

Troubadour Films and Métissage en Images
present :

CINEMA RELEASE
ON MARCH 16TH, 2022

Laurence Deonna **FREE!**

A film by Nasser Bakhti

Documentary film 106 ' / Switzerland 2021

PRESS KIT

www.troubadour-films.com
www.laurencedeonnafilm.com

PRESS MATERIAL
distribution@troubadour-films.com

DISTRIBUTION
Troubadour Films distribution
T : +41 (0) 22 243 63 36
M : +41 (0) 79 640 13 13
distribution@troubadour-films.com

ISAN 0000-0004-79C2-0000-E-0000-0000-W
SUISA-Nr.: 1015.751

English translation by George Gordon-Lennox



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“We always come back to the idea that women don’t make history...”

Laurence Deonna



Synopsis

For nearly 50 years, Laurence Deonna, reporter, writer and photographer dared to risk her life documenting the sound and fury of our time through the experiences of women, in Switzerland and around the world. Always through field reports, as close as possible to conflicts and their violence and their impact on the civilian population affected by them.

Born into a family of the Genevese Calvinist bourgeoisie, at the age of 30 she left a comfortable life to travel the roads of the Middle East, the countries of Central Asia and Africa. She left to get lost, to liberate herself and to bear witness. To leave, synonymous with deliverance and freedom. She broke the silence that stifled dreams of emancipation and freedom. With her committed pen, she has always fought in the name of freedom of expression.

This film invites us to join her on her travels, as an invitation to adventure in the lands of intimacy and of involvement. We follow in the footsteps of this woman who marked her times with her reports, her books, her photos and her commitment. The journey is criss-crossed by meetings with other strong women, who will never stop the fight, against rape, for more involvement of women in the cultural, political and economic field, for the freedom of the press and for social justice ...



Today, at over 80, Laurence Deonna remains a rebel against injustice and intolerance, with a critical eye, but never devoid of humour. A capital witness to an era, who casts a lucid gaze on her life and on our societies with their obscure twists and turns, talking straight and without illusions. Her journey is a source of hope and makes us reflect on our time and its challenges. She shows us that the profession of a female reporter requires courage and the will to bear witness to the harsh realities and to face up to hypocrisies and discriminations that are too often covered up. Laurence Deonna has put into words the evils of our societies and to the human beings too often forgotten by history, because what is not named or put into images does not exist, it becomes and remains invisible. ■



Laurence Deonna

An adventurer attracted by a taste for risk, and especially by the Other: who is the Other? She's blessed with a refreshing nonconformity, a scathing sense of humour and a biting wit! Described by some of her peers as "An Unguided Missile".

In February 2021, her husband Farag, always the gentleman, passed away at the age of 92. He shared 46 years of Laurence's life. I called him Farag, the quiet force. A man who never sought to impose his views: "**He let me live and always respected my choices,**" Laurence told me. This discreet, high-level international civil servant was the mainstay, the man behind the woman, the one who supports and encourages in the shadows, a rare man.

Laurence Deonna remains a woman of convictions with strong positions: for abortion, for women's rights around the world, for the

condemnation of rape, against wars, for equal pay...

A pioneer, she gave voice to Muslim women in the 1960s, when no one was talking about them...

Laurence Deonna has:

1. written countless articles, published both in Switzerland and abroad
2. published some fifteen books, reports or essays, most of them translated into several languages; some brought to the stage and / or the screen
3. participated in photo-reportage exhibitions in Europe, the United States and Canada
4. served as a consultant for the British channel Frontline News in Yemen and the Islamic Republic of Iran ■



Director's Note

I have known Laurence since 2012. In 2014, she published her book: *Mémoires ébouriffées* (Ruffled Memories), I wanted to paint her portrait, or rather to accompany her in her daily life, that of a lady always upright, always passionate and animated by all the struggles of women, wherever they are.

For me, giving a voice to a feminist who has lived and breathed freedom of thought and the independence of women for 50 years was obvious and at the same time a highly risky endeavour. Laurence needs no introduction and everyone has the impression that they know her, has already heard of her, in the press, read her books or her articles. So what more was I going to add to make a film worthwhile?

