

Press release  
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**Geneva International Film Festival // GIFF unveils its program:**

**The 24<sup>th</sup> GIFF will take place from 2 to 10 November 2018. The Geneva Festival dedicated to cinema, television and digital media continues to surprise, while still remaining true to its origins. From new series by Stephen Frears, Kenneth Lonergan and J.J. Abrams to the latest movies by Carlos Reygadas, Catherine Corsini, Kim Ki-duk, Jacob Berger and Frederick Wiseman, GIFF will feature no fewer than 164 works, including 34 immersive projects, never screened before in any festival in Switzerland. More than 250 guests are expected this year, including Peter Greenaway who will receive GIFF's honorary prize, the Film & Beyond Award.**

In keeping with its cross-disciplinary spirit, GIFF 2018 will feature a total of 164 digital, television and cinema works, including 8 world, 10 international, 7 European and 75 Swiss premieres. Over nine days the Festival will welcome some 250 Swiss and international guests and offer multiple events including the Geneva Digital Market, an extensive professional program.

A unique program calls for a surprising Festival. The key word? Boldness, especially with regard to the opening movie, Yann Gonzalez's **Knife + Heart** starring Vanessa Paradis which will launch the event in partnership with Association 360°. The festival also features an anniversary night with the killer doll Chucky orchestrated by Yann Marguet and Marina Rollman and the creation in the industrial area of Charmilles of a new venue that will host the immersive theater play **24/7**. Let us not forget the **GIFF Movie Truck**, a free traveling cinema that will take up residence on the Plaine de Plainpalais and the screening of **The Moment**, a first movie whose action is determined by the viewer's emotions.

Of course, the focus of GIFF will revolve around its main hub: The Community Hall in Plainpalais which, to the delight of festivalgoers, will feature many of the program's movies and series, in addition to some thirty digital projects. Included in the key works in the Virtual Territories, is the **VR Museum** which gathers together a selection of digital works that reinterpret master paintings, and the return of Birdly, the virtual reality flying machine, with **Jurassic Flight**, a project unveiled for the first time at GIFF. The Festival's main hub will also feature **Eisenstein Mexican Ghosts**, an exhibition of 92 original drawings by Peter Greenaway, winner of the Film & Beyond Award, as well as a brand-new food court with a ramen bar and Vietnamese street food.

As a sign that the Festival remains dynamic, this year the whole program will feature Swiss, European, international and world premieres. Among the latter, there is **Un amour impossible** by Catherine Corsini, **Our Time** by Carlos Reygadas, **Grass** by Hong Sang-soo, **Les Filles du soleil** by Eva Husson, **Your Face** by Tsai Ming-liang, **Ash is Purest White** by Jia Zhang-ke, **Monrovia, Indiana** by Frederick Wiseman, **Human, Space, Time and Human** by Kim Ki-duk, **Dovlatov** by Alexey German Jr., **Mirai**, a manga by Mamoru Hosoda and **Widows** by Steve McQueen. Let us not forget **Vision**, the latest movie by Naomi Kawase, which will close this year's Festival.

From **Patrick Melrose**, with a more-than-ever inspired Benedict Cumberbatch, to **Kidding**, which brings back together Michel Gondry and Jim Carrey, **A Very English Scandal** by Stephen Frears, **Il Miracolo** by Niccolò Ammaniti, **The Bank** and **Howards End**, GIFF will also give top billing to TV series. As every year since its inception in 1995, the Geneva event will thus continue to play its role as influencer and observer of new audiovisual trends.

Discover the full program of the 24<sup>th</sup> GIFF from today on [giff.ch](http://giff.ch).

## GIFF and cinema

Exploring the movie industry of today and tomorrow, GIFF highlights the most promising talent in the field and new ways of telling a story through the fascinating medium that is cinema. The cinema section features 64 works.

