

L'ASSOCIATION AFIFAC PRÉSENTE

FESTIVAL
INTERNATIONAL
DU FILM DOCUMENTAIRE
AMAZONIE - CARAÏBES

6 > 10 OCTOBRE 2026

SAINT-LAURENT DU MARONI / GUYANE

fifac

8^{ÈME} ÉDITION

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Ville de
Saint-Laurent
du-Maroni

PRESS KIT

Pôle
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d'éducation
aux images

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IMAGE
MARONI

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EDITO

"Freedom is the freedom to say that two plus two equals four. Once that is granted, the rest follows."
George Orwell

We are living in an age where the words of the author of 1984 are being undermined, in a world where disinformation and Trump-style rhetoric are reshaping our perception of reality. And $2+2=5$ is becoming acceptable thanks to the flood of information and propaganda spewed out by news channels, social media and fake news generated by artificial intelligence.

In this world marked by wars, population displacement, the rise of hateful ideologies, a failure to question our system in the face of climate change, and where artistic freedoms are increasingly under threat, what is the place of the documentary film? Since its inception in 2019, FIFAC has consistently presented narratives that bear witness to the state of our world and help us understand the history of the regions and peoples of the Amazon and the Caribbean – a history marked by slavery and colonisation, the plundering of natural resources, and the

subjugation of nations by the United States. Once again this year, these stories come to life – particularly those of women – whether through tales of exile or the search for cultural identity. These are intimate, family-centred stories, yet always universal, in which everyone will find something that resonates with them.

With over 35 films being screened, we hope that these five days of the festival will create a space for encounters and discussions that will help us get to know one another better. Votes from the professional jury, chaired by the writer Gisèle Pineau, the 'Demain' jury, the school pupils' jury, and the public will recognise the work of the filmmakers through five awards to be announced on Saturday 10 October.

With the participation of directors, producers and broadcasters, FIFAC, the Pôle Image du Maroni and Doc Amazonie Caraïbe are continuing their mission to develop the audiovisual sector in French Guiana, the Caribbean and the Amazon region through professional networking events, writing

residencies and pitch sessions.

This initiative would not be possible without our founding partners: France Télévisions Outre-mer and Guyane La 1^{ère}, and the Town of Saint-Laurent du Maroni, which has supported the festival since 2019, as well as the Pôle Image Maroni, where it all began. We would also like to thank the Territorial Collectivity of French Guiana, which has supported and guided FIFAC since its inception, and works tirelessly to develop the audiovisual sector and promote the production of feature films and documentaries in French Guiana, in collaboration with the Film Commission and the G-CAM association.

The festival could not take place without the support of government departments, the French Guiana Directorate of Cultural Affairs and the CNC, to whom we extend our thanks, as well as our institutional, private and technical partners, notably the Kokolampoe Drama Centre.

Over the course of five days, the organisers at the Camp de la Transportation cultural centre

will come together to offer you an emotionally rich journey which, we hope, will leave no one unmoved.
We wish you a wonderful 8th edition!

Frédéric Belleney
General Delegate of FIFAC

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THE FESTIVAL

The Amazon-Caribbean International Documentary Film Festival presents an international selection of films from the Caribbean and the Amazon, whilst also serving as a forum for sharing, discovery and professional networking. It helps to showcase the perspectives and stories of these regions and to foster the development of a documentary film ecosystem by forging links between professionals and the various sectors within the industry.

In a symbolic location!

The choice to host FIFAC in Saint-Laurent du Maroni in French Guiana is by no means a coincidence. A burgeoning town at the heart of the Amazon rainforest, it embodies the crossroads of South American, Caribbean and European influences.

FIFAC is based at the Camp de la Transportation, a former penal colony. It is in this historic site steeped in history – now transformed into a cross-disciplinary cultural space – that the festival takes place, beneath the sheltering canopy of a century-old mango tree.

Over five days, from 6 to 10 October 2026, from 6 to 10 October 2026, screenings, previews, round-table discussions and co-production meetings with young filmmakers will be offered to the general public, school groups and industry professionals.

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

35 films to be screened at FIFAC in 2026

14 countries represented

Argentina, Brazil, Canada, Colombia, Cuba, Ecuador, Guadeloupe,
French Guiana, Haiti, Jamaica, Martinique, Peru, Saint Pierre and
Miquelon, Suriname

8 feature films in the official competition

8 short films in the official competition

14 films in the “Écrans Parallèles” section

5 films in the running for the France Télévisions “Prix Demain”

9 French-language previews

8 world premieres

11 screening and discussion sessions

attended by directors, producers,
or the films’ lead actors

5 awards presented

Over 5,000 people expected to attend
at the **3 screening locations**, 2 of which are outdoor venues



GOOD TO KNOW

> IN 2026, 225 DOCUMENTARY FILMS RESPONDED TO THE FIFAC CALL FOR ENTRIES (150 in 2025)

There were 91 feature-length films and 134 short films. Among them were 102 films from the Amazon, 106 from the Caribbean, and 19 from French Guiana.

> WOMEN IN THE SPOTLIGHT

This year, women play a prominent role in the FIFAC program, whether as directors (21 out of 35 films this year) and producers (14), or in narratives that place them at the forefront.

> OTHER SEAS, OTHER LANDS

FIFAC pushes the boundaries and explores themes of exile, particularly those of Haitians in Canada and the United States. It traces the origins of the Amazon to the Indigenous lands of the Andean highlands and highlights the issues of global warming and rising sea levels in Saint-Pierre-et-Miquelon, a symbol of threatened territories and future French climate refugees, a symbol of threatened territories and future French climate refugees, mirroring the Kali'na villages of Awala-Yalimapo in French Guiana, which are also under threat in the very near future.

> HIGH ATTENDANCE

In 2024, we welcomed 4,200 spectators in Saint-Laurent du Maroni and at the MCMG in Rémire-Montjoly. In 2025, 5,306 spectators attended the festival. This represents an increase in attendance of approximately 26%.

FIFAC A FESTIVAL THAT MAKES A DIFFERENCE

> EXPANDING OUR AUDIENCE

> By amplifying the voices of the countries and peoples of the Amazon and the Caribbean to raise awareness and foster a better understanding of their concerns among local youth and the general public, both here and abroad.

> INVESTING IN THE REGION'S FUTURE

> Supporting the development of the local and regional audiovisual production industry by offering professionals in the Amazon-Caribbean region a work environment that increases opportunities for exchange and fosters collaboration, while strengthening or initiating cooperation with neighboring countries.

> By promoting French Guiana as a destination to professional guests from mainland France and around the world.

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

> LOCAL ROOTS AND AN INTERNATIONAL REACH

> FIFAC welcomes international professionals—whether they are jury members, featured filmmakers, distributors, producers, or speakers at industry events—alongside professionals from French Guiana, the French West Indies, and mainland France.

FIFAC & ITS ECOSYSTEM

FRANCE TÉLÉVISIONS' OVERSEAS DIVISION AND THE TOWN OF SAINT-LAURENT DU MARONI FOUNDING PARTNERS AT THE HEART OF FIFAC

With the creation, in each geographical region — the Atlantic, Indian and Pacific — of the FIFO, FIFAC and FIFOI festivals, France Télévisions, through its Overseas Division, supports the overseas audiovisual production sector. In French Guiana, FIFAC has, since its inception, benefited from the unwavering support of Guyane La 1ère through its production, broadcasting and communication resources. In 2025, with the launch of the international overseas documentary film festival, DEMAIN, at the Forum des images, the Overseas Division reaffirms its commitment to fostering fruitful dialogue amongst all parts of France.

Convinced that culture is a right for every citizen, the Town of Saint-Laurent du Maroni, an indispensable partner of the festival, reaffirms its commitment to fostering social cohesion and a culture that is free and accessible to all. Its support for the festival is essential: beyond its financial contribution, the Town mobilises its technical teams and provides substantial material, logistical and communication resources.



Ville de
**Saint-Laurent
du-Maroni**

FIFAC AT CAMP DE LA TRANSPORTATION

A UNIQUE CULTURAL DYNAMIC,
DRIVEN BY COMPLEMENTARY
STAKEHOLDERS

For over 20 years, under the leadership of the City of Saint-Laurent du Maroni, Camp de la Transportation has become a major cultural hub in French Guiana.

