

# CATALOGUE



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## NON COMPETITIVE PROGRAMS

### Eyal Sivan's Top 10

Every year, IDFA gives an acclaimed filmmaker the chance to compile a program of his or her Top 10 favorite films. This year, the Israeli documentary filmmaker Eyal Sivan has carefully chosen 11 documentaries, including the Dutch classics *Philips Radio* (Joris Ivens, 1931), *Blind Child* (Johan van der Keuken, 1964), and *Mother Dao, the Turtlelike* (Vincent Monnikendam, 1995). Sivan also selected documentaries by the famous feature filmmakers Jean Luc-Godard ( *Ici et ailleurs*, 1976) and Bertrand Blier (*Hitler? Connais pas!*, 1963), and the pseudo-documentary *Punishment Park* (1971) by Peter Watkins.



# Fragmented Memories of Spectatorship

## My "Documentary" Top 10 by Eyal Sivan

When I was asked to curate – as we like to say nowadays – the Top 10 list of documentary films to be screened at IDFA 2009, I accepted with almost no hesitations. It might have been a degree of arrogance or overconfidence: I honestly believed as a spectator, a practitioner, and a teacher of documentary cinema, that this kind of exercise was going to be an easy task. Obviously, I was soon disillusioned. I realized that I had to face reality or even better – I had to create a reality with a pre-existing one: the immensity of the artistic practice we call documentary.

Besides the fact that I deliberately ignored the order and the symbolic hierarchy of a Top 10 list, choosing 10 works became just like one of those moments of conflict in the editing suite. In order to compose this list of masterworks, I had to frame, to exclude. I had to choose an angle, to weave a discourse, to hide, to cover up. And in order to provoke the process of re-memorization of a title, to emphasize an important film, to singularize an author, a colleague, or a comrade, I adopted its absence. A process that is somewhat similar to the exclusion of some great shots, rare scenes, or unique images that find themselves outside the edited film, as the archive and the memory of a film.

While reflecting on the strange idea of choosing my list of Top 10 documentaries, I kept thinking about the conclusion of one of many conversations with Werner Dütch, my best and dear teacher of documentary thinking, producer, commissioning editor, writer and above all, a true cinephile. With some sadness and much serenity, Werner reminded me once that a finished film is just the gravestone of the rushes, of the process. Such is this Top 10. It is just the gravestone of a gigantic, eclectic, rich, and disturbing corpus of worldwide documentary moving image practices that composes part of the reality in which I live. A paradoxical reality that consists simultaneously of documentary filmmaking and my critical and sometimes radical opposition to it. Luckily, some rare and unexplained moments of documentary cinema still remind me of the pleasure of spectatorship and reconcile this contradiction for a moment. This list includes all these moments of cinema in my memory, most of which I have seen only once and a long time ago.

By accepting to compose the Top 10 list, I gained the privilege of seeing these films, of experiencing them again, and hopefully of sharing the magic with IDFA audiences who will see them for the first time – the emotion, surprise, and sometimes the jealousy I felt while watching these moments of documentary cinema. During the process of selection, some benchmarks occurred to me immediately: some titles of films, names of directors, of masters, inspirations, and unidenti-

fied images and scenes came to my mind like a memory of a film in a festival, or the surprise of a miracle moment on a boring night while channel surfing in a hotel room after a screening of my own film.

Whatever the case, I clearly had in mind that at this very political moment – when documentary cinema or the subjective representation/interpretation of reality is becoming a commodity among other cultural commodities – there is a need to insist on the fact that the concept of "courage," easily used in the world of documentary practice, only makes sense in the face of danger. As the vast majority of Western and non-Western documentary filmmakers are working with and/or in the West and are not facing real danger yet, I have followed my desire to revisit some of the documentaries that remained, in memory, as documents of resistance and even clear challenges to the dictatorship of "the story," and the subjective logic of the dominant voice called moderation.

I have envisioned my Top 10 films as a corpus. They do not share a theme or a topic, do not belong to a period or to the same identified genre, they do not have a common geography or a common aesthetic. And if it happens that the directors share the same gender, it was inadvertent. Or maybe it wasn't.