This year, the **International Features Competition** section will feature ten powerful works, all Swiss and international premieres. Hailing from all over the world, the all-but-traditional filmmakers address cinema by taking maximum artistic risks. The guiding thread in this section: a troubled youth lacking in direction, forced to find alternative ways in the face of a society obsessed with efficiency; **Bamboo Dogs**, a gloomy road movie based on a news item produced by spontaneous Filipino director Khavn De La Cruz; **Boys Cry**, the first movie by the D'Innocenzo brothers which tells the story of how two friends accidentally plunge into the darkness of the Italian gang world; **L'Heure de la sortie**, the latest movie by Sébastien Marnier in which chilling high-school students lash out at a substitute teacher and Rene Eller's **We**, in which Dutch teenagers use sexuality to achieve their aims. A panorama that would not be complete without **The Real Estate**, a genuine summary of madness by Swedish pair Petersén and Måns Månsson; **Yomeddine** by A. B. Shawky, the great revelation from the Cannes Film Festival which tells of the journey through contemporary Egypt of a leper and an orphan; **Rojo** by Benjamín Naishtat, an Argentinian crime movie that has just claimed a host of awards in San Sebastian; **Long Day's Journey Into Night**, a dreamlike journey into the heart of cinema by young Chinese prodigy Bi Gan; **Azougue Nazaré** by Brazilian Tiago Melo, whose narrative at the crossroads of documentary and fiction immerses us into the Maracatu and its carnival rituals and **My Foolish Heart** by Rolf Van Eijk, a film noir which begins on the night Chet Baker was found dead, having fallen from a window in Amsterdam.

With regard to GIFF's key section, **Highlight Screenings** will enable festivalgoers to discover the work of established authors. For the 24<sup>th</sup> Festival, the selection is more generous than ever with no fewer than thirteen Swiss premieres, including **Ash is Purest White** by Jia Zhang-ke, a hyper-visual Romeo & Juliet set in the Chinese gang world and **Knife + Heart** by Yann Gonzalez, GIFF's opening movie and a true immersion into the Parisian gay porn scene of the 1970s. This year's excellent vintage also features the latest movie by Naomi Kawase, **Vision** starring Juliette Binoche, which will close the Festival, as well as the preview showing of **Widows**, Steve McQueen's highly-awaited thriller in association with Tribune de Genève. The audience will also get to discover **Your Face**, a documentary portrait shot by Taiwanese filmmaker Tsai Ming-liang's, and the bittersweet biopic **Dovlatov** by Alexey German Jr., a key figure in contemporary Russian cinema. Carlos Reygadas' **Our Time**, an autopsy of relationships between men and women presented in association with Filmar, and **Human, Space, Time and Human**, a disturbing fable by Kim Ki-duk, also count among the most highly-awaited, and undoubtedly the most thoroughly discussed movies in the selection. Let us also mention **Les Filles du soleil** by Eva Husson; **Mirai**, a Japanese animation movie directed by Mamoru Hosoda; the heart-wrenching **Un amour impossible** by Catherine Corsini; **Grass**, by prolific and brilliant South-Korean director Hong Sang-soo and of course, **Monrovia, Indiana** by Frederick Wiseman, a documentary immersed in a small American town that massively supported the election of Donald Trump.

**Rien que pour vos yeux** features the GIFF's favorite finds. Nine feature films including the highly-awaited **Les Chatouilles** by Andréa Bescond and Éric Métayer, a surprising and touching movie that addresses the delicate if not impossible issue of pedophilia. The same section will also feature the Swiss premiere of **Dévoilées** by Jacob Berger, which tackles the issue of radicalization through the fates of three women. Other Swiss premieres include **Balangiga: Howling Wilderness** by Khavn De La Cruz, who also features in the competition section and **La Dernière Folie de Claire Darling** by Julie Bertuccelli, featuring Catherine Deneuve and Chiara Mastroianni in a mother-daughter tête-à-tête. In addition, this section will also include the world premiere of Swiss movie **The Witness** by Mitko Panov, a descent into hell of a young jurist in the Balkans; Gonzalo Tobal's Argentinian thriller **The Accused** in which a young woman accused of murder, lives like a recluse

at home for two years awaiting her trial; the strange romance ***Asako I & II*** by Ryusuke Hamaguchi, presented in competition in Cannes and the oppressive ***Divine Wind*** by Merzak Allouache, a subtle exploration of the relationship between a man and a woman isolated in the desert as they wait to commit a terrorist attack.