Centred around the City's Department of Culture, Heritage and Artistic Creation – which brings together the Library, the **Centre for the Interpretation of Architecture and Heritage (CIAP)** and the **Micro-Folie**, as well as community organisations such as the **Kokolampoe Drama Centre**, the **Pôle Image du Maroni** and the **FabLab Manufact**, the FIFAC is part of a collective dynamic that contributes to the richness of Camp de la Transportation.

Throughout the year, the site – listed as a Historic Monument – welcomes thousands of visitors, drawn not only to the museum area dedicated to the penal colony and the digital museum, but also to exhibitions, concerts, dance, theatre and cinema.

PÔLE IMAGE MARONI, KOKOLAMPOE DRAMA CENTRE AND MANIFACT

KEY ORGANISERS AT THE HEART OF THE FESTIVAL

Pôle Image Maroni, run by the Atelier Vidéo & Multimédia association, is celebrating its 20th anniversary this year. **As a founding member of FIFAC, Pôle Image Maroni organises or supports several initiatives that form the backbone of the festival: professional activities, the 'Doc Amazonie Caraïbes' and 'Kaz à Pitches' author residencies, school screenings, the secondary school jury and film literacy programmes, as well as coverage of the festival by the media outlet Chroniques du Maroni.** This year, the organic link between PIM and FIFAC is growing stronger, with teams and resources increasingly shared: administrative, technical and production staff, premises and logistics.

The Kokolampoe Drama Centre, run by the KS and Co theatre company, has been developing a project since 2003 focused on creation, performance and training in the performing arts: a theatre company, a state-subsidised venue promoting fair theatre, a theatre school and the international festival 'Les Tréteaux du Maroni'. **To implement this project, Kokolampoe has gradually converted the heritage buildings of the Camp de la Transportation into cultural facilities: the Théâtre Case 8, the Studio Case 9 and the Koko Resto Case 4, which it makes available to other operators at the Camp. The Kokolampoe teams are fully integrated into the organisation of the FIFAC, particularly in terms of reception, stage management and technical support.** During the festival, the theatre hosts screenings, the secondary school pupils' jury and the catering area. Kokolampoe also makes its spaces and technical equipment available.

KazLab, the FabLab run by the Manufact association, will light up hut number 5 in the Transportation camp with a video mapping performance.

This collective effort, bringing together cultural operators, institutional partners and audiovisual professionals, enables FIFAC to grow and expand its reach.

FRENCH GUIANA **A FILMING LOCATION**



FOR THIS 8TH EDITION, NO FEWER THAN NINE FILMS SHOT IN FRENCH GUIANA WILL BE SCREENED AT FIFAC.

SINCE ITS INCEPTION, FIFAC HAS PROMOTED DOCUMENTARY FILM PRODUCTION IN FRENCH GUIANA AND CONTRIBUTED TO ITS DEVELOPMENT THROUGH DOC AMAZONIE CARAÏBE AND THE TERRITORIAL COLLECTIVITY OF FRENCH GUIANA.

A magnificent platform for these films and so many others, the Amazon-Caribbean International Documentary Film Festival welcomes them to a true meeting place, whether visitors come to observe the world or to seek a springboard for their fledgling projects.

Above all, it is a vital cog in a wider ecosystem in which the Territorial Collectivity of French Guiana plays a key role by contributing to the territory's cultural influence and economic development.

A partner of the festival since its very first edition, the Territorial Collectivity of French Guiana has thus supported half of the French Guianese films screened at FIFAC in 2026, through the support funds it provides as well as the guidance offered by its Film Commission, run by the G-CAM association.

The funding committees have a keen eye, and this support is bearing fruit. On average, it took just two years for these films to make it to the big screen and begin their journey with audiences.

In French Guiana, we support, inspire, welcome and guide people beyond our borders.

Everyone contributes to the same momentum, stimulating local production, fostering the emergence of new talent, supporting film and television professionals through the various stages of their creative process, and promoting their work.

The film and audiovisual sector in French Guiana, at the heart of the cultural and creative industries, is a vibrant ecosystem and, above all, a collective endeavour.

FIFAC **HORS LES MURS**

FIFAC IS REACHING OUT TO AUDIENCES ACROSS FRENCH GUIANA TO PRESENT DOCUMENTARIES FROM THE 2026 LINE-UP.

By showcasing the best of its programme, **FIFAC Hors les Murs aims to reach as many viewers as possible**, with screenings open to all or specifically aimed at schools, in partnership with the Pôle Image du Maroni, the CTG, the Maison des Cultures et des Mémoires de Guyane and the Mois du film documentaire.

THE JURY





INTERVIEW WITH **GISÈLE PINEAU** CHAIR OF THE JURY

*A renowned writer from Guadeloupe, Gisèle Pineau is the author of some thirty novels, translated into around ten languages. Her latest novel, **La vie privée d'oubli** – a work in which the lives of women and men, linked by an invisible legacy of pain, are interwoven – was published in 2024 by Philippe Rey. Her sensitive and committed approach as a writer will bring a discerning and illuminating perspective to the documentary films.*

Interview.

Why did you agree to chair the jury for this 8th edition of FIFAC?

I agreed to chair the jury for this 8th edition of FIFAC without the slightest hesitation. I believe that, now more than ever, in this 21st century where the virtual world is permeating every aspect of our lives, we need documentary films that shed light on and raise awareness of

the state of the world in its darkest corners, that bear witness, give a voice to others, and ensure that unique voices are heard.

How do you envisage your role as chair of the jury?

As chair, I will endeavour to listen carefully to every member of the jury. And I will ask each and every one of them to adopt the same considerate and respectful attitude. I would like us to maintain the utmost honesty during our discussions. Each film must be watched in its entirety and assessed according to a set of criteria that we will agree on together.

As a writer, how do you approach the documentary film, which also involves a crucial writing phase?

I am a writer. I love words and the beauty of language. Writing is my favourite form of expression. My writing draws on my observations, societal issues, the grand narrative of history, and the small, intimate stories of family life. In my novels, my characters of ink and paper are inspired by reality, by humanity, by life stories, and by the infinite realities of flesh-and-blood people. I worked as a psychiatric nurse for thirty-seven years.

In literature, there is form and substance. What I write must be beautiful. But, above all, I want to say something that strikes me as important. I want to touch the hearts of my readers. I would like to change their perspective if they harbour any prejudices. I would like to inform them of a situation if they are in the dark. For me, writing is a commitment.

All these words must serve some purpose. The reader must ask themselves questions and continue to reflect once they have finished reading. I think the same applies after watching a documentary film. I must say that the words I write have always evoked images,

landscapes and faces. On every page, I am searching for these images. In documentary film, it seems to me that words likewise precede the images.

The theme of exile runs through your work, from L'Exil selon Julia to more contemporary stories of migration. For you, it seems to be at once a geographical displacement, an intimate experience and a question of belonging: how does one find one's place when one is always, in a certain sense, caught between two lands, two histories, two identities?

It is true that the characters in my novels are often confronted with exile. The theme is unavoidable and recurrent amongst many Caribbean writers, descendants of distant peoples who were enslaved, deported and colonised across the four corners of the world. I come from that history. I'm interested in the human being behind the rough figures and the faceless mass. Through my words, I need to show the human being – yesterday as well as today – leaving a familiar world to arrive somewhere where everything is different. I need to explore this subject again and again. Every day, we see migrants on our screens. They are fleeing a country at war, their homeland devastated by a natural disaster –

an earthquake, a hurricane, rising sea levels... They are seeking shelter elsewhere. Seeking a way to live with dignity. We do not know their names. We see them walking through forests and deserts. Thousands of them. They pay people-smugglers. They are raped, killed, swindled. We've heard that they're waiting for papers. They board rickety boats. They swim to reach the coast. They die in the oceans. Who really hears their cries? Then, those who arrive have to adapt. The language, the social norms, their skin colour, their accent, the rejection, the insults...

Documentary films, like novels, will never cease to tell the human story through portraits of men, women and children facing these extreme situations.

FIFAC showcases film productions from the Caribbean and the Amazon. These regions are still often viewed from the outside as 'exotic' places. How can we tell their stories without perpetuating this external perspective?

We are no longer in the age of postcards. Creators, artists, writers and filmmakers from the Caribbean have long chosen to reveal the harshness of our realities.