Thus, despite their differences and without exception, all the makers of these 11 films deserve to proudly bear the title of manipula-





tors, genius manipulators – in the noble sense of the word – of images of reality.

They all simultaneously articulate a cinematic and a political reflection. From the *Blind Child* (1964) by Johan van der Keuken, passing through *Ici et ailleurs* (1976) by Jean-Luc Godard, the lesson of cinema, interview strategy, montage, and politics that is Marcel Ophüls's *The Memory of Justice* (1976), to Rithy Pan's fictionalized *S21, The Khmer Rouge Killing Machine* (2003), and Peter Watkins's futuristic *Punishment Park* (1971), which becomes a point of view on the current reality. All dare to take on the simple, subversive, and provocative act of thinking. They provoke the dangerous process of thinking and reflect on what, in fact, we actually see when we watch, and as a consequence, what we are given to see. This is the case in the commissioned and appropriated *Philips Radio* (1931) by Joris Ivens, just as it is in the deviation of the gaze of the original filmed material into a new expropriated archive by Vincent Monnikendam in *Mother Dao, the Turtlelike*.

Provoking thinking is also the case in the generational radiography, the lesson of listening that is represented by *Hitler? Connais pas!* (1963) by Bertrand Blier, *Ma'loul Celebrates Its Destruction* (1984) by Michel Khleifi, or *Testimonies* (1993) by Ido Sela. All these films struggle not just to make the invisible visible, to unveil the hidden, to provoke the scandal, to fight the *starification* machine, or the privileged preaching on freedom of speech. Their common goal is to provoke a change, to articulate the debate, to influence the scandalous hegemonic representation of reality. As such, they refuse the favorite Western-Christian spectacle of victims and victimization and call upon the responsibility of the spectator. And unlike most TV station decision makers, they consider us, as spectators, to be emancipated political subjects.

In an act of rebellion against the rules of the Top 10 game, I've insisted on including an 11th film: the joker of my selection, *The Girl Chewing Gum* (1976) by John Smith, which encapsulates the joys and miseries of the manipulator of images of reality: the illusion of absolute power on one hand and reality's resistance against being manipulated on the other.

In fact, all eleven films respond, each in its own way, to Walter Benjamin's call in the heart of the European catastrophe to brush history against the grain, and as such they are all not just contemporary, but of a contemporary urgency.

At this point, I must admit the rationalization, justification, and analysis of this corpus of documentaries that compose my Top 10 fol-

lowed a simple, true, and sincere desire to see these films again, and even run the risk of disappointment.

Or it might be just an attempt to get closer to a blurred memory from my childhood. I still remember the sensations I felt after cutting school and tuning in to the sole television channel that was broadcasting in Israel at the time: the black-and-white educational station. If I feel the need to get closer to those moments, it's not because of nostalgia or longing. It's because I believe that it might have been then, during my young adolescence in Jerusalem, while being exposed to ethnographic, anthropological, nature, and propaganda documentaries, that I developed the passion and criticism, the fascination and repulsion, and above all suspicion of documentary cinema. A passion and suspicion that I believe should be shared.

### Biography

Eyal Sivan is an Israeli documentary filmmaker and essayist, and teaches at the University of East London's School of Humanities and Social Sciences. Born in Haifa in 1964, Sivan worked as a photographer in Tel-Aviv until he started dividing his time between Israel and Paris in 1985. Sivan has directed more than 10 critically-acclaimed feature-length political documentaries and produced many others. His works have been released in theaters and broadcast on TV all over the world, and they are regularly exhibited in many major international contemporary art shows. Sivan publishes and lectures on the Israeli-Palestinian conflict, documentary filmmaking and ethics, the representation of political crime, political use of memory, and genocide and representation. He was the founder and artistic director of the Paris-based documentary film production company Memento, and works as an editor and columnist for cinema, social, and political journals.