A section that highlights the relationship between music and cinema, **Bande originale** returns to GIFF for the second consecutive year. The program will feature six movies, including the documentary ***Carmine Street Guitars*** by Ron Mann, whose credits mention Jim Jarmusch, Marc Ribot and Charlie Sexton, Bob Dylan's official guitarist. Let us also mention two portraits, one documentary, the other fiction, of musicians on both extremes of the artistic spectrum: the hyperactive and iconoclast Chilly Gonzalez in ***Shut Up and Play the Piano*** and the Christ-like figure of Morrissey, former front man of The Smiths, in ***England is Mine***.

In the same vein, GIFF will once again team up with the **48-Hour Film Project** which is celebrating its ten-year anniversary, to present productions made during the competition in Geneva and Lausanne. Finally, presented by the Internationale Kurzfilmtage Winterthur, the **International Shorts by Winterthur** will count no fewer than twelve surprising works, including Apichatpong Weerasethakul's ***Blue***, Jon Rafman's ***Legendary Reality*** and Ismael Joffroy Chandoutis' ***Swatted***.

### GIFF and Peter Greenaway

Since 2014, the **Film & Beyond Award** has recognized the work of personalities in the film industry who have explored other art forms. This year, the award will go to Peter Greenaway for his career which has consistently spanned the fields of cinema, visual arts, photography and drawing. On this occasion two of the filmmaker's iconic movies will be screened: ***The Draughtsman's Contract*** and ***A Zed & Two Noughts***. The Swiss premiere of the documentary ***The Greenaway Alphabet*** by Saskia Boddeke will also shed light on the work and life of the British filmmaker. A meeting with Greenaway will enable festivalgoers to develop their understanding of his creative process, a process incidentally that will be highlighted through an exhibition at the Community Hall in Plainpalais of 92 original drawings produced by Greenaway under the title ***Eisenstein Mexican Ghosts***. The Film & Beyond Award will be given this year in association with watchmakers/jewelers O. Zbinden.

### GIFF and TV

GIFF will open with a weekend-long TV marathon, the **Serial Day & Night** when no fewer than 25 series pilots will be shown on a big screen in- and out-of-competition for the first time in Switzerland.

The selection in the **International TV Series Competition** places the author at the heart of the creative process. Twelve Swiss premieres of series have been selected for the competition, with a noticeably strong British presence this year. To begin with, the superb series ***Patrick Melrose***, co-produced by Benedict Cumberbatch, Adam Ackland, Helen Flint, Rachael Horovitz and Michael Jackson. Then a true British anti-establishment manifesto inspired by an event that made the headlines in the late 1960s, ***A Very English Scandal*** by Russell T. Davies, produced by Stephen Frears, will leave no one indifferent. In other British productions, let us mention the wonderful ***Howards End*** by Kenneth Lonergan and ***Informer*** by Rory Haines and Sohrab Noshirvani, a political series that addresses the very fundamentals of state interests. A summary of Stephen King's obsessions will be on show in ***Castle Rock*** by Sam Shaw and Dustin Thomason, which happens to be the only 100% American work in the competition and will be screened by Canal +. The excellent Scandinavian series ***Liberty*** by Asger Leth starring Danish actresses Connie Nielson and Sofie Gråbøl will immerse viewers in the intertwined destinies of two expatriated families in Tanzania, while ***The Miracle***, created by Niccolò Ammaniti, addresses the existence of God in a mafia-riddled

Italy. A hard-hitting series, the Estonian show **The Bank** addresses the booming market economy after the fall of the Soviet bloc. The competition also features the German crime series **The Typist**, co-produced by Nina Grosse and Samira Radsji, and **Save Me** by Kim Sung-soo which oscillates between thriller and humor. The latter will be shown for the first time in Europe. Another country whose series feature heavily in this year's selection is Israel. Two pilot episodes will be screened of **Autonomies** by Yehonatan Indursky and Ori Elon, a dystopian series that tells the future of a State of Israel divided between religious and lay people, and **Sleeping Bears**, which enables Keren Margalit to present a disturbing, if not completely paranoid work.