MEMBERS OF THE JURY

Chair of the jury

Gisèle Pineau

Writer

Guadeloupe

A renowned writer from Guadeloupe, Gisèle Pineau is the author of some thirty novels. She began writing at the age of ten, driven by a need to tell the stories of her own people and to create imaginary worlds. Her books explore the human condition in exile and migration, everyday violence, family secrets, invisible legacies and the weight of the past. In her writing, words bring to life faces, landscapes, images and scenes inhabited by characters from here and elsewhere. The winner of several literary prizes, her works have been translated into around ten languages. Gisèle Pineau's sensitive and committed perspective constantly examines the links between peoples and individuals, between fiction and reality, and between the grand narrative of history and the small, intimate, family stories.



For her, the documentary film and the novel converge in precious spaces of creativity and light. Gisèle Pineau will guide the deliberations of the jury at the 2026 FIFAC Festival with rigour and humanity.

Théo Esparon

PhD in Film Studies, University of Paris-Nanterre
France

Born to a father from Réunion, Théo Esparon holds a PhD in film studies. The author of *L'Attrait de la fête foraine* (2022), he has researched classic Hollywood cinema and taught the history of cinema, notably at the University of Paris-Nanterre. He is a contributor to *Cahiers du cinéma* and his most recent publications focus on cinema in the overseas territories, its aesthetics and its production. He is currently co-writing a documentary on the history of these cinemas with the director Euzhan Palcy.





Ayana O'Shun

Director, screenwriter, producer, actress
Canada

As a director, screenwriter, producer and actress, Ayana O'Shun creates auteur cinema rooted in reality, in which questions of identity, memory and transmission take on universal resonance. Her first feature-length documentary, *The Myth of the Black Woman*, winner of the Magnus Isaacson Award at the RIDM, was screened at numerous festivals, from New York to Berlin, via Toronto, Cannes and Stockholm, before becoming the highest-grossing Quebec documentary of 2023. With *La Fête des pères* (2025), which has won awards at several international festivals, she continues a body of work that explores the links between the personal and the collective. She is currently completing her first feature-length fiction film, scheduled for release in 2027.

Axel Shanga Lafleur

Producer
Guadeloupe

Axel Shanga Lafleur, a producer, was born in Nanterre to a Guadeloupean mother and a Martinican father. At the age of 17, he set off for London to discover the world. On his return to Guadeloupe, he began his career in broadcasting and film as a production manager on the series *Death in Paradise*. He went on to work as a location scout, assistant director and casting director on numerous projects, ranging from TV series to feature films. He has collaborated with several Caribbean filmmakers, including Sarah Malléon, Enricka Moutou and Nelson Foix, on multi-award-winning works such as *Doubout'*, *Dorlis* and *Timoun A*. Together with Nelson Foix, he founded Black Moon Films in Pointe-à-Pitre and co-produced *Ici s'achève le monde connu* and *Zion*, the director's debut feature film. In 2026, he developed several Caribbean projects, including a feature film and a series, convinced of the region's creative richness.



Véronique Chainon

Director and producer
French Guiana

Born in the Paris region to a father from French Guiana and a mother from Guadeloupe, Véronique Chainon grew up in several different regions before choosing to settle in French Guiana as a teenager. Trained at ESRA in Paris and then at La Fémis, she began her career as a concept developer and director before moving into production.

In 2006, she set up Bérénice Productions, and then founded Bérénice Médias Corp. (BMC) in 2014. For nearly twenty years, she has been developing and producing works deeply rooted in French Guiana, the Amazon and the Caribbean, driven by a particular focus on human stories and voices that are still under-represented on screen. Several of her productions have been selected for and honoured at international festivals.



DEMAIN AWARD

FRANCE TÉLÉVISIONS

IN JANUARY 2025, FRANCE TÉLÉVISIONS' OVERSEAS TERRITORIES DIVISION LAUNCHED THE 'DEMAIN' AWARD BECAUSE TOMORROW DEPENDS ON OUR ACTIONS...

The Overseas Territories are now home to more than 80 per cent of the country's biodiversity and face major ecological and environmental challenges.

The effects of global warming are even more evident in the overseas territories: overheating seas, an increase in natural hazards, ocean acidification, coastal erosion, rising sea levels and threats to biodiversity. Yet this vulnerability also gives rise to a strength that inspires many people in the overseas territories to think, invent, innovate, take action on a daily basis and find forward-looking solutions to preserve this ecosystem, which is so fragile and yet so essential.

France Télévisions' Overseas Division, which aims to use visual media to raise public awareness of the ecological and environmental challenges of today and tomorrow, is proud to announce the creation of the 'Demain' Award, which recognises a film addressing climate and environmental issues in the overseas territories.

The 'Demain' Award, worth €3,000, forms part of the awards presented at documentary film festivals in the Overseas Territories, namely the International Oceanian Documentary Film Festival (FIFO), which has been held in Polynesia since 2004, the Amazon-Caribbean International Documentary Film Festival (FIFAC), which has been held in French Guiana since 2019, and the International Indian Ocean Film Festival (FIFOI), which has been held in Réunion since 2024.

This award once again illustrates and reaffirms France Télévisions' commitment, through its Overseas Division, to raising public awareness of environmental issues and providing viewers with the tools to understand how they can contribute to the energy transition in mainland France and the overseas territories.

"Because we have been living in the 'Age of the Planet' for quite some time now, our countries are best placed to champion the solutions for tomorrow..."

Sylvie Gengoul, , Director of France Télévisions' Overseas Division

FILMS NOMINATED FOR THE DEMAIN FRANCE TELEVISION AWARD

El Río de los Espíritus | Colectivo Tawna (Sani Montahuano, Boloh Miranda) & Nase Lino Sumpinanch

Gardien des oiseaux | Muriel Barra

Kaugankamalla: Mientras Vivamos | Soraida Chindoy, Karoline Pelikan

Parasisi | Zaïde Bil, Sébastien Segers

Quand l'or devient poison | Franck Chassagnon

THE DEMAIN AWARD JURY

Mireille Ho-Sack-Wa Badamie

PhD in Humanities and Social Sciences, lecturer and researcher at the University of French Guiana

A leading intellectual figure in French Guiana in the 21st century, Mireille Ho-Sack-Wa Badamie holds a PhD in Literature and Humanities, specialising in regional languages and cultures, and is a member of the COSP (Scientific and Pedagogical Advisory Council) at the University of French Guiana. She is an associate researcher at the MINEA Laboratory (Migrations, Interculturalities and Education in the Amazon). Her work focuses on a comparative study of Native American beadwork. As the first woman from French Guiana to be awarded a doctorate, of Tilewuyu Kali'na (Johannes-Kayamare) origin, she has restored the prestige of this ancestral practice steeped in history. She has published two books: *La Jeune fille d'Ipoloman*, which



highlights the rite of passage for Kali'na and Kasulu girls, and *Kasulu, the Indigenous Beadwork of French Guiana*, which explores its artistic, aesthetic and syncretic dimensions.

Ileen Kayamaré Colom

Lawyer, expert in human rights and the rights of indigenous peoples

Ileen Kayamaré Colom, born in 1995 to Kali'na parents, is a lawyer and an expert in human rights and the rights of indigenous peoples. She became a member of the Organisation of Indigenous Peoples of French Guiana on 9 April 2016 and has been its vice-president since July 2020.

In July 2019, she was appointed as an expert on human rights and the rights of indigenous peoples, following her participation in the Training Programme for Indigenous Representatives organised by the United Nations Office of the High Commissioner for Human Rights.

She took part in the Expert Mechanism on the Rights of Indigenous Peoples in Geneva in July 2023 and made two statements on the dispute between the CEOG and the village of Prospérité.



On 18 November 2023, Ileen Colom took part in the press conference in support of the village of 'Prospérité'. Finally, she actively contributed to strengthening access to justice policies in the region, notably by taking part in the 'Pirogue du droit' event, organised annually by the French Guiana Departmental Council for Access to Justice.



Corinne Bergeron

Journalist at Guyane la 1^{ère}

Corinne Bergeron is a graduate of the Marseille School of Journalism and Communication and the Lyon Institute of Political Studies. With over three decades' experience in journalism, she is currently Head of the Digital Division at Guyane la 1^{ère}, at the forefront of developments in the media and new forms of storytelling. Her career has been shaped by her knowledge of the overseas media landscape, having worked at Guyane la 1^{ère} (formerly RFO Guyane) for nearly 30 years. Corinne Bergeron has notably held the positions of deputy editor-in-chief and editorial manager, shaping editorial content and supervising teams. As a reporter, she has developed expertise in writing and producing reports, covering a wide range of topics.