### Filmography

Aqabat-Jaber, *Passing Through* (1987), *Izkor, Slaves of Memory* (1990), *Israeland* (1991), *Itgaber, He Will Overcome* (1993), *Jeruselems, Borderline Syndrome* (1994), *Aqabat-Jaber, Peace With No Return?* (1995), *Itsembatsemba, Rwanda One Genocide Later* (1997), *Burundi, Under Terror* (1997), *The Specialist, Portrait of a Modern Criminal* (1999), *On the Top of the Descent* (fiction, 2001), *Faces of the Fallen* (2005), *Citizens K* (2007), *Jaffa, The Orange's Clockwork* (2009), *With Michel Khleifi: Route 181, Fragments of a Journey in Palestine-Israel* (2003)  
 With Audrey Maurion: *I Love You All* (2003)



## Blind Child

Blind kind

Johan van der Keuken

As we watch the first images of *Blind Child* – of activities that require you to keep both eyes wide open – the screen continually goes black. During these blackouts, children's voices tell us about their place in this visually-oriented world. It turns out that these are the voices of blind children who cannot see what has been filmed. *Blind Child* deals with the relative nature of our observations. This short film is part of a series about children made by Johan van der Keuken in the 1960s. The film imposes the children's perspective on the audience, doing so in a distant, observational manner while its energetic camera films exclusively in black-and-white. The film opens with a look at life inside the Institute for the Blind in the Dutch town of Huizen – a safe environment in which the children can play sports, read Braille, and learn to use a guide dog. Then *Blind Child* takes us outside the confines of the school and we watch the children as they move through traffic, with all the dangers and obstacles this entails. In between the lines, we see how the blind experience the bustle of the city very differently but no less intensely, using their sticks to amazing effect. In spite of its sober form, this is a highly moving film, particularly in those scenes in which Van der Keuken evokes the classic "it's behind you!" response.



**The Netherlands, 1964**  
35mm, black-and-white, 27 min

**Director:** Johan van der Keuken  
**Photography:** Johan van der Keuken  
**Editing:** Johan van der Keuken  
**Sound:** Johan van der Keuken  
**Production:** Johan van der Keuken  
**World Sales:** Idéale Audience International  
**Screening Copy:** Nederlands Filmmuseum

**Johan van der Keuken:**

Paris à l'aube (1958), Een zondag (1960), Lucebert, dichter-schilder (1962), Bepie (1965), Herman Slobbe/Blind kind II (1966), Een film voor Lucebert (1967), De poes (1968), Het witte kasteel (1973), De nieuwe ijstijd (1974), Vakantie van de filmer (1974), De platte jungle (1978), Speelgoed (1984), I Love Dollars (1986), Het masker (1990), Bewogen koper (1993), Hexagon - On Animal Location (1994), Lucebert, tijd en afscheid (1994), Amsterdam Global Village (1996), To Sang fotostudio (1997), De grote vakantie (2000), Onvoltooid tegenwoordig (2002)  
[www.johanvanderkeuken.com](http://www.johanvanderkeuken.com)

## The Girl Chewing Gum

John Smith

Who has not – particularly as a child – dreamed now and then of playing God, of sitting for a while in the Great Director's chair in the sky? The maker of this film plays with this desire using a role-reversal trick. Filmmaker John Smith constantly gives directions over images produced by a static camera: "Now I want the man on the left to cross the street," etc., giving the impression that the seemingly random London street scenes have been deliberately created. And that actors are following his directions with the greatest precision, even though they look – judging purely from the images – for all the world like accidental passersby. When the director's voice stops for a few seconds, all structure to the scenes is lost. The incessant ringing of a bell is so irritating that we want to urge the director to intervene and seize control of his film again. *The Girl Chewing Gum* is a simple yet effective joke, which throws out interesting questions along the lines of "What came first, the chicken or the egg," and examines the human desires to bring order to chaos and to find a deeper meaning in everything.