In our meetings I discovered her work universe and her ability to give body and soul to what she undertakes. An emblematic character then

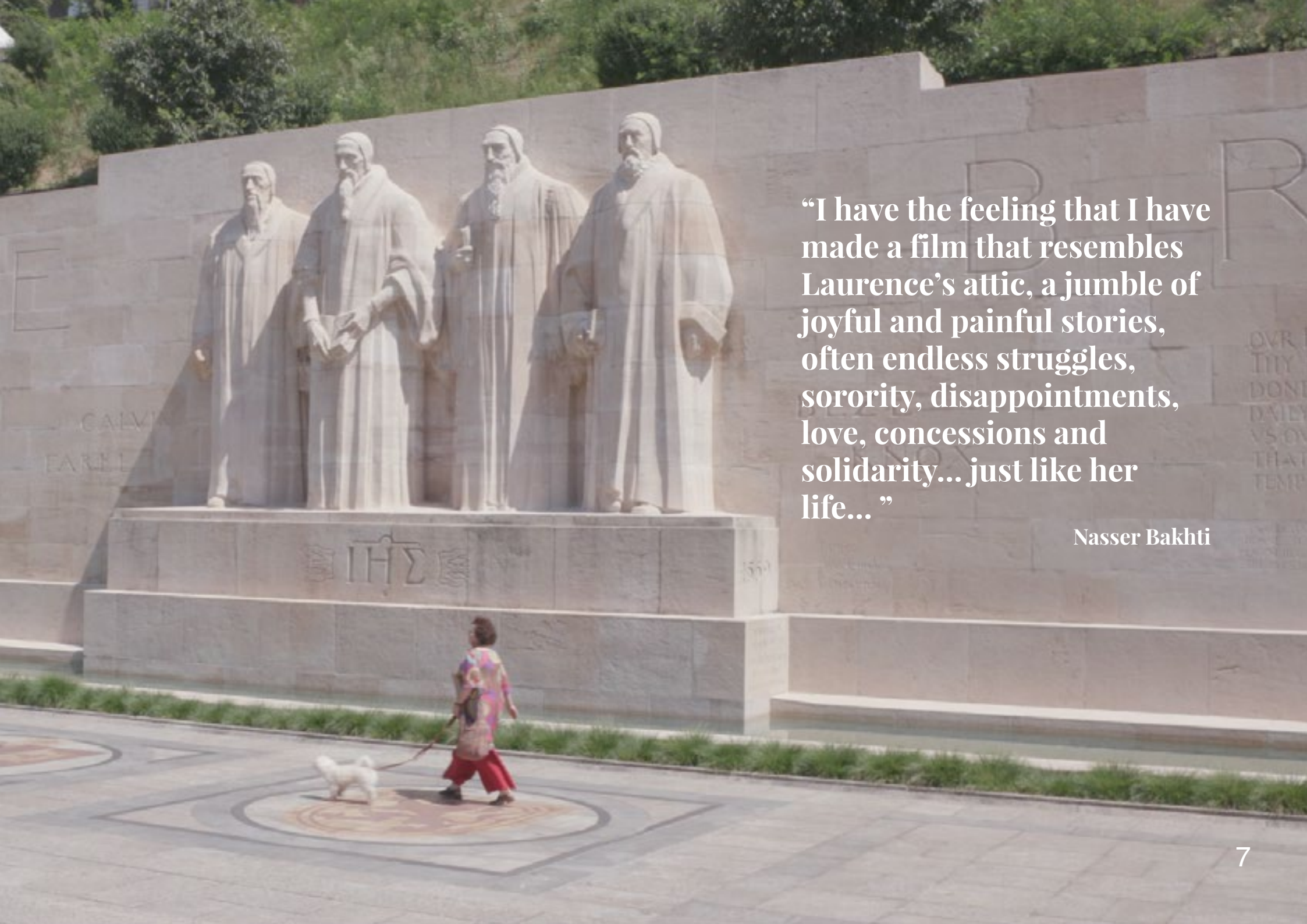
took shape in front of me who embodies the thoughtful feminist struggle without posing as a victim or playing the whistle-blower. But it also revealed to me a woman wounded by family tragedies, loneliness and disillusionment. I was touched by the confidence that Laurence showed in me and especially the honesty and spontaneity with which she expressed herself. All this, three years before the Weinstein affair and the liberation of speech with the "Me too" movement.