Tomou Dingiou

Author, teacher and advocate for the promotion of Businenge languages and cultures in French Guiana

Dinguïou Tomou, born on 1 January 1965 in Papaïchton, is an author, teacher and advocate for the promotion of Businenge languages and cultures in French Guiana. His writing career began in 1984. He initially wrote in English, then in Businenge Tongo, French and Creole. In 1994, he won the DRAC French Guiana Poetry Competition. Since 1989, he has been teaching Businenge Tongo and developing teaching materials for its study. In particular, he lectures to students at the University of French Guiana on issues relating to Businenge languages and cultures. His work also includes the *Pikin Bubu* children's series, published by Rimanay.



Gerno Odang

Photographer and visual artist

Gerno Odang, born in Suriname in 1992, lives and works in French Guiana. Gerno is a visual artist whose people are descended from the Maroons of Suriname.

His work forms part of an in-depth exploration of the Maroon movement, viewed as a historical phenomenon, a cultural matrix and a contemporary dynamic of resistance.

His practice centres on a quest for identity and culture, aiming to rekindle connections with ancestral heritage and Businenge traditions. These traditions, which have been remarkably well preserved despite modernity, constitute, in his view, key sources of resilience, adaptation and transmission within the Amazonian environment.

His work lies at the intersection of memory, spirituality, resistance and visual analysis. It aims to contribute to a better understanding of primordial traditions and Afro-Amazonian cosmogony within the contemporary art scene.

PROGRAMME



TWO PRIZES ARE AWARDED BY THE JURY MEMBERS

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

With a prize of €4,000

> THE BEST SHORT FILM AWARD

With a prize of €1,000, with the support of Crédit Agricole Martinique Guyane

AS WELL AS

> THE SCHOOL STUDENTS' JURY AWARD (feature films in competition)

Worth €1,500, with the support of SFR Caraïbe

> THE AUDIENCE AWARD (Écrans Parallèles)

With a prize of €2,000, with the support of Rhums Saint-Maurice

> THE DEMAIN FRANCE TÉLÉVISIONS AWARD (from a selection of 5 films addressing climate and environmental issues in the French Overseas Territories)

With a prize of €3,000

FIFAC SUPPORTS ARTISTS FROM FRENCH GUIANA

The trophies awarded to the directors of the films selected by the jury are crafted by **André van Bree**, a talented sculptor from Western Guyana, who created these works from hard, precious woods.



FEATURE FILM COMPETITION

Double citoyen | Rachelle Salnave

Mémoires d'Amonts - T+E'E BA'EKWÖT | Hugo Rousselin

Os Avós | Ana Lúcia Pimentel

Recomposée | Nadia Louis-Desmarchais

Relicto | Guillermo Quintero

Résurgence | Fegunson Hermogène

Shatta, une génération, deux notes | Léa Mormin-Chauvac, Malo Delarue

Uyariy | Javier Corcuera

SHORT FILMS COMPETITION

Beach Inna Bondage: The Fight for Jamaica's Coastline | Emiel Martens, Elsie Vermeer

Capim | Júlia Munhoz, Caio Pimenta

Doubout oubien Mô | Solenne Plumelle-Gessot

L'eau qui dort | Juliette Gaudin

La Retaguardia | Olivier Côté, Jean-François Bouchard

Nan Ginen | Fegunson Hermogène

Si la vida me diera un deseo | Paloma Gomide

Wainitai | Pablo García -Vizcarra

ÉCRANS PARALLÈLES

227 Lunas | Brenda Taubin

An Diw Jwi' On a la banane sous les tropiques !
Kristine Blonbou

Bici, A História de Uma Bicicleta no Afuá
Otoniel Lopes Oliveira

Entre 2 rives | Chloé Bebronne

Fesi Fu Srefi | Claudiö Draibas

Guyane Rhapsodie avec Yann Cléry | Margherita Caron

Guyane - Terre des hommes- Episode 3 | Martin Prince

Mayotte Capécia, vivre et l'écrire | Fabienne Kanor

Miss Jobson | Amanda Sans Pantling

Pascal Danaë, des racines à Delgres | Mariette Monpierre

Quand l'or devient poison | Franck Chassagnon

Tricoté serré crépu | Joseph Hillel

Vous n'aurez plus nos morts, la restitution des restes humains coloniaux | Marie-Christine Gambart

Jeunes sans limite, de la Guyane à l'Opéra de Paris | José Ramirez Romero, Jules Bonnel

DEMAIN AWARD

El Río de los Espíritus | Colectivo Tawna (Sani Montahuano, Boloh Miranda) & Nase Lino Sumpinanch

Gardien des oiseaux | Muriel Barra

Kaugankamalla: Mientras Vivamos | Soraida Chindoy, Karoline Pelikan

Parasisi | Zaïde Bil, Sébastien Segers

Quand l'or devient poison | Franck Chassagnon

REGARDS AUTRES MERS

Miquelon face à l'océan | Luc de Saint-Sernin

DURING FIFAC 2026

LA 1^{ÈRE} CHANNELS WILL BROADCAST THE 2025 AWARD-WINNING FILMS

Guyane La 1^{ère} - Martinique La 1^{ère} - Guadeloupe La 1^{ère}

October 7: *Je sais que tu peux*, 2025 Audience Award
Olivier Arnal | French Guiana, France | 2025

October 8: *Alma del desierto*, 2025 FIFAC France Télévisions Grand Prix
Mónica Taboada Tapia | Colombia, Brazil | 2024

October 9: *De la guerre froide à la guerre verte*, 2025 France Télévisions "Demain" Award
Anna Recalde Miranda | France, Italy, Paraguay | 2024

COUNTRIES & TERRITORIES REPRESENTED

Argentina

227 Lunas | Brenda Taubin

Brazil

Bici, A História de Uma Bicicleta no Afuá | Otoniel Lopes Oliveira

Capim | Júlia Munhoz, Caio Pimenta

Os Avós | Ana Lígia Pimentel

Canada

Recomposée | Nadia Louis-Desmarchais

Tricoté serré crépu | Joseph Hillel

Colombia

Gardien des oiseaux | Muriel Barra

Kaugankamalla: Mientras Vivamos | Soraida Chindoy, Karoline Pelikan

Relicto | Guillermo Quintero

Cuba

La Retaguardia | Olivier Côté, Jean-François Bouchard

Nan Ginen | Feguenson Hermogène

Si la vida me diera un deseo | Paloma Gomide

Écuador

El Río de los Espíritus | Colectivo Tawna

Guadeloupe

An Diw Jwi' On a la banane sous les tropiques ! | Kristine Blonbou

Pascal Danaë, des racines à Delgres | Mariette Monpierre

Haïti

Double citoyen | Rachelle Salnave

Résurgence | Feguenson Hermogène

Tricoté serré crépu | Joseph Hillel

Jamaica

Beach Inna Bondage: The Fight for Jamaica's Coastline | Emiel Martens, Elsie Vermeer

Miss Jobson | Amanda Sans Pantling

Martinique

Doubout oubien Mô | Solenne Plumelle-Gessot

Mayotte Capécia, vivre et l'écrire | Fabienne Kanor

Shatta, une génération, deux notes | Léa Mormin-Chauvac, Malo Delarue

Péru

Uyariy | Javier Corcuera

Wainitai | Pablo García -Vizcarra

Saint Pierre and Miquelon

Miquelon face à l'océan | Luc de Saint-Sernin

Suriname

Fesi Fu Srefi | Claudiö Draibas

Parasisi | Zaïde Bil, Sébastien Segers

French Guiana

227 Lunas | Brenda Taubin

Entre 2 rives | Chloé Bebronne

Guyane Rhapsodie avec Yann Cléry | Margherita Caron

Guyane - Terre des hommes - Episode 3 | Martin Prince

L'eau qui dort | Juliette Gaudin

Mémoires d'Amonts - T+E'E BA'EKWÖT | Hugo Rousselin

Parasisi | Zaïde Bil, Sébastien Segers

Quand l'or devient poison | Franck Chassagnon

Vous n'aurez plus nos morts, la restitution des restes humains coloniaux | Marie-Christine Gambart

Jeunes sans limite, de la Guyane à l'Opéra de Paris | José Ramirez Romero, Jules Bonnel

FEATURE FILM COMPETITION



DUAL CITIZEN

RACHELLE SALNAVE

UNITED STATES, HAITI | 2025 | 1H15 | ENGLISH,
HAITIAN CREOLE, FRENCH

Miami Film Festival 2026 – United States

IN THE PRESENCE OF THE DIRECTOR

A documentary that is both funny and touching, about a father's somewhat reluctant attempt to help his daughter regain her Haitian citizenship — even if it means reopening a past he thought he had left behind.