**UK, 1976**  
video, black-and-white, 12 min

**Director:** John Smith  
**Photography:** John Smith  
**Editing:** John Smith  
**Narration:** John Smith  
**Production:** John Smith  
**Screening Copy:** Lux

**John Smith:**

Associations (1975), Leading Light (1975), Hackney Marshes (1978), Shepherd's Delight (1984), Om (1986), The Black Tower (1987), Slow Glass (1991), Home Suite (1994), Blight (1996), The Waste Land (1999), Regression (1999), Hotel Diaries: Frozen War (2002), Dirty Pictures (Hotel Diaries 7), a.o.  
**John Smith & Ian Bourn:**  
The Kiss (1999)  
**John Smith & Graeme Miller:**  
Lost Sound (2001)  
[www.johnsmithfilms.com](http://www.johnsmithfilms.com)



## Hitler? Connais pas!

Hitler? Never Heard of Him!

Bertrand Blier

In 1963, 22-year-old Bertrand Blier invited 11 of his peers to come to a film studio and talk about their lives. The record of what was said, *Hitler? Connais pas!*, is a discussion of values that remains relevant and fascinating today. The footage was shot just five years prior to May 1968, and the atmosphere of that time is clearly discernible: these young people may not yet be revolutionaries, but there is clearly a ferment in the air. One young woman describes how she dances the twist every evening; a young man relates his mother's marital infidelities; another young woman describes her own sexual escapades. A bourgeois life holds no appeal for her whatsoever: that would be "a small life," like that of her parents – and that is certainly not the way to happiness. Another young man has a very traditional attitude: a carbon copy of his father, typical of the 1950s. All he wants is a nice family, a good job, and a nice car in the driveway. Blier focused his camera on an interesting historical gray area. The aesthetics are typically 1960s: each of the twenty-somethings is filmed in isolation, sitting on a chair, under bright lights, from different angles, and in black-and-white.

## Ici et ailleurs

Here and Elsewhere

Jean-Luc Godard, Jean-Pierre Gorin, Anne-Marie Miéville

In 1976, Jean-Luc Godard made his self-critical film *Ici et Ailleurs*. He started the project in 1970 with his pro-Palestinian political film *Jusqu'à la Victoire*. When most of the Palestinian militants in the film died soon after, Godard began to question his own film and decided to make a new one. In it, he contrasts footage from *Jusqu'à la Victoire* with new material: "here" we see a middle-class French family watching television in 1975; "elsewhere" we see how Palestinian soldiers from *Jusqu'à la Victoire* train for their deaths as martyrs. *Ici et Ailleurs* is a critique of the methods used by Godard's own Dziga Vertov Group, which made political films from 1968 to 1972 – including *Jusqu'à la Victoire*. Godard demonstrates how he manipulated his own footage, such as when he used a close-up to conceal the fact that a Lebanese woman, explaining how proud she was to be bearing a child that might one day reinforce Palestinian troops, was not in fact pregnant. *Ici et Ailleurs* allow Godard to display the other reality lurking behind the one that the camera is focused on.



France, 1963  
15mm, black-and-white, 100 min

Director: Bertrand Blier  
Photography: Jean-Louis Picavet  
Editing: Michel David  
Music: Georges Delerue  
Production: André Michelin  
Screening Copy: Tamasa Distribution

Awards: Silver Sail Locarno  
International Film Festival

### Bertrand Blier:

La image (1966), Si, j'étais un espion (fiction, 1967), Les valseuses (fiction, 1971), Calmos (fiction, 1976), Préparez-vous ouchoirs (fiction, 1978), Buffet froid (fiction, 1979), Beau-père (fiction, 1981), La femme de mon pote (fiction, 1983), Notre histoire (fiction, 1991), Tenue de soirée (fiction, 1986), Tricelle pour toi (fiction, 1989), Core l'oubli (fiction, 1991), "Merci la s" (fiction, 1991), Un, deux, trois, sois (fiction, 1993), Mon homme (fiction, 1996), Les acteurs (fiction, 2001), Les côtelettes (fiction, 2003), Combien tu m'aimes? (fiction, 2005)



France, 1976  
video, color, 50 min

Director: Jean-Luc Godard, Jean-Pierre Gorin, Anne-Marie Miéville  
Photography: William Lubtchansky  
Editing: Anne-Marie Miéville  
Music: Jean Schwarz  
Narrator: Jean-Luc Godard  
Production: Sonimage Grenoble  
World Sales: Gaumont  
Screening Copy: Contemporary Films

### Jean-Luc Godard:

Opération Béton (1954), A bout de souffle (fiction, 1959), Une femme est une femme (fiction, 1961), Pierrot le fou (fiction, 1963), Weekend (fiction, 1964), Nouvelle vague (fiction, 1990), Histoire(s) du cinéma (1998), a.o.