Israel also features in the **TV Series Out of Competition** section with **Harem** by Anat Barzilai, Hadar Galron and Gadi Taub, which explores the perverse mechanism of a sect consisting almost exclusively of women. The selection also features the international premiere of two Swedish productions: the first, the dark and captivating **Dying Detective** by Sara Held and Johan Widerberg follows in the purest tradition of Scandinavian crime stories, while the second, **Happy at Sea** by Niclas Carlsson, Jacob Seth Fransson and Björn Öberg, tells the story of a family summer vacation at the seaside following a loss, with a mixture of scathing humor and sweet melancholy. Several other British series also feature, including the gripping thriller **Kiri** by Jack Thorne and **Keeping Faith** by Matthew Hall, which showcase an essentially British sense of humor and social realism. Alternatively, **Fenix** by Shariff Korver proudly bears the colors of Dutch series and **Fait divers** by Joanne Arseneau those of Quebec, here in the shape of a suspenseful crime story. The selection also comprises a bunch of unmissable works including the highly-awaited **Dietland** by Marti Noxon; **Kidding** by Michel Gondry featuring a wonderfully subtle Jim Carrey; the world premiere of **Double vie**, an RTS coproduction by Bruno Deville that immerses the viewer into the nightmare of two women who have been cheated on and are forced to meet after the death of the man they both loved and the disturbing **Mary & Mike** by Esteban Larraín, Macarena Cardone and Patricio Pereira, which draws the portrait of a Chilean couple under the dictatorship, who, although look like a wholesome family, are actually agents at the service of Pinochet. Finally, there will also be horror and thrills at GIFF with the international premiere of **Gogol** by Valeriy Fedorovich, Evgeny Nikishov, Alexander Tsekalo and Artur Dzhanibekyan, a unique work with its LSD-inspired 19<sup>th</sup>-century aesthetics and the European premiere of **Folklore**, a classic series by Eric Khoo that illustrates the horrific legends of Asia.

Finally, the **International Music Videos Competition** will offer a selection of 25 music videos that will be screened during a special night event at the Community Hall in Plainpalais, and on a loop in GIFF's Movie Truck from October 29.

### **Retrospective: Beautiful like a burning TV**

In the decade that followed May 1968, European television changed. In France, Germany and Poland it turned towards the *enfants terribles* of cinema, enabling them to further their research. In order to properly celebrate the 50<sup>th</sup> anniversary of the death of so-called old-school television, GIFF will screen in their entirety three rare TV series during its retrospective, produced by key authors of the 1970s: Rainer W. Fassbinder's **Eight Hours Don't Make a Day**, Anne-Marie Miéville and Jean-Luc Godard's **France/tour/détour/deux/enfants** and Andrzej Wajda's **As Years Go by, as Days Go by**. Three series that should not be missed under any circumstance and that have hardly ever been shown on a big screen.

### **Cinéastes, de notre temps: The unreleased**

For the last time this year, **Cinéastes, de notre temps: The unreleased** will feature the last shows in the series that was produced and carried by Janine Bazin and André S. Labarthe, whose death in early 2018 left the Festival in mourning and brings an end to this collection. The Swiss and

international premieres of the final four movies will immerse festivalgoers into the unique worlds of Mathieu Amalric, Jean-Claude Brisseau, Kyoshi Kurosawa and Elia Kazan.

## GIFF and digital media

For years, GIFF has put the spotlight on digital production. Whether interactive works, virtual reality projects and web series, GIFF shows that the audiovisual industry is constantly reinventing itself through these new digital art forms.