Director Rachelle Salnave embarks on a deeply personal journey with her father, Édouard Salnave, to test the 2012 amendment to the Haitian Constitution allowing dual nationality. But the process proves far from straightforward.

MÉMOIRES D'AMONTS T+E'E BA'EKWÖT

HUGO ROUSSELIN

FRENCH GUIANA, FRANCE | 2026 | 1H04 FRENCH,
TEKO | DYNAMO PRODUCTIONS, FRANCE
TÉLÉVISIONS

PREVIEW SCREENING IN THE PRESENCE OF THE DIRECTOR

At the age of sixty, Lucien Civette, a leading figure amongst the Teko people, sets out to travel up the Camopi River in French Guiana. Accompanied by young Teko people, he retraces the paths of ancient villages that have now disappeared, in order to revive an essential mythical and historical memory.

This journey becomes as much an act of passing on tradition as it is an invitation to viewers to radically rethink their view of the Amazon rainforest: a territory that has been inhabited and shaped for centuries, far removed from the persistent myth of the “virgin forest”.

OS AVÓS

ANA LÍGIA PIMENTEL

BRAZIL | 2026 | 1H 38 | BRAZILIAN PORTUGUESE
QUEIMA FILMES PRODUÇÕES

*Official Selection – Amazonia FIDOC 2026 – Belém
(Brazil)*

FRENCH-LANGUAGE PREVIEW

In the heart of the Amazon, a silent and premature life cycle unfolds. This film depicts the harsh reality of young people aged between 25 and 35, forced to take on the role of elders far too soon. It offers an uncompromising look at a generation caught in the grip of a conflict that is both structural and cultural. This is not merely a family story; it is a captivating exploration of a society that is ageing before it has reached maturity.

FEATURE FILM COMPETITION



Relicto

FILMMAKERS & CREW MEMBERS IN ATTENDANCE

Chloé Bebronne, director of *Entre 2 rives*

Yann Cléry, Élie Stephenson and Margherita Caron,
director of *Guyane Rhapsodie avec Yann Cléry*

Franck Chassagnon, director of
Quand l'or devient poison

Claudiö Draibas director of *Fesi Fu Srefi I*

Corinne Toka-Devilliers and Marie-Christine
Gambart, director of
*Vous n'aurez plus nos morts - la restitution des restes
humains coloniaux*

Fegunson Hermogène director of
Résurgence et Nan Ginen

Guillermo Quintero director of *Relicto*

Hugo Rousselin director of
Mémoires d'Amonts - T+E'E BA'EKWOT

Rachelle Salnave, director of *Double citoyen*

Murielle Thierrin producer of *227 Lunas*

Members of the film crew
Jeunes sans limite, de la Guyane à l'Opéra de Paris

RECOMPOSÉE

NADIA LOUIS-DESMARCHAIS

CANADA | 2025 | 1H 28 | CANADIAN FRENCH
PAOLA ARRIGADA-NUNEZ

*Audience Award and Student Jury Award – Montreal
International Documentary Festival (RIDM) 2025
Canada*

Adopted by a white family in Quebec, a young Métis filmmaker embarks on a deeply moving quest to come to terms with the abandonment by her Haitian mother, who died before they could be reunited. Haunted by unanswered questions and a profound sense of loss, she turns to family videos, the personal stories of other Métis women and the testimonies of her family members to uncover the truths buried in what remains unsaid. By weaving together the complexities of identity alienation, the director unveils a multi-layered story, where love is sometimes intertwined with violence and the unspoken.

RELICTO

GUILLERMO QUINTERO

COLOMBIA, FRANCE | 2026 | 1H 37 | SPANISH
STANK FILMS

*Special Mention from the Jury – Cinélatino Festival
2026 – Toulouse (France)
Clarens Prize for Humanist Documentary – Festival du
Cinéma du Réel 2026 – Paris (France)*

IN THE PRESENCE OF THE DIRECTOR

Somewhere in the north of the Colombian Amazon lives Sixto Muñoz, an indigenous man also known as the 'last Tinigua Indian'. The inhabitants of La Macarena, the region where he has lived since 1970, say that around four years ago he decided to leave his home by the lagoon to embark on his final journey into the forest. On an expedition along the Guayabero River, from La Macarena to Guaviare, I follow in his footsteps in the hope of meeting him before he dies.

RÉSURGENCE

FEGUNSON HERMOGÈNE

HAITI, FRANCE | 2026 | 50' | HAITIAN CREOLE
SANOSI PRODUCTIONS, FASTFORWARD, FRANCE
TÉLÉVISIONS

*États généraux du film documentaire 2026 - Lussas
(France)*

IN THE PRESENCE OF THE DIRECTOR

I was barely ten years old when I saw my father, now deceased, assault my mother. Over time, this event became a taboo subject within my family. After spending three years studying in Cuba, I returned to my mother, determined to break this forbidden silence and rescue from oblivion the name of a man who was both admired and hated. What emerges is a family story, revealed through an intimate dialogue between a son and his mother about male violence — that of my father, that of society — and about the violence I fear I might also find within myself.

FEATURE FILM COMPETITION



SHATTA, UNE GÉNÉRATION, DEUX NOTES

LÉA MORMIN-CHAUVAC, MALO
DELARUE

MARTINIQUE, FRANCE | 2026 | 52' | CREOLE,
FRENCH | UNE PROD À SOI, FRANCE TÉLÉVISIONS

In the 1990s, dancehall artists depicted life on the streets and its excesses. In the early 2010s, young people in Martinique reclaimed this style, infusing it with a more festive atmosphere: shatta was born. It is now one of the most popular musical genres in the Caribbean and beyond. It was originally called 'deux-notes', a reference to its simple yet highly effective melodies. Shatta expresses the need for light-heartedness among young people grappling with persistent social problems. But it also engages in social criticism, much like its predecessor, dancehall.

Shatta, une génération, deux notes

UYARIY

JAVIER CORCUERA

PERU, SPAIN | 2025 | 1H 30 | AYMARA, QUECHUA,
SPANISH | QUECHUA FILMS

FRENCH-LANGUAGE PREVIEW

In the wake of the social unrest in Peru and the massacre of 9 January 2023 in Juliaca, artists from the Peruvian Andes will take us on a journey, through their music, to discover the Puno region and its history — a land historically ravaged by repression and indigenous uprisings.

PREVIEWX

WORLD PREMIERES

Guyane Rhapsodie | Margherita Caron

Guyane - Terre des hommes - Ep. 3 | Martin Prince

Jeunes sans limite, de la Guyane à l'Opéra de Paris
José Ramirez Romero, Jules Bonnel

L'eau qui dort | Juliette Gaudin

Mémoires d'Amonts | Hugo Rousselin

Miquelon face à l'océan | Luc de St-Sernin

Quand l'or devient poison | Franck Chassagnon

Vous n'aurez plus nos morts | Marie-Christine Gambart

AVANT-PREMIÈRES FRANCOPHONES

Beach Inna Bondage: The Fight for Jamaica's Coastline
Emiel Martens, Elsie Vermeer

Capim | Júlia Munhoz, Caio Pimenta

Fesi Fu Srefi | Claudiö Draibas

Miss Jobson | Amanda Sans Pantling

Nan Ginen | Fegunson Hermogène

Si la vida me diera un deseo | Paloma Gomide

Os Avós | Ana Lúcia Pimentel

Uyariy | Javier Corcuera

Wainitai | Pablo García -Vizcarra

SHORT FILMS IN COMPETITION



BEACH INNA BONDAGE: THE FIGHT FOR JAMAICA'S COASTLINE

EMIEL MARTENS, ELSIE VERMEER

JAMAICA, NETHERLANDS | 2026 | 30' | ENGLISH
(JAMAICAN) | CARIBBEAN CREATIVITY

FRENCH-LANGUAGE PREVIEW

Beach Inna Bondage is a short documentary film which explores the growing struggle for access to beaches in Jamaica. Since the 1950s, public access to the island's beaches has steadily declined, leaving less than 1 per cent of the coastline accessible to the Jamaican public. Over the decades, most Jamaican beaches have been taken over by private and tourism interests, and since the 2000s in particular, large-scale hotel developments have restricted access to beaches for Jamaicans.