### Jean-Luc Godard & Jean-Pierre Gorin:

Toi va bien (fiction, 1972), Letter to Jar (1976)

### Jean-Luc Godard & Anne-Marie Miéville:

Comment ça va (1978)



## Ma'loul Celebrates Its Destruction

Michel Khleifi

Since the declaration of the state of Israel in 1948, countless Palestinian villages have been erased from the map. *Ma'loul Celebrates Its Destruction* uses poignant images of bombardments, destroyed buildings, and disfigured people to illustrate this. All that remains are ruins, bearing silent witness in the landscape. Ma'loul, just west of Nazareth, is one such ruined village. It was inhabited principally by Palestinian Christians, who were forced to leave in 1948 during the Israeli War of Independence. A detailed painting still bears testimony to the existence of the village, which had seen Jewish, Roman, Ottoman, and Palestinian rulers come and go since ancient times. But Ma'loul also lives on in the memories of its former – now elderly – inhabitants, who tell the story of exactly what happened. We get another perspective from a Palestinian school teacher, who explains to her young students why in the wake of World War II, the Jewish people had such an urgent need for their own nation, a place where they could feel safe. A strikingly mild assessment of the occupier, whom the teacher sees as a closely related brother people. An older man considers it unjustifiable that the Palestinians have become the indirect victims of the Nazi terror, in which they played no part whatsoever. In his mind, "We are the real children of Israel."



**Israel, 1984**  
video, color, 30 min

**Director:** Michel Khleifi  
**Photography:** Yves Vander Meeren  
**Editing:** Dominique Loreau, Monique Riesling  
**Sound:** Ricardo Castro  
**Production:** Perrine Humblet, Michel Khleifi  
**World Sales:** Sindibad Films  
**Screening Copy:** Sindibad Films

**Michel Khleifi:**  
*Fertile Memory* (1980)  
*Wedding in Galilee* (fiction, 1986)  
*Canticle of Stones* (fiction, 1990)  
*L'Ordre du jour* (fiction, 1992)  
*The Tale of the Three Jewels* (fiction, 1995)  
*Forbidden Marriages in the Holy Land* (1995)  
**Michel Khleifi & Eyal Sivan:**  
*Route 181: Fragments of a Journey in Palestine-Israel* (2003)

## The Memory of Justice

Marcel Ophüls

*The Memory of Justice* focuses on the question of guilt surrounding war crimes in modern history. This weighty film takes as its starting point the Nuremberg trials in 1945 and 1946, in which central figures from the Third Reich stood trial. What is the relationship between collective guilt and individual guilt? Does such a thing as universally applicable morality exist? Is it acceptable for states to impose their will and laws on other countries? These are just some of the questions put forward by director Marcel Ophüls. This almost five-hour-long document from 1976 was inspired by the book *Nuremberg and Vietnam: An American Tragedy* by Telford Taylor, the American prosecutor in Nuremberg. Taylor speaks extensively in the film, as do dozens of others, including the British prosecutor Hartley Shawcross and Albert Speer, the architect for the Nazi regime. Archive footage alternates with personal stories and philosophical reflections on guilt and innocence. Ophüls once said, "The Germans, unfortunately, are just like other people." This touches at the very heart of this film, which poses the question of whether it is justified to condemn other peoples' choices made in a specific situation. Ophüls's other films include the documentaries *The Sorrow and the Pity*, about the German occupation of France, and *A Sense of Loss*, about Protestant vs. Catholic violence in Belfast.



