7 October), the selected authors will present their projects in seven minutes to the producers and broadcasters in attendance, followed by a question-and-answer session.

Around fifteen professionals from the region and mainland France will then request individual meetings with the project leaders.

KAZ À PITCH

Hosted by Bianca Fontez-Eymenier (Docmonde)

This year, nine film projects from five countries or territories (French Guiana, Guadeloupe, Haiti, Martinique and Brazil) will be presented.

The session is also open to authors from the Greater Amazon-Caribbean region, outside the programme: four 'open-pitch' projects have already been submitted. An effective way to facilitate the search for co-producers and/or distributors.

PROGRAMME

> **Wednesday 8th from 9a.m. to 1 p.m.**

PITCHES

Followed in the afternoon by individual meetings with the producers and broadcasters in attendance.

> **Thursday 9th October**

Day of informal discussions and masterclass
See next page

This year, seven broadcasters have been invited, represented by:

- > **Aurélien Reman**, Managing Director of Doc Services, the company that organises Sunny Side of the Doc, the international documentary film market.
- > **Delphine Manoury**, documentary programme manager at TV5MONDE.
- > **Gabrielle Lorne**, documentary programme manager in the editorial department of France Télévisions' Overseas Division.
- > **Olivier Behary Laul Sirdier**, programme manager at Guyane La 1^{ère}, France Télévisions' channel in French Guiana.
- > **Suzanne Gangloff**, production assistant at Lyon Capitale TV.
- > **Sylvie Gengoul**, executive director of France Télévisions' Overseas Division.
- > **Thierry Monconthour**, editorial manager at Martinique la 1^{ère}, France Télévisions' channel in Martinique.

DOC AMAZONIE CARAÏBE IN FIGURES

26 documentaries produced | 39 documentaries in production
More than 100 authors supported, including 42 from French Guiana, 32 from Guadeloupe and Martinique, and 36 from the Greater Amazon-Caribbean and South America region

PROFESSIONALS DAY

THURSDAY 9 OCTOBER FIFAC PROFESSIONAL MEETINGS

A DAY TO THINK ABOUT THE FUTURE OF OVERSEAS AND CARIBBEAN DOCUMENTARIES.

FROM FRANCE TÉLÉVISIONS TO MAJOR INTERNATIONAL MARKETS, VIA THE STRATEGIES OF PÔLE OUTRE-MER AND SUNNY SIDE, FIFAC OFFERS A RICH AND ACTION-ORIENTED PROFESSIONAL PROGRAMME.

PROGRAMME & SPEAKERS

9:30 a.m. – 10:45 a.m.

> **Laurence Hamelin**

Under reserve

11:00 a.m. – 12:30 p.m.

> **Sophiane Tillikete**

The documentary strategy of the Overseas division

2:00 p.m. – 3:00 p.m.

> **Aurélie Reman – Sunny Side of the Doc**

Latam Content Market and Sunny Side Academy

3:30 p.m. – 4:30 p.m.