CAPIM

JÚLIA MUNHOZ, CAIO PIMENTA

BRAZIL | 2025 | 17' | BRAZILIAN PORTUGUESE
BÁRBARA VARELA, PARALELO 15 FILMES

FRENCH-LANGUAGE PREVIEW

Driven out by aeroplanes in the 1960s, the Xavante people of Marãiwatsédé return to their homeland only to find pastureland where a dense forest once stood. Where a sacred forest once stood, all that remains today is the 'grass' of the invasion. This documentary explores the dilemma faced by a community which, to avoid starvation, is forced to rear the livestock of its former enemies, torn between preserving its indigenous identity and the ruthless laws of economic survival.

L'EAU QUI DORT

JULIETTE GAUDIN

FRENCH GUIANA, FRANCE | 2025 | 24'53 |
FRENCH, SRANAN TONGO | LA FÉMIS

WORLD PREMIERE

In the photographs left behind by my father, a journalist, a colonial perspective persists. In Maripasoula, Lucille, a nurse, attempts to reinvent her nursing practices whilst navigating the power dynamics they embody. By the water's edge, memory and power intertwine.

LA RETAGUARDIA

OLIVIER CÔTÉ, JEAN-FRANÇOIS
BOUCHARD

CUBA, CANADA | 2025 | 21'33 | SPANISH | LA
DISTRIBUTRICE

*Documentary Short Film Competition – FIFIG – Groix
International Island Film Festival 2026 – Île de Groix
(France)*

Four young Cuban artists have chosen to remain in Cuba whilst the island is currently facing what has become its most serious migration crisis to date. La Retaguardia paints an intimate portrait of those who stay behind, lose loved ones and forge the identity of a generation threatened with extinction.

SHORT FILMS IN COMPETITION



Doubout oubien Mô



Wainitai

DOUBOUT OUBIEN MÔ

SOLENE PLUMELLE-GESSOT

MARTINIQUE, FRANCE | 2025 | 28'11 | FRENCH,
MARTINICAN CREOLE

*Official Selection, Nouveaux Regards Festival 2026
Guadeloupe*

Since August 2024, a grassroots protest movement against the high cost of living in Martinique has seen a resurgence, spearheaded by the RPPRAC (Rassemblement pour la protection des peuples et des ressources afro-caribéens).

On the island, food prices are on average 54 per cent higher than in mainland France. Through various figures from the cultural world, the people of Martinique are expressing their anger and demanding concrete solutions.

NAN GINEN

FEGUENSON HERMOGÈNE

CUBA, HAITI | 2025 | 21'19 | HAITIAN CREOLE
BERLINE CHARLES

**FRENCH-LANGUAGE PREVIEW
IN THE PRESENCE OF THE DIRECTOR**

A Cuban family of Haitian origin pays homage to the goddess Erzulie, bringing to light buried memories and the tragic history of Haitian migrant workers amidst the ruins of the Cuban sugar industry.

SI LA VIDA ME DIERA UN DESEO

PALOMA GOMIDE

CUBA | 2025 | 17' | SPANISH | EICTV

FRENCH-LANGUAGE PREVIEW

In Granizo, a village in the Cuban interior, Danelis draws on her friends for the strength she needs to get through a difficult period in her teenage life.

WAINITAI

PABLO GARCÍA -VIZCARRA

PERU, SPAIN | 2025 | 20' | SPANISH, AWAJÚN
PRODUCED BY SADEK ASSEILY

FRENCH-LANGUAGE PREVIEW

In an Awajún community in the Amazon rainforest, 14-year-old Jarumi is learning to respect traditions and carry out her share of the household chores, whilst watching the boys enjoy a freedom that seems out of her reach. Through her drawings and the natural world she imagines from her bedroom, a question begins to take shape: is there a place where she could simply be herself?

ÉCRANS PARALLÈLES

Entre deux rives

Guyane Rhapsodie avec Yann Cléry

Fesi Fu Srefi

AN DIW JWI' ON A LA BANANE SOUS LES TROPIQUES !

KRISTINE BLONBOU

GUADELOUPE | 2025 | 7' | WALLY FALL, JULES &
NANO, VARAN CARAÏBE

BICI, A HISTÓRIA DE UMA BICICLETA NO AFUÁ

OTONIEL LOPES OLIVEIRA

BRAZIL | 2026 | 8'42 | ANIMATION | BRAZILIAN
PORTUGUESE | ILUMINURAS ESTÚDIO

GUYANE RHAPSODIE AVEC YANN CLÉRY

MARGHERITA CARON

FRENCH GUIANA, FRANCE | 2026 | 1H | FRENCH
DRÔLE DE TRAME, FRANCE TÉLÉVISIONS

GUYANE - TERRE DES HOMMES - EPISODE 3

MARTIN PRINCE

FRENCH GUIANA, FRANCE | 2026 | 1 H | FRENCH
5° NORD PRODUCTIONS, FRANCE TÉLÉVISIONS

227 LUNAS

BRENDA TAUBIN

ARGENTINA, FRENCH GUIANA, FRANCE | 2025
1H20 | SPANISH, FRENCH | ALDABRA FILMS

ENTRE 2 RIVES

CHLOÉ BEBRONNE

FRENCH GUIANA, FRANCE | 2026 | 1H 29
FRENCH, TEKÓ, WAYANA | KANOPÉ FILMS, SANOSI
PRODUCTIONS, FRANCE TÉLÉVISIONS

FESI FU SREFI

CLAUDIÕ DRAIBAS

SURINAME | 2026 | 50' | DUTCH, SRANAN
TONGO | THE BACK LOT FOUNDATION

MISS JOBSON

AMANDA SANS PANTLING

JAMAICA, SPAIN | 2025 | 1H 20 | ENGLISH

ÉCRANS PARALLÈLES



Tricoté serré crépu



Vous n'aurez plus nos morts



YANA, de la Guyane à l'Opéra Bastille

MAYOTTE CAPÉCIA, VIVRE ET L'ÉCRIRE

FABIENNE KANOR

MARTINIQUE, FRANCE | 2026 | 52' | FRENCH
CINQUILLO FILMS, MARTINIQUE LA 1ÈRE, FRANCE
TÉLÉVISIONS

PASCAL DANAË, DES RACINES À DELGRES

MARIETTE MONPIERRE

GUADELOUPE, FRANCE | 2026 | 52' | ZYCOPOLIS
PRODUCTIONS, FRANCE TÉLÉVISIONS

JEUNES SANS LIMITE, DE LA GUYANE À L'OPÉRA DE PARIS

JOSÉ RAMIREZ ROMERO, JULES BONNEL

FRENCH GUIANA, FRANCE | 2026 | 52' | FRENCH,
SRANAN TONGO | LES FILMS DU SILLAGE & OPÉRA
NATIONAL DE PARIS, FRANCE TÉLÉVISIONS

MIQUELON FACE À L'OCÉAN

LUC DE SAINT-SERNIN

FRANCE, SAINT-PIERRE-ET-MIQUELON | 2026 | 52'
| FRENCH | FRANCE TÉLÉVISIONS, PUBLIC SÉNAT

TRICOTÉ SERRÉ CRÉPU

JOSEPH HILLEL

CANADA, HAITI | 2026 | 53' | FRENCH | QUATRE
PAR QUATRE FILMS

VOUS N'AUREZ PLUS NOS MORTS

MARIE-CHRISTINE GAMBART

FRENCH GUIANA, FRENCH POLYNESIA, NEW
CALEDONIA, FRANCE | 2026 | 52' | FRENCH | CINÉTÉVÉ

REGARDS AUTRES MERS

**Climate: France's Overseas Territories on
the Front Lines**

Miquelon: a symbol of threatened territories and
France's first climate refugees. This is a major
concern for France Télévisions' Overseas Division,
reflected in its documentary programming.