**Germany, USA, France, 1975**  
35mm, color / b&w, 278 min

**Director:** Marcel Ophüls  
**Photography:** Michael J. Davis  
**Editing:** Inge Behrens  
**Sound:** Tony Jackson, Anthony Sloman  
**Production:** Hamilton Fish  
**Screening Copy:** Deutsches Filminstitut DIF

**Awards:** Special Award Los Angeles Film Critics Association Award

**Marcel Ophüls:**  
*Love at Twenty* (1962)  
*Banana Peel* (1963)  
*Fire at Will* (1964)  
*Munich, or Peace in Our Time* (1967)  
*The Sorrow and the Pity* (1970)  
*A Sense for Loss* (1972)  
*Hotel Terminus: The Life and Times of Klaus Barbie* (1988)  
*November Days* (1992)  
*Veillées des Armes* (1994)

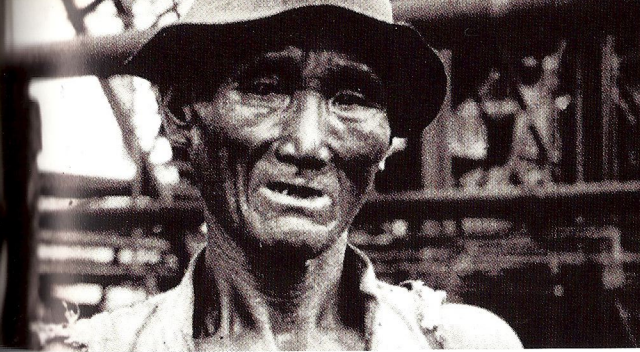


## Mother Dao, the Turtlelike

*Moeder Dao, de schildpadgelijkende*

Vincent Monnikendam

A compilation of clips from documentaries and propaganda films shot by Dutch cameramen between 1912 and 1932 in their former colony of Indonesia. The film contrasts the lives of wealthy colonial rulers, who delve out orders while clad in immaculately white outfits, with the hopeless situation of the native people, who are victims of a brutal economic exploitation. Much of the footage used to be shown in the Netherlands as an illustration of the beneficial effect of the Dutch presence, but nowadays it merely evokes negative associations. Apart from images of economic repression, *Moeder Dao, the Turtlelike* contains archive footage that details the cultural and religious expressions of the indigenous people. The original footage had no soundtrack, but the filmmaker has added natural sounds from Indonesia, indigenous music, and recited poetry, but no voice-over. The film's title refers to a mythical story that, according to the inhabitants of the island of Nias, situated to the west of Sumatra, explains the origin of creation.



**The Netherlands, 1995**  
35mm, color, 88 min

**Director:** Vincent Monnikendam  
**Editing:** Albert Markus, Vincent Monnikendam, Licky Zydower  
**Sound:** Jandries Groenendijk, Floris van Manen, Jane Sijders  
**Music:** Djumila Arps, Suhardi Djojoprasepyo, I. G. de Parimmartha, Meira Setiawati  
**Production:** Rade Milicevic for NPS  
**Screening Copy:** Holland Film  
**Involved TV Channel:** NPS

**Vincent Monnikendam:**

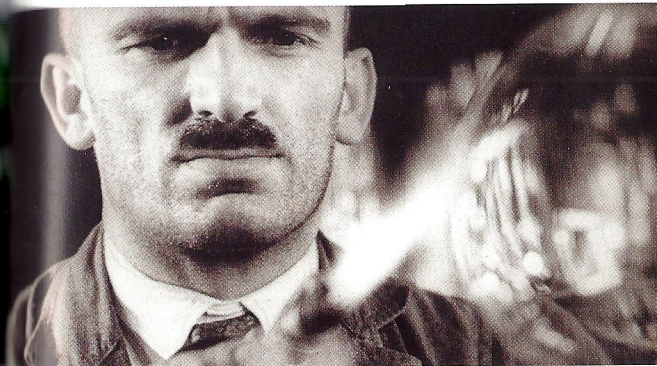
Rayon 69 (1981)  
Lijn 6 (1983)  
De tiendenning (1985)  
Palet reeks (1990)  
De illegalen (1991)  
Café willy (1991)  
Zielen van Napels (2005)



## Philips Radio

Joris Ivens

Ivens's first sound film was commissioned by NV Philips Radio to document the production process of radios in the Philips factories. From the very beginning, Ivens was determined to avoid all clichés of the industrial commercial film. Instead of a valiant film parade through all the departments, he reveals the working conditions in a modern mechanized factory and captures the step-by-step development of radio parts along the way. Of course, Philips had a say in the social content of the film. Although Ivens understood Philips's point of view, he tried to compensate for his dissatisfaction by striving for great technical perfection. He exploited every tint of the glass and metal surfaces in the factory and moved his camera in a highly stylized manner. The sensual emphasis led Parisian critics to coin an alternate title for the film: "Symphonie Industrielle."