Enthusiastic and confident, I launched the project in 2014, but did not obtain the expected backing. I thought maybe I was not legitimate to talk about such a character, but as with all my projects, my curiosity and everything I could collect and observe took over. I went ahead in my usual way and started shooting thanks to crowdfunding. It was long and laborious, and

the terrible virus that struck us did not help, but the film exists today, it is there. I am convinced that this film will spark a real debate that will concern us all. It will also highlight the cause of Swiss women and help our young people understand the importance of struggles, that **the struggles for equality, freedom, and the elimination of all forms of discrimination, must not remain empty words.**

The word free, the backbone of Laurence Deonna's life, naturally emerged as the title of the film.





“I have the feeling that I have made a film that resembles Laurence’s attic, a jumble of joyful and painful stories, often endless struggles, sorority, disappointments, love, concessions and solidarity... just like her life...”

Nasser Bakhti

Interview with the director

1- How did you come up with the idea of making a film about Laurence Deonna?

It all started with the word freedom, dear to Laurence's heart but oh! so difficult to live with. Freedom is scary. Freedom is acquired through sacrifice and humiliation, we fall and we get up but we never give up. Her discourse spoke to me because I know that freedom demands our responsibility, that of our choices and our actions, towards ourselves and towards others. In that sense, Laurence exemplifies it to the full. For her, as a woman who wants to choose her life, very often out of solitude, freedom comes at a high price. I saw in her a free electron, out of step with our societies which have an unfortunate tendency to want to fit everything into compartments, especially people, as if everyone could be filed away into his or her own drawer, as if we all had to have

a single label, a single colour, a single life and a single vision of the world... Fortunately, the reality is quite different... I then tried to define Laurence and her freedom without categorizing her as fitting into such or such a type of profile. I filmed her without prejudice and listened to her with patience and attention. Because I think that each being is richer, more complex and too intelligent to fall into the trap and obey the dictatorship of the compartments.

2- What were your sources to draw the portrait of Laurence Deonna?

I did not want to read anything, on purpose, I relied on our discussions and sought to encounter her without prior knowledge, with the curiosity of a beginner. I occupy the place of the spectator, the one who seeks to know

and discovers things in a spontaneous way. During the filming, I was free from any influence, neither that of her writings, nor that of the writings of others. It allowed me to build my own vision but of course with what she was willing to reveal to me of herself, with her silences, her tears, her indignation, her laughter, her helplessness and her energy.

My job consisted in collecting her testimony by sharing long discussions with her, without questioning her or trying to get her to say things... Also, I had to rigorously observe her environment (the living space, the workplace, the choice of decor, what she reads, the music she listens to ...), every detail that I could capture that would serve to reveal a little more of her personality to us. Therefore, the challenge for me was to create a resonance, a kind of bridge between past and present,

visible and invisible traces. On the one hand, words, her own words of the present and on the other, images and objects from the past that evoke, recreate and make visible certain happy or painful memories.

3- Is a charismatic and famous character enough to make a film?

It all depends on their trajectory, their desire and willingness to reveal themselves. Charisma alone is not enough. In this case, the choice of approach is very important to highlight the experience of this character who will constitute the heart of the film.

A life is a multitude of accidents, sometimes happy and at other times unhappy and Laurence has had so many accidents in her life. It is these accidents that motivate and inspire me to tell about a person and their humanity and to build a cinematographic narrative. I discovered during the filming that Laurence embodied the ways of being and the values