Special projects will feature heavily in this 24<sup>th</sup> GIFF. For one, let us mention the immersive theater play **24/7**, which will invite audiences to question the place of sleep in a capitalist society that is constantly seeking to be productive. Not forgetting the first meeting between cinema and neuroscience, the feature film **The Moment** will enable viewers to discover live how a movie can change in accordance with the brain's emotions. In its Immersive Works program, GIFF will also present a **VR Museum** which gathers a body of VR works produced by contemporary artists as well as works that explore iconic paintings in the history of art, including Munch's *Scream* and Manet's *Bar at the Folies-Bergère*.

What if the digital industry was no longer perceived as a threat to humankind? What if it turned out to be an asset in several distinct fields of life, including art, medicine and research? A novelty this year, the **SENSible** program consists of a selection of VR works that showcase the humanist potential of digital media. These will compete for the prize of the same name, awarded by the very first SENSible Council, which includes personalities from the digital industry and civil society. This program is presented in association with Le Temps and is supported by the Leenards Foundation.

More than 600m<sup>2</sup> will once again be dedicated to the Virtual Territories at the Community Hall in Plainpalais. For this 24<sup>th</sup> Festival, eleven projects have been selected for the **International Immersive Works Competition**, including **Masters of the Sun**, a creation by Will.i.am, leader of the band Black Eyed Peas, which explores a dystopian Los Angeles overrun by zombies that relies on comic novel aesthetics, and stars the likes of Queen Latifah, Rakim, Jamie Foxx, Ice-T, and KRS-One. In a completely different style, **Arden's Wake: Tide's Fall** by Penrose Studios immerses the viewer in a touching marine tale in a set worthy of the best animation movies, a comment that is also true of **Umami** by Landia Egal and Thomas Pons, which serves a *madeleine de Proust* with a Japanese sauce and a touch of dark melancholy and breath-taking aesthetics. Let us also mention two works by French studio Altas V featured in the competition: **Vestige** by Aaron Bradbury and **The Bridge** by Nikita Shalenny. The former plunges the viewer into a beautifully crafted world that rekindles the memory of a tragic love story, while the latter features a contemplative and evocative world in black-and-white watercolor.

You will also find many rare gems in the **Immersive Works Out of Competition** section, such as **Space Explorer: A New Dawn** by Studio Félix & Paul, a documentary that reveals the mysteries of space, starring the voice of Brie Larson. From the same creators, GIFF will feature **Through the Masks of Luzia**, based on a show by Cirque du soleil, which itself pays tribute to an ancestral Mexican tradition. The most complete immersive experience will undoubtedly be **Jurassic Flight** by Studio Somniacs, which will enable viewers to fly like a pterodactyl thanks to Birdly, a device that GIFF presented in 2015. Finally, the Out of Competition program will also feature several projects that will be part of the VR Museum selection. The second and third episodes of the series produced by RTS, **Hors-cadre: Intimités de Félix Vallotton** and **Hors-cadre: Hodler**, provide viewers with the opportunity to discover these Swiss painters' works in 3D while **Hold the World**, produced by Sky VR and starring British naturalist Sir David Attenborough, showcases works inaccessible to the public from the Natural History Museum in London. The digital section will be supplemented with the **International Web Series Competition** featuring fourteen works. In association with Konbini, for the first time this year, the **Public Award for Best Web Series 2018** will be presented.

### GIFF outside the walls

For this 24<sup>th</sup> Festival, GIFF will strengthen its presence outside its main hub, the Community Hall in Plainpalais. As every year, several screenings will take place at Cinema Spoutnik and Cinerama Empire. In addition to these long-time partners, GIFF will spread to new venues. The Festival will be present at the ZIC (Industrial Park at Charmilles) with the immersive theater play **24/7** which calls upon the full potential of virtual reality. One week before the beginning of the actual Festival and throughout the event, the **GIFF Movie Truck** will set up on the Plaine de Plainpalais and offer free screenings of music videos and web series from 29 October.