**The Netherlands, 1931**  
35mm, black-and-white, 34 min

**Director:** Joris Ivens  
**Photography:** Jean Dréville, John Fernhout, Joris Ivens, Mark Kolthoff  
**Screenplay:** Joris Ivens  
**Editing:** Helen van Dongen, Joris Ivens  
**Music:** Lou Lichtveld  
**Production:** Capi  
**World Sales:** Capi Films  
**Screening Copy:** Nederlands Filmmuseum

**Joris Ivens:**

De wigwam (1912), Etudes des mouvements (1927), De brug (1928), Regen (1929), Zuiderzee (1930), Philips radio (1931), Creosoot (1932), Pesn o gerojach (1932), Nieuwe gronden (1933), The Spanish Earth (1937), Indonesia Calling! (1946), La seine a rencontré Paris (1957), l'Italia non è un paese povero (1960), Carnet de voyage (1961), ...À valparaiso (1963), Pour le mistral (1965), Une histoire de vent (1988), a.o.  
[www.ivals.nl](http://www.ivals.nl)



## Punishment Park

Peter Watkins

This pseudo-documentary satirizes the polarized political climate in President Nixon's America. A group of hippies, protest singers, chronically unemployed people, civil rights activists, and radical feminists are sentenced by a tribunal to choose between a long period of preventive detention or Punishment Park. The latter is a 60-mile, three-day march across the desert, the final destination marked by the American flag. Under a scorching sun, those sentenced are driven along by police officers and soldiers. Camera crews film the process, while a commentator provides information on the temperature, the distance covered, and the time. Meanwhile, in a tent in the desert, the tribunal is busy judging the next group of "defendants who are guilty of conspiracy to undermine national security." Heated debates just confirm the gaping chasm between idealistic young people and the people who pay taxes. "You haven't got the first idea about love with your love-ins," a housewife from the Silent Majority for a Unified America says to a peace activist. In the meantime, the tension in the desert is approaching boiling point. In response to the violent conduct of the guards, the group polarizes into militants and pacifists. *Punishment Park* makes a strikingly authentic impression thanks to its Direct Cinema style; it uses a highly mobile camera, suggestive parallel editing, and lots of improvisation. A seldom-seen historical document that still comes across as refreshing and nonconformist today.



USA, 1971  
35mm, color, 88 min

**Director:** Peter Watkins  
**Photography:** Joan Churchill, Peter Smkler  
**Editing:** Terry Hodel  
**Music:** Paul Motian  
**Production:** Susan Martin  
**Screening Copy:** Shellac

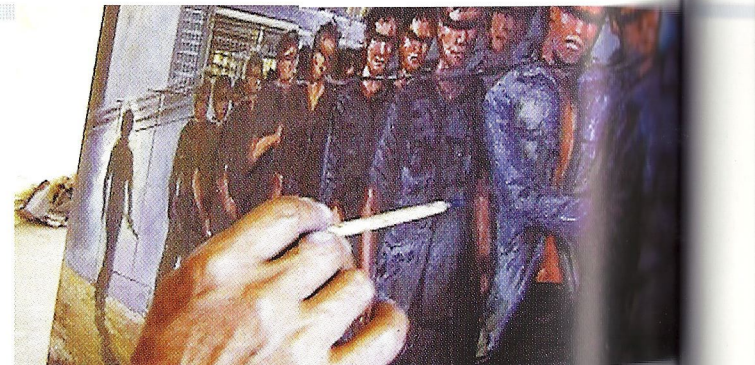
**Peter Watkins:**  
Culloden (1964)  
The War Game (1965)  
Privilege (1966)  
The Gladiators (The Peace Game) (1968)  
Edvard Munch (1973)  
The Seventies People (1974)  
The Trap (1975)  
Evening Land (1976)  
The Journey (1985)  
The Freethinker (1994)  
La commune (de Paris, 1871) (2000)