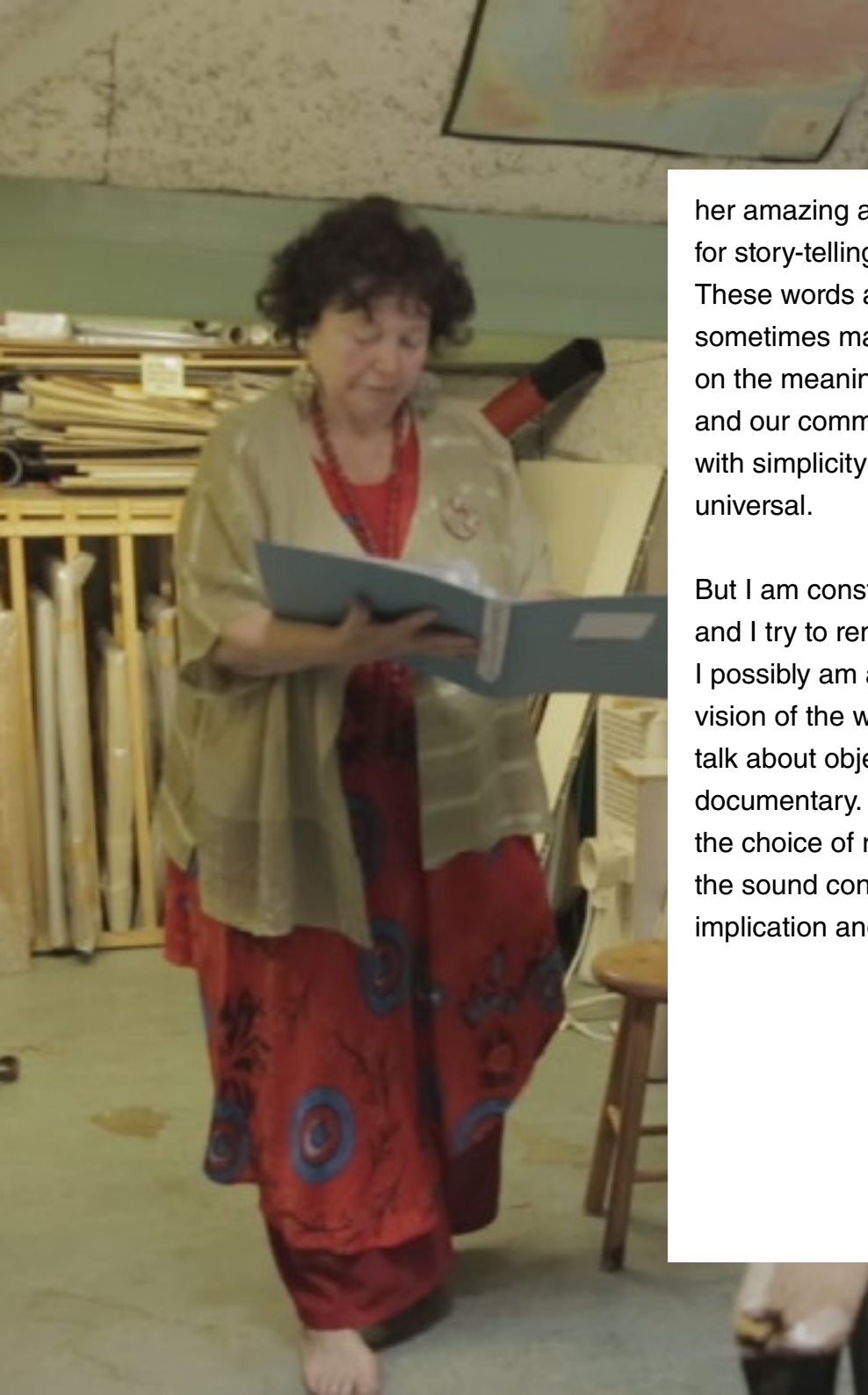
of an environment which she fled, and of a society and of a time which underestimated the value and the contribution of women. So her experience strikes me as romantic, with dramas, successes, failures and secret descents into hell, which makes her human in my eyes. In addition, she is not unanimously appreciated, because Laurence has always been disturbed, as well. All of these elements of her

life that permeate the film will have an impact on the sensitivity and opinion of the viewer, whether male or female, young or old, in Switzerland or elsewhere ... I really do believe...

4- Where is your involvement in relation to such a subject, at the level of your regard: objectivity or subjectivity?

My approach is simple, the more the subject escapes me, because it has nothing to do with my world, the more it arouses my interest. I approach all of my films with the same motivations: curiosity and instinct. My films are always anchored in universes very far from mine and this is what allows me to appropriate them with total freedom ... I am also inhabited by enormous doubts that force me to make efforts to try to understand and translate into images this experience and this universe which are foreign or distant to me, with a vision without a priori, which is forged as my work progresses. The subjectivity comes from the choices and the way in which I will capture everything that is going to be given to me, on the basis of mutual trust. With Laurence, I thought for a moment that I was going to be overwhelmed, she has so much to talk about! So I hung in there because you had to follow all of her incredible stories, her dramas, and all





her amazing adventures. Plus, she has a gift for story-telling, I would say she's a storyteller. These words are powerful, they touch us, sometimes make us laugh, often challenge us, on the meaning of our lives, on our convictions and our commitments. Her testimony passes with simplicity from the intimate to the universal.