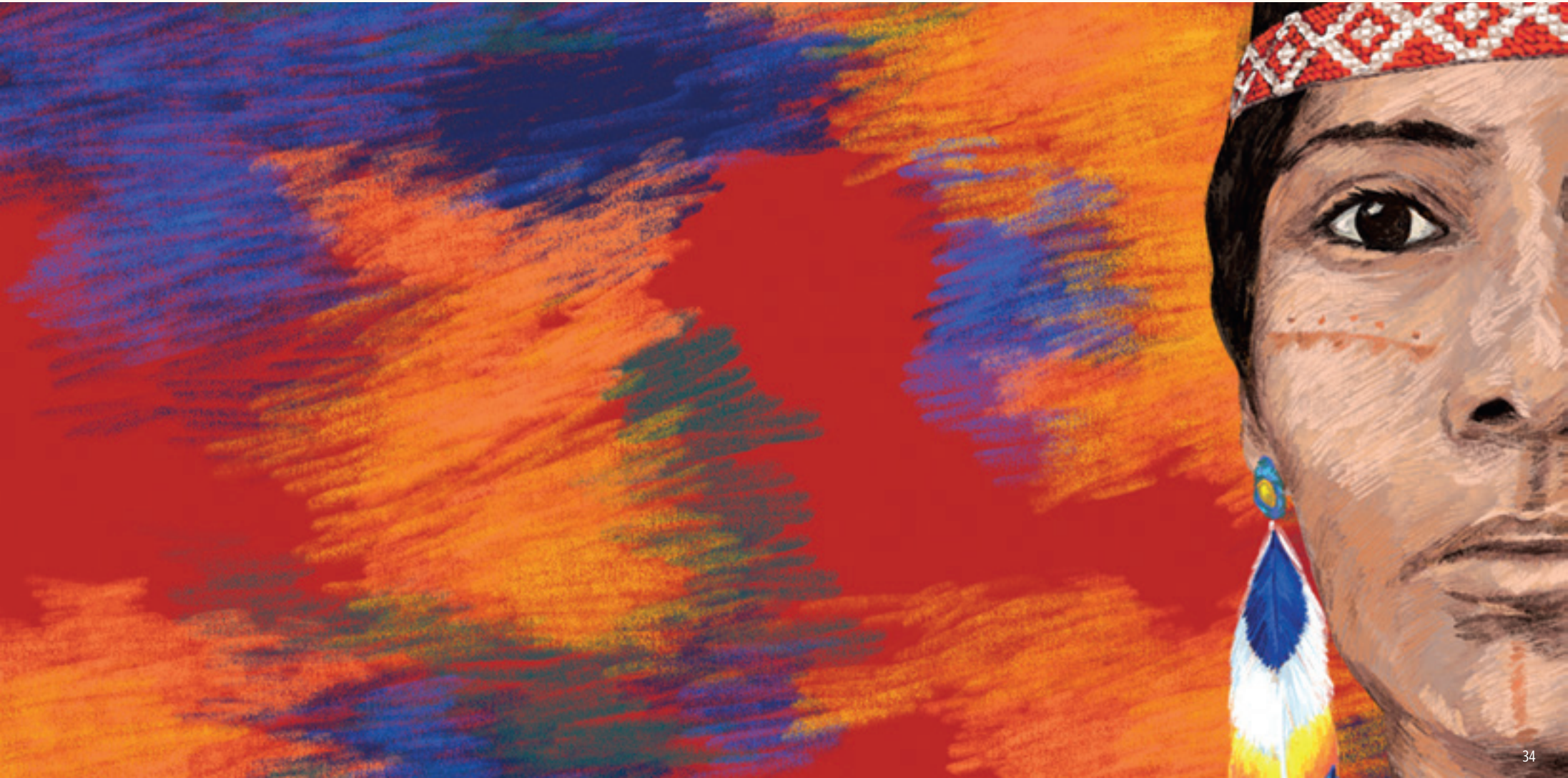
> **ROUND TABLE DISCUSSION**

Circulation and visibility of documentaries from overseas territories and neighbouring territories

This round table will bring together experts and partners to identify concrete levers: strengthening presence on international markets, increasing South-South co-productions, and preparing versions adapted to global distribution channels.

Objective: to offer producers and directors in attendance operational recommendations and strategic contacts in order to firmly establish overseas, Amazonian and Caribbean narratives on the global documentary map.

YOUNG PEOPLE AND THE FIFAC



THE POLE IMAGE MARONI (LEGALLY SUPPORTED BY THE ATELIER VIDÉO ET MULTIMÉDIA ASSOCIATION), AWARDED THE REGIONAL IMAGE EDUCATION CENTRE LABEL IN 2020, HAS BEEN HOSTING NUMEROUS INITIATIVES AND ACTIONS SINCE 2006 AIMED AT ESTABLISHING THE RELATIONSHIP WITH IMAGES AS A KEY FACTOR IN PROFESSIONAL INTEGRATION, BUT ALSO TO SUPPORT AND EDUCATE YOUNG PEOPLE (AND THOSE WHO ARE NOT SO YOUNG) IN UNDERSTANDING THE WORLD AROUND US, SO THAT WE ARE NOT PASSIVE CONSUMERS IN THE DIGITAL WORLD, BUT RATHER CONSCIOUS ACTORS IN PREPARING FOR THE FUTURE.