## S21, The Khmer Rouge Killing Machine

S21, La machine de mort khmère rouge

Rithy Panh

From 1975 to 1979, approximately two million Cambodians were killed in the large-scale purges under Pol Pot's Khmer Rouge. The most horrendous events took place in Phnom Penh, in penal colony S21. A quarter of a century later, Rithy Panh returns to the camp with a group of prison guards and two of the seven survivors. There, he allows them to confront each other and their past. Their personal accounts are a cautious attempt to make Cambodia come to terms with its troubled collective memory. In a leisurely documentary style, Panh lets his subjects tell their stories, which are illustrated by photos and reports. Still completely horror-stricken, the victims seek explanations and apologies, while the guards mainly wash their hands of the matter. By destroying "the enemies of the revolution," they were only carrying out orders. In order to do so, they had to turn off their conscience, for their leaders were always right. In empty rooms, the ex-guards demonstrate how they treated their prisoners, and not without enthusiasm. Apart from a run-down of the official sentences and causes of death, the film gives a detailed account of the actual torture methods and massacres. *S21, The Khmer Rouge Killing Machine* provides a pessimistic view of human nature – here, the dividing line between civilization and barbarism appears to be shockingly thin.



France, 2002  
video, color, 101 min

**Director:** Rithy Panh  
**Photography:** Prum Mésar, Rithy Panh  
**Editing:** Isabelle Roudy, Marie-Christine Rougerie  
**Sound:** Sear Vissal  
**Music:** Marc Marder  
**Production:** Cati Couteau for Institut National de l'Audiovisuel  
**Screening Copy:** Institut National de l'Audiovisuel  
**Involved TV Channel:** ARTE France

**Rithy Panh:**  
Site 2 (1989), Cambodia Between War and Peace (1991), Rice People (1994), Bophana: a Cambodian Tragedy (1996), One Evening after the War (1998), Que le barque se brise, que la jongue s'entrouve (2001), The People of Angkor (2003), The Burnt Theatre (2005), Paper Cannot Wrap Ember (2007), The Sea Wall (2008)

**Awards:** François Chalais Award Cannes Film Festival, Best Documentary Award European Film Awards, a.o.





**Israel, 1993**  
video, color, 52 min

**Director:** Ido Sela  
**Photography:** Eitan Harris  
**Editing:** Tamar Yaron  
**Sound:** Israel David  
**Production:** Amit Breuer for Amythos Films  
**Co-Production:** Les Films d'Ici  
**Screening Copy:** Amythos Films  
**Involved TV Channel:** Channel 4

**Ido Sela:**  
Why Politics Now (1999)  
Farewell Party (2000)  
Red Hl (2002)  
The War is not over (2003)  
Bekurmernis (2006)

## Testimonies

Ido Sela

The First Intifada in the Middle East broke out in 1987, with heavily armed Israeli soldiers confronting young Palestinians throwing stones. News footage of the conflict was broadcast all over the world. In this documentary, former soldiers and those who gave their orders speak out, seated in front of the camera in a bare studio. Their stories are often shocking, and full of gruesome details. Looking back, the Israeli soldiers realize that they too are in fact victims of a situation that put them in an impossible position. They feel like Goliath taking on David – not something to be proud of, especially from a Jewish perspective. Dealing with real violence was also something new for these young people doing their military service. It was no longer a game, and this filled them with dread. One man, who normally wouldn't hurt a fly, confesses to killing 21 people. Another man has the death of a baby on his conscience, when he fired tear gas into a house with barricaded doors. Insight into their own failures is the first step on the road to atonement for these ex-soldiers. One of the interviewees compares his revelations to a public confession, through which he wants to ask the world for forgiveness. When asked why he doesn't seek this in person from his victim, he gives no answer.