But I am constantly aware of referring to reality and I try to render it on the screen with what I possibly am and also to interpret it with my vision of the world. Finally, it's never easy to talk about objectivity and taking a stand in a documentary. For me, my choices of the frame, the choice of rhythm and editing options and the sound construction are already a personal implication and a stance.

5- What were your cinematographic choices?

I always need to adapt to the subject I am dealing with, and the stories of my protagonists. In the documentary, the cinematography comes down to the choice of approach and above all that the team (cameraman, sound engineer and myself) is attentive to what is happening and is able to capture life, and the unexpected too. It's real teamwork that reassures me. A good documentary implies a real requirement at the level of the quality of the testimonies while being a place where a real chaos is expressed - here, Laurence's life is an organized chaos - where all kinds of emotions and feelings cross the screen to reach us, move us, make us think and upset us. With editing comes the crucial moment of storytelling, of telling a story that reflects my character's life and worldview. It must be said that all I wanted in filming Laurence was to avoid a linear narration, I wanted the film to be like her life, a whirlwind, with its lulls and flashes. I collected some



fragments of this destiny by sharing her daily life as an elderly lady, lucid, who is still upright and who has things to say and who regards our world without illusions. The editing must therefore have a meaning in order to translate the fragments of this destiny into a film. On the other hand, I need to ruminate, go back to the same sequence dozens of times with a different regard, so I need time.

I always film a lot, and I take the necessary time for the editing. The hoped-for or fantasized result is a personal film stitched together with a thousand anecdotes and which, I hope, shows faces and stories inhabited by their own truth.

6- In conclusion... How do you think the public will welcome this film or what are your expectations?

I'm still in the film I'm making, throughout the production, it's a real torture and at the same time I like it. Suddenly the moment comes to hand it over to others and it's terrible, because I don't know and I've never known how the magic works to get the public to buy in or not. I like to discover people, to reveal their personality with their words, their own way of being, of speaking and of feeling. For me, this has always brought me meetings and feedback that have been decisive and enriching for my life, both professional and personal. So I hope my film finds its audience, despite the uncertain times we are living in right now. But the most important thing is to discover Laurence Deonna, a disarming character. ■

Technical information

with
Laurence Deonna
Farag Moussa

and
Lira Baiseitova
Anne Bisang
Sylvie Rieder
Brigitte Mantilleri
Antoine Maurice
Jacques-Simon Eggly
Younes Ajarraï
Ruth Dreifuss
Eva Joly
Dr. Fawzia Al-Ashmawi
Christine Sayegh
Jean-Philippe Rapp
Jean Ziegler
Paul-André Ramseyer
Ilmaz Ates

Scénario et réalisation

Nasser Bakhti

Image

Loïc Oswald

Son

Bernard Seidler

Sons additionnels / additional sounds

Alexander Lucas

Montage / editing

Daniel Gibel, Béatrice Bakhti

Musique / music

Nasser Bakhti

Musique additionnelle / additional music

Yousra Dhahbi

Sound design & mixage

François Wolf

Montage son / sound editing

Acacia Lima

Recherche documentation

Catherine Schneeberger

Chargé de postproduction

Julien Dumoulin

Graphisme

Julien Dumoulin

Effets spéciaux

Chan-Won Park

Étalonnage

Robin Erard

Chargée de production

Melissa Chollet

Assistante de production

Maroussia Ehrnrooth

Secrétaire de production

Inès Abéya

Webdesign

Jonas Gardel

Produit par

Béatrice Bakhti
et Nasser Bakhti

Une production

Troubadour Films en association
avec Métissages en Images - 2021

Avec le soutien de

Succès Passage Antenne SRG SSR
La banque Lombard Odier & Cie
La Fondation Philanthropique Famille Sandoz
Fondation Hans Wilsdorf
Fondation Aventinus
La Fondation Anne-Marie Schindler
Reporters sans frontières - Genève

Distribution et ventes internationales

Troubadour Films Distribution



Author/director bio-filmography

Auteur, réalisateur et producteur, Nasser Bakhti travaille dans le monde audiovisuel depuis 1987. Diplômé de la Mountview Art and Drama School de Londres, il collabore comme assistant de production, puis comme directeur de production, à des films documentaires pour Channel 4 et BBC, et réalise son premier film documentaire pour Channel 4 en 1992. Il a fondé Troubadour Films avec Béatrice Bakhti, réalisatrice/monteuse en 1990.