PRIX DEMAIN



Kaugsankamalla: Mientras Vivamos



Parasisi

KAUGSANKAMALLA: MIENTRAS VIVAMOS

SORAIDA CHINDOY, KAROLINE PELIKAN

COLOMBIA, PERU | 2026 | 1H 07 | FRENCH
PELIKAN PICTURES

GARDIEN DES OISEAUX

MURIEL BARRA

COLOMBIA, FRANCE | 2026 | 52' | SPANISH
LATO SENSU PRODUCTIONS, USHUAÏA TV,
SANGRIA FILMS

QUAND L'OR DEVIENT POISON

FRANCK CHASSAGNON

FRENCH GUIANA, FRANCE | 2026 | 52' | FRENCH
5° NORD PRODUCTIONS, AVM, CANAL +

EL RÍO DE LOS ESPÍRITUS

COLECTIVO TAWNA & NASE LINO
SUMPINANCH

ECUADOR | 2025 | 1H | SPANISH, SAPARA,
KICHWA | COLECTIVO TAWNA

PARASISI

ZAÏDE BIL, SÉBASTIEN SEGERS

SURINAME, FRENCH GUIANA, BELGIUM | 2026
1 H | DUTCH, ENGLISH, WAYANA, FRENCH,
MANDARIN, PORTUGUESE | DOKMA

TUESDAY 6 OCTOBER

18h : FESTIVAL OPENING
OPENING COCKTAIL RECEPTION
hosted by the town council of
Saint-Laurent du Maroni
Free admission

MANGUIER

19h30 : *JEUNES SANS LIMITE, DE
LA GUYANE À L'OPÉRA DE PARIS*
José Ramirez Romero, Jules
Bonnel | 52'

20h30 : *SÉQUENCE DANSÉE PAR LA
COMPAGNIE JEUNES SANS LIMITES*

21h : *VOUS N'AUREZ PLUS NOS
MORTS, LA RESTITUTION DES RESTES
HUMAINS COLONIAUX*
Marie-Christine Gambart | 52'

WEDNESDAY 7 OCTOBER

KOKOLAMPOE

15h30 : *KAUGSANKAMALLA:
MIENTRAS VIVAMOS*
Soraida Chindoy, Karoline Pelikan | 1h07

17h : *TRICOTÉ SERRÉ CRÉPU*
Joseph Hillel | 53'

MANGUIER

19h : *FESI FU SREFFI*
Claudio Draibas | 50'

20h15 : *RÉSURGENCE*
Feguenson Hermogène | 50'

21h35 : *RELICTO*
Guillermo Quintero | 1h37

LAVOIR

19h30 : *MAYOTTE CAPÉCIA, VIVRE
ET L'ÉCRIRE*
Fabienne Kanor | 52'

20h45 : *AN DIW JWI' ON A LA
BANANE SOUS LES TROPIQUES !*
Kristine Blonbou | 7'

21h : *PASCAL DANAË, DES RACINES
À DELGRES*
Mariette Monpierre | 52'

THURSDAY 8 OCTOBER

KOKOLAMPOE

REGARDS AUTRES MERS
15h30 : *MIQUELON FACE À L'Océan*
Luc de Saint-Sernin | 52'

17h : *MISS JOBSON*
Amanda Sans Pantling | 1h20

MANGUIER

19h : *DOUBLE CITOYEN*
Rachelle Salnave | 1h15

20h30 : *MÉMOIRES D'AMONTS -
T+E'E BA'EKWÖT*
Hugo Rousselin | 1h04

21h40 : *OS AVÓS*
Ana Lúcia Pimentel | 1h38

LAVOIR

19h30 : *GARDIEN DES OISEAUX*
Muriel Barra | 52'

20h50 : *BICI, A HISTÓRIA DE UMA
BICICLETA NO AFUÁ*
Otoniel Lopes Oliveira | 8'

21h : *UYARIY*
Javier Corcuera | 1h30

FRIDAY 9 OCTOBER

KOKOLAMPOE

14h : *GUYANE - TERRE DES
HOMMES - ÉPISE 3*
Martin Prince | 1h

15H15
PROGRAMME
SHORT FILMS 1 | 1h34'
*BEACH INNA BONDAGE: THE FIGHT
FOR JAMAICA'S COASTLINE*
Emiel Martens, Elsie Vermeer | 30'
CAPIM
Júlia Munhoz, Caio Pimenta | 17'
L'EAU QUI DORT
Juliette Gaudin | 24'
LA RETAGUARDIA
Olivier Côté, Jean-François Bouchard | 21'

17h : *227 LUNAS*
Brenda Taubin | 1h20

MANGUIER

19h : *GUYANE RHAPSODIE AVEC
YANN CLÉRY*
Margherita Caron | 1h

20h15 : *ENTRE DEUX RIVES*
Chloé Bebronne | 1h29

22h : *QUAND L'OR DEVIENT POISON*
Franck Chassagnon | 52'

LAVOIR

19h30 : *SHATTA, UNE
GÉNÉRATION, DEUX NOTES*
Léa Mormin-Chauvac, Malo Delarue | 52'

20h30 : *RECOMPOSÉE*
Nadia Louis-Desmarchais | 1h28

SATURDAY 10 OCTOBER

KOKOLAMPOE

14h : *EL RÍO DE LOS ESPÍRITUS*
Colectivo Tawna (Sani Montahuano, Boloh
Miranda)& Nase Lino Sumpinanch | 1h

15H30
PROGRAMME
SHORT FILMS 2 | 1h28'
DOUBOUT OUBIEN MÔ
Solenne Plumelle-Gessot | 28'
SI LA VIDA ME DIERA UN DESEO
Paloma Gomide | 17'
WAINITAI
Pablo García-Vizcarra | 20'
NAN GINEN
Feguenson Hermogène | 21'

17h15 : *PARASISI*
Zaïde Bil, Sébastien Segers | 1h

MANGUIER

19h
**AWARDS
CEREMONY**

20h30
**RE-BROADCAST OF THE FIFAC
GRAND PRIX ON FRANCE
TÉLÉVISIONS**

22h30
CONCERT BY YANN SOLO



FIFAC, A PROFESSIONAL PLATFORM



FIFAC has established itself as a professional gathering for the audiovisual industry in the Amazon and the Caribbean. Through its events, it creates a space for collaboration, exchange, and networking among writers, producers, broadcasters, and partners, while promoting the professional development of industry professionals and fostering cooperation with neighboring regions.

Year after year, this ambition grows stronger: to help build a documentary ecosystem across the Amazon and the Caribbean, to promote the circulation of works and expertise, and to forge lasting ties between these regions, their professionals, and their organizations.



DOC AMAZONIE CARAÏBE

COPRODUCTION MEETINGS



A PARTNERSHIP BETWEEN
PÔLE IMAGE MARONI,
DOCMONDE
AND FIFAC

12 YEARS SUPPORTING DOCUMENTARY FILMMAKING IN THE AMAZON AND THE CARIBBEAN

LED BY DOCMONDE AND PÔLE IMAGE MARONI, DOC AMAZONIE CARAÏBE HAS BEEN SUPPORTING FILMMAKERS AND DOCUMENTARY PROJECTS IN FRENCH GUIANA, THE WEST INDIES AND THE WIDER AMAZON AND CARIBBEAN REGION SINCE 2014.

Since the creation of FIFAC in 2019, the programme has been one of the cornerstones of its professional events, forging a direct link between scriptwriting, development, production and distribution of films.

WRITING, PITCHING, NETWORKING, PRODUCING

DOC AMAZONIE CARAÏBE OFFERS A COMPREHENSIVE PROGRAMME: WRITING RESIDENCIES, SUPPORT FOR PROJECT DEVELOPMENT, PREPARATION FOR PUBLIC SPEAKING, PITCHES AND ONE-TO-ONE MEETINGS WITH PRODUCERS AND DISTRIBUTORS.

The aim is to enable new voices to emerge, foster co-productions and build bridges between professionals from French Guiana, the French overseas territories, mainland France and, increasingly, the wider Amazonian and Caribbean regions. By 2025, the meetings had brought together 12 producers – including 5 from the French overseas territories – and 9 broadcasters to discuss the selected projects.

THE 2026 EDITION

TO MARK ITS 12TH ANNIVERSARY, DOC AMAZONIE CARAÏBE IS CONTINUING TO EXPAND ITS REGIONAL AND INTERNATIONAL REACH WITH PROJECTS FROM FRENCH GUIANA, GUADELOUPE, MARTINIQUE, COLOMBIA, VENEZUELA AND BRAZIL.

The authors are supported in their writing and in preparing for their pitch by **Juliette Cazanave**, **Vladimir Léon** and **Félix Salgado**.

DOC AMAZONIE CARAÏBE

KAZ À PITCH

WEDNESDAY, OCTOBER 7

FROM 9 A.M. TO 1 P.M., EACH CREATOR WILL HAVE 7 MINUTES TO PRESENT THEIR PROJECT TO THE INVITED PROFESSIONALS, FOLLOWED BY A Q&A SESSION.