### GIFF and Swiss creation

This year, GIFF puts the spotlight on Swiss creation with movies such as **Dévoilées** by **Jacob Berger**, coproduced by RTS and Vega Production. Switzerland also features in the coproduction of the feature film **The Witness** by Mitko Panov, the opening movie **Knife + Heart** directed by Yann Gonzalez, starring Vanessa Paradis, and the out of competition serie **Double vie**, an RTS coproduction by Bruno Deville presented as a world premiere. Moreover, the movies **Rojo** by Benjamín Naishtat, **Our Time** by Carlos Reygadas and **Les Filles du soleil** by Eva Husson have all benefitted from Swiss funding and know-how. The **International Music Videos Competition** will feature the works of Julien Mercier for **M/W** by Bombers, and Virginie Morillo and Jean-Daniel Schneider for **Contre toi** by Régis x ChâteauGhetto. In the **International Web Series Competition** Switzerland will be represented by Mehdi Atmani, Alexandre Bugnon and Karim Merzoug's **Switzerland Undercover**, while the **Immersive Works Out of Competition** will feature **VRTIGO** by João Rodrigues, Erik Studer and Stephan Streuber as well as the living tableaux of Martin Charrière based on the works of painters Ferdinand Hodler and Félix Vallotton. Finally, the **International Shorts by Winterthur** presented by Internationale Kurzfilmtage Winthertur will feature **All Inclusive** by Corina Schwingruber Ilić and the Swiss and British coproduction **The Flood Is Coming** by Gabriel Böhrer.

GIFF will also give top billing to Swiss creation through the **New Swiss Talent** section offered in the Festival's professional program, the Geneva Digital Market (GDM). Organized for the second year running and in association with Migros Cultural Percentage, this program enables five promising young Swiss filmmakers to discuss their feature film project in-depth with Swiss and international screenwriters and producers. The participants, Julien Nicaud, Wendy Pillonel, Alberto Martín Menacho, Lucien Monot, Jenna Hasse, Ellie Grappe and Pauline Jeanbourquin will also present their latest short movies in a special program.

### GIFF events

GIFF also features a host of other events. Several talks will take place during the Festival including a meeting with Malian filmmaker Souleymane Cissé organized in association with HEAD – Genève. For the youngest festivalgoers, the **Kids' Day** will provide the opportunity to discover playful, colorful and quirky programs, from cinema to VR movies, in addition to our traditional Sunday brunch with family and friends. In another exceptional event, GIFF has asked Swiss comedians **Yann Marguet** and **Marina Rollman** to fool around with Chucky by disrupting, diverting and commenting live during the screening of **Child's Play**, which featured the vile doll's first steps thirty years ago. Alternatively, the **Nuits Blanches du GIFF** will have partygoers dancing for five nights. Compiling several DJ sets by local artists, the music program this year has been entrusted to **Collectif nocturne**.



### **GIFF professional market**

Back for the 6<sup>th</sup> consecutive year, the **Geneva Digital Market** (GDM) will take place from 5 to 8 November in association with our Swiss media partner Bilan. GIFF's professional section, the GDM seeks to provide a platform for critical reflection and meetings with professionals from the audiovisual and digital industries. By adopting a humanist approach to digital media, the GDM not only aims to foster knowledge exchange, the free flow of information and good practices in transforming the audiovisual sector, but also to question and think critically about new digital forms. Organized in association with RTS and SRG-SSR, the **Conference on Independent Audiovisual Creation** will offer for the first time a series of keynote speeches and discussions on the development of independent production and the role of public-service television channels in Europe and more specifically in Switzerland. With the support of Engagement Migros, GIFF will also renew for the third time its **New Digital Talents** (NDT) program, designed to highlight the most innovative Swiss and European protagonists of audiovisual digital creation. With the support of Migros Cultural Percentage, the GDM will once again organize the **New Swiss Talents** program, which assists a new generation of Swiss filmmakers. Furthermore, this year, the GDM's **round-table discussions** will address the impact of virtual reality in contemporary art and in museums as well as the relationship between performing arts and immersive technologies and the first cinematic essay to combine neuroscience with fiction.

*Discover the full program of the 24<sup>th</sup> GIFF from today on [giff.ch](http://giff.ch).*