SINCE 2006, WE HAVE BEEN DEVELOPING:

- > **Initiatives** linked to various national schemes that help the public engage with images;
- > **A residency programme** for writing and co-production meetings based around the creative documentary “Doc Amazonie Caraïbes”;
- > **The citizen media outlet** for western French Guiana: Chronique du Maroni;
- > **Integration programmes** related to cinema and audiovisual techniques.

As a founding member of FIFAC, Pôle Image Maroni aims to take advantage of the synergy of a film festival to implement its image education initiatives for young audiences and audiences who are isolated from cultural cinema offerings.



THE HIGH SCHOOL JURY

Accompanied by the Pôle Image Maroni team, students studying cinema and audiovisual studies in French Guiana will participate in the festival throughout the week.

- > Work on filmed and written reviews.
- > Meetings with professionals (directors, producers) and the professional jury.
- > Formation of a jury that will award the High School Jury Prize from among the selection of documentary films in competition.

SCHOOL SCREENINGS

A first step into the world of an international film festival, these screening-meetings will take place throughout the week of FIFAC. They will be an opportunity for middle and high school students to discover FIFAC feature films in the presence of their directors.

IMAGE EDUCATION WORKSHOPS

Wednesday 8 October from 2 p.m.: for teenagers
Saturday 11 October from 2 p.m.: for young people and families

Discovering documentary cinema begins in childhood! This year, Pôle Image Maroni will offer 'shoot-and-edit' workshops (creating short documentary films) and an introduction to editing with the 'Mashup' table.

FILM FESTIVAL JOURNEY PASSEURS D'IMAGES PROGRAMME

"Expressing what you have understood, what you have felt, refining your tastes and justifying a point of view."

The PIM, in collaboration with students from Tarcy High School, accompanied by their teacher Fanny Augustin, will work alongside the Chronique du Maroni team. This is an opportunity to enjoy an immersive experience at the FIFAC, conduct interviews with directors, and meet and talk with the professional jury.

MEDIATION: REACHING OUT TO AUDIENCES

The Young Film Ambassadors programme (set up by the CNC) continues to grow. During FIFAC, young people act as mediators in their neighbourhoods, inviting audiences to come to the festival.

CHRONIQUE DU MARONI, THE CITIZEN MEDIA OF WESTERN GUYANA

Festival coverage and reports.

MORE INFO & CONTACTS

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ENVIRONMENTAL RESPONSIBILITY

FRENCH GUIANA, A LAND OF BIODIVERSITY AT THE CROSSROADS OF SOCIETAL, CULTURAL, ECONOMIC AND ENVIRONMENTAL ISSUES, INVITES US TO REFLECT ON AN APPROACH THAT PROMOTES SUSTAINABLE DEVELOPMENT.

For several years now, the festival has been involving the public, artists, teams, volunteers, service providers and partners in its ecological approach. It implements actions aimed at reducing its impact, while raising awareness among festival-goers about issues related to these themes.

Fifac is committed to:

Prioritising short supply chains

The village showcases local artists, artisans and producers. Local drinks and food from western French Guiana will be prioritised.

In partnership with the Community of Communes of Western French Guiana (CCOG), an environmental awareness area will also be available to festival-goers.

Promoting waste sorting and the use of sustainable materials

> The pallet sorting bins built in 2022 are reused and placed throughout the festival site.

> The use of plastic and single-use containers is kept to a strict minimum.

> FIFAC works closely with service providers to ensure that they use recyclable cardboard containers or reusable tableware wherever possible.

> The sustainable signage created in 2023 in collaboration with Manufact, a fablab based at Camp de la Transportation in Saint-Laurent du Maroni, will be improved and reused since 2025.

Using energy-efficient lighting

Most of the lighting for the festival site and stages is provided by LED lights, which consume much less energy than traditional lighting.

Communicating in a way that reflects these values

The festival programme and posters are printed using organic ink and paper from sustainably managed forests.

Quantities are controlled so as not to produce more than necessary.

The banners displayed on the site are reused year after year.



CONTACTS

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