En post-production

2015/2021

■ LAURENCE DEONNA LIBRE

Documentaire de création, long-métrage de 90 min. Réalisé par Nasser Bakhti.

Le portrait d'une féministe suisse de la première heure, écrivain et grand reporter.

Sortie salle prévue septembre 2021

En production

2020/2022

■ CRETTAZ ET COMME L'ESPÉRANCE EST VIOLENTE

Documentaire de création, long-métrage de 90 min. Réalisé par Nasser Bakhti.

A 82 ans, Bernard Crettaz traîne son corps douloureux qui lui rappelle que l'avenir n'est plus une promesse.

Sortie salle prévue pour printemps 2022

En développement – Recherches / Écriture

2021/2022

■ LES REMOUS DU TEMPS QUI RESTE

Documentaire de création 90 min. de Béatrice et Nasser Bakhti.

Une immersion d'une année dans une maison palliative non médicalisée.

Réalisations achevées

2014/2019

■ UN ANGE PASSÉ TROP VITE

Documentaire de création, long-métrage de 92 min. Réalisé par Nasser Bakhti sur le thème du deuil d'un enfant.

Sorti en 2019

2016/2017

■ ROMANS D'ADULTES Vol. 1 et Vol. 2

Documentaire de création 170 min. de Béatrice et Nasser Bakhti En Coproduction avec la Radio Télévision Suisse Romande. Unité de Films Documentaires (RTS) / TV5 monde

2011/2016

■ APPIA MÉMOIRES D'UNE ŒUVRE

Documentaire de création 98 min. Réalisé par Nasser Bakhti En Coproduction avec la Radio Télévision Suisse Romande. Unité de Films Documentaires (RTS)

2007-2012

■ BERNARD BOVET : LE VIEIL HOMME A LA CAMERA.

Documentaire de création, long-métrage de 100 min. Réalisé par Nasser Bakhti. En coproduction avec la Télévision Suisse Romande. TV5 monde/ Radio Canada

2007-2008

■ À NOS AMOURS !

Série de reportages de 8x12 min. Réalisé par Nasser Bakhti. En coproduction avec la Télévision Suisse Romande. / TV5 monde / Radio Canada

2005-2006

■ AUX FRONTIÈRES DE LA NUIT

Long-métrage de fiction de 108 min. Réalisé par Nasser Bakhti. Coproduction avec la TSR. / TV5 monde / Radio Canada / 2M Maroc

2002-2003

■ LES SAVEURS DE LA SUISSE GOURMANDE (2ème partie)

Série de reportages de 10 épisodes de 11 min. Réalisé par Béatrice & Nasser Bakhti. En coproduction avec la SRG SSR idée suisse (TSR/ TSI/DRS) Série achetée par TV Cuisine, Rai Sat... Cuisine TV

2001

■ LES SAVEURS DE LA SUISSE GOURMANDE (1ère partie)

Série de reportages de 10 épisodes de 14 min. Réalisé par Béatrice & Nasser Bakhti. En coproduction avec la SRG SSR idée suisse. (TSR/ TSI/DRS) Cuisine TV

1999

■ LE SILENCE DE LA PEUR

Long-métrage de fiction, 70 min. Réalisé par Nasser Bakhti

1996

■ GENÈVE MIROIR DU MONDE

Documentaire de 60 min. Réalisé par Nasser Bakhti

1994

■ AU CŒUR DES TÉNÉBRES

Documentaire de 14 min. Ecrit par Nasser Bakhti et Réalisé par Nasser et Béatrice Bakhti

1992

■ LE MARCHEUR SOLITAIRE

Documentaire de 27 min. Réalisé par Nasser Bakhti. Produit pour Channel 4, Grande-Bretagne

Troubadour Films Biography

Troubadour Films est une jeune maison de production de films indépendants fondée par Nasser Bakhti – Producteur/Réalisateur/Scénariste – et Béatrice Bakhti – Réalisatrice/Monteuse. De leur collaboration découle une synergie extrêmement productive et créative. Troubadour Films a été créée dans le but de produire des films avec le souci de toujours porter un regard sur l'homme et ce qui l'entoure. Des films qui reflètent les enjeux sociaux, humains, politiques et économiques en reconnaissant et en respectant les rapports qui existent entre les personnes, les sociétés et les différentes cultures.