The session is also open to Open Pitches, allowing projects outside the residency program to meet with producers and presenters.

The afternoon is devoted to one-on-one coproduction meetings, during which the supported creators take turns meeting with all the producers and programmers in attendance.

DOC AMAZONIE CARAÏBE BY THE NUMBERS

- > 12 years in operation
- > 27 documentaries produced
poleimagemaroni.org/films-docamazoniecaraibe/
- > > 40 documentaries currently in production
- > Nearly 149 filmmakers supported

With each edition, Doc Amazonie Caraïbe has established itself as a platform for professional development, cooperation, and the circulation of documentary projects, gradually connecting French Guiana, the Caribbean, and the Amazon with national and international production and distribution networks.

COORDINATION & CONTACTS AVM / PÔLE IMAGE MARONI

- > **Vanina Lanfranchi**: Director
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- > **Nina Perotti**: Administrative Assistant



PRO DAY

THURSDAY, OCTOBER 8 FIFAC BUSINESS MEETINGS

A DAY TO REFLECT ON THE FUTURE OF DOCUMENTARY FILMMAKING
IN THE FRENCH OVERSEAS TERRITORIES AND THE CARIBBEAN

2:00–3:00 p.m.

> **PRESENTATION OF FRANCE TÉLÉVISIONS' DOCUMENTARY LINEUP AND DISCUSSIONS WITH INDUSTRY PROFESSIONALS.**

Subject to change

3:30 p.m. – 5:00 p.m.

> **ROUNDTABLE DISCUSSION**

Producing Here, Co-Producing Elsewhere: What Models and Approaches for the Overseas Territories, the Amazon, and the Caribbean?

With **Théo Esparon, Murielle Thierrin, Monique Sobral, Zienhe Castro, Jean-Marie Gigon, Vladimir Léon**

Moderated by **Félix Salgado**

How can we strengthen production companies based in our regions, develop more balanced regional and transnational co-productions, and improve the distribution of films? And how can we preserve the uniqueness of narratives, languages, and styles when projects enter broader production and distribution networks?

See the FIFAC website for the detailed program and list of speakers.

YOUNG PEOPLE AND THE FIFAC



20 YEARS OF INITIATIVES AND KNOWLEDGE-SHARING WATCH, CREATE, SHARE...

Legally operated by the Atelier Vidéo et Multimédia association, the Image Maroni Centre has been developing educational initiatives in image literacy, media and information in French Guiana since 2006. Awarded the status of Regional Centre for Image Education in 2020, it supports the public – and in particular young people – in their understanding of images, their ability to develop a critical eye and their mastery of audiovisual tools.

The aim: not to be merely consumers of the digital world, but to become informed viewers, creators and citizens capable of telling the stories of the world around them.

For the past 20 years, the Pôle Image Maroni has been developing:

- > Initiatives forming part of national programmes for media literacy;
- > Doc Amazonie Caraïbe, a programme of writing residencies and co-production meetings centred on creative documentary filmmaking;
- > 'Chronique du Maroni', a citizen-led media outlet in western French Guiana;
- > Training and career entry programmes in the film and audiovisual sectors.

As a founding member of FIFAC, the Pôle Image Maroni draws on the festival's momentum to offer a range of visual literacy programmes aimed at young people and audiences who have limited access to cinema.



THE SCHOOL STUDENTS' JURY

Throughout the festival, school students from French Guiana (Matoury, Mana and Saint-Laurent du Maroni) are supported by the Pôle Image Maroni team to experience a true immersion in the FIFAC.

From screenings and meetings with directors and producers to discussions with members of the professional jury, as well as work on written and filmed reviews, the young people discover every aspect of a film festival.

Organised into a jury, at the end of the week they award the **High School Students' Jury Prize** to one of the documentaries in competition.

SCHOOL SCREENINGS

As a first step into the world of an international festival, the school screenings enable secondary school pupils to discover a selection of FIFAC short and feature-length films throughout the week.

These screenings are accompanied by meetings with the film crews, to encourage discussion, curiosity and an appreciation of documentary filmmaking.

A FILM JOURNEY AT THE FESTIVAL

Watching a film, but also learning to talk about it, expressing emotions, comparing viewpoints and developing one's own perspective.

A group of secondary school pupils takes part in a programme combining screenings, meetings with industry professionals and sound design workshops.

Drawing on their festival experience, the young people produce several podcasts broadcast on FIFAC's social media channels. A way of putting their experiences as filmgoers into words and sound, of sharpening their critical thinking and of sharing their perspectives on the films.

CHRONIQUE DU MARONI AT THE HEART OF THE FESTIVAL

The FIFAC also serves as a training ground for young people from Chronique du Maroni, a community media organisation in Western French Guiana.

Young people aged 16 to 25, from Saint-Laurent-du-Maroni and Haut-Maroni, continue their training in video journalism throughout the festival.

From preparing and conducting interviews, attending screenings and meeting professionals, to filming, reporting and video editing: they cover the FIFAC from the inside and immediately put the skills they have learnt into practice.

THROUGH THESE VARIOUS ACTIVITIES, THE FESTIVAL THUS BECOMES A SPACE FOR DISCOVERY, KNOWLEDGE-SHARING, PRACTICAL EXPERIENCE AND PROFESSIONAL DEVELOPMENT IN THE FIELD OF VISUAL MEDIA.

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 CONSIDER AN APPROACH THAT PROMOTES SUSTAINABLE DEVELOPMENT.

For several years now, the festival has been involving the public, artists, staff, volunteers, service providers and partners in its environmental initiative. It implements measures aimed at reducing its environmental impact, whilst raising awareness amongst festival-goers about the issues related to these themes.

Fifac is committed to:

Prioritising local supply chains

The festival village showcases local artists, craftspeople and producers. Local food and drink from Western French Guiana will be prioritised.

Promoting waste sorting and the use of sustainable materials

- > The recycling bins made from pallets, constructed in 2022, are reused and placed throughout the festival site.
- > The use of plastic and single-use containers is kept to an absolute minimum.
- > In the festival village, FIFAC works closely with service providers to ensure they use recyclable cardboard containers or 'hard' tableware wherever possible.
- > The sustainable signage created in 2023 in collaboration with Manufact, a fablab based at the Camp de la Transportation in Saint-Laurent du Maroni, has been improved and reused since 2024.

Promoting a message that reflects these values

The festival programme and posters are printed using organic ink on paper sourced from sustainably managed forests. Print runs are kept to a minimum to ensure we do not produce more than is necessary. The banners displayed on the festival site are reused year after year.



PHOTOGRAPHY EXHIBITION



REPRENDRE RACINES

Aude Leveau Mac Elhone

REPRENDRE RACINES

PÔLE PATRIMOINE - MAISON DE LA PHOTOGRAPHIE AMAZONIE-GUYANE

15 September to 20 October 2026

Camp de la Transportation

Self-guided tour, suitable for all ages

From 15 September to 20 October, the Heritage Centre in Saint-Laurent du Maroni is hosting the exhibition 'Reprendre Racines', conceived and produced by the Dapper Foundation as part of the Rencontres Photographiques de Guyane, coordinated by the Maison de la Photographie Amazonie-Guyane (MAZ).

Curated and designed by Aude Leveau Mac Elhone, the exhibition brings together works by seven contemporary artists: Ana Beatriz Almeida, Mónica de Miranda, Fabrice Monteiro, Nyaba Léon Ouedraogo, Ngadi Smart, David Uzochukwu and Wendie Zahibo.

Through photography, staging, performance and digital art, Reprendre Racines invites us to reflect on our relationship with the earth, water, plants, our ancestors and, more broadly, all living

things. The works explore the consequences of colonisation, slavery, forced migration, the exploitation of territories and hyper-globalisation. However, the exhibition is not limited to simply observing a world that has been weakened. It also highlights acts of resistance, transmission, care and healing.

OPENING HOURS TO THE PUBLIC

Musée du Camp de la Transportation

Monday: closed

Tuesday, Wednesday, Thursday, Friday: 7.30

am–12 noon | 2 pm–5.30 pm

Saturday: 8.45 am–12 noon | 2.30 pm–5.30 pm

Sunday: 8.45 am–12 noon



Ana Beatriz Almeida • Mónica de Miranda • Fabrice Monteiro
Nyaba Ouedraogo • Ngadi Smart • David Uzochukwu • Wendie Zahibo



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