EN POST-PRODUCTION

2016/2021

■ LAURENCE DEONNA, LIBRE !

Doc | 90' | de Nasser Bakhti

Le portrait d'une féministe suisse de la première heure, écrivain, et grand reportère.

EN PRODUCTION

2017/2021

■ CRETTAZ, ET COMME L'ESPÉRANCE EST VIOLENTE...

Doc | 90' | de Nasser Bakhti

Coprod. RTS, avec le soutien de l'OFC, du Cinéforum et la Loterie Romande.

Portrait d'un sociologue suisse, hanté par la mort, au soir de sa vie.

EN PRÉPARATION

2020/2022

■ LA TRIBU

Fiction | 90' | de Frédéric Baillif.

L'histoire d'une famille suisse prise en otage en Afrique

■ LES REMOUS DU TEMPS QUI RESTE

Doc | 90' | de Béatrice et Nasser Bakhti

Immersion dans un lieu non-médicalisé, où on vient mourir, comme à la maison.

■ ON NE CHOISIT PAS SA MAISON

Doc | 90' | de Jonas Gardel

Une maison en rénovation, un couple qui divorce, un fils, Jonas qui filme et raconte.

PRODUCTIONS ACHEVÉES

2019

■ UN ANGE PASSÉ TROP VITE

Doc | 93' | de Nasser Bakhti

Le deuil d'un couple ayant perdu son unique enfant qui avait 20 ans.

Avec le soutien de Cineforum et la Loterie Romande.

2017

■ ROMANS D'ADULTES VOL.1 ET 2

Doc | 170' | de Béatrice et Nasser Bakhti

Que sont devenus les jeunes de Romans d'ados, 6 ans après ?

Coprod. RTS et TV5 monde, avec le soutien du Cinéforum et la Loterie Romande.

2015

■ APPIA MÉMOIRES D'UNE ŒUVRE

Doc | 90' | de Nasser Bakhti

Voyage à travers l'œuvre d'un peintre surréaliste genevois.

Coprod. RTS, avec le soutien de Cinéforum et la Loterie Romande

2012

■ **BERNARD BOVET : LE VIEIL HOMME À LA CAMÉRA**

Doc | 100' | de Nasser Bakhti

Portrait d'un armailli, cinéaste amateur.

Coprod. RTS, TV5 monde. Avec le soutien de Cinéforum et la Loterie Romande.

- ✳ *Prix spécial du public et prix du public au festival du film des Diablerets, Suisse.*
- ✳ *Prix du meilleur documentaire, International mountain film festival, Slovénie.*
- ✳ *Prix du meilleur réalisateur, World mountain documentary festival, Qinghai, Chine.*

2010

■ **ROMANS D'ADOS 2002-2008**

4 docs | 406' | de Béatrice Bakhti

7 adolescents suisses sont suivis durant toute leur adolescence.

Coprod. RTS, Arte et TV5 Monde. Avec le soutien de Cinéforum et la Loterie Romande.

- ✳ *Nominé aux Quartz prix du cinéma suisse 2011.*
- ✳ *Prix Panda d'Or au Sichuan International Television Festival, 2011, Chine*

2008

■ **TWO BROTHERS**

Fiction | 116' | de Igaal Niddam

Deux frères se retrouvent en Israël et se déchirent au nom de visions irréconciliables de ce pays.

Coprod. RTS

- ✳ *FIPA d'Or de la meilleure interprétation masculine 2009*
- ✳ *FIPA d'Or de la meilleure interprétation féminine 2009*
- ✳ *au Festival International de Programmes Audiovisuels de Biarritz, France*
- ✳ *Prix du Public au Geneva International Film Festival GIFF, 2008, Suisse*
- ✳ *Prix de la Ville d'Amiens au festival international du film d'Amiens, 2009, France*

✳ *Premio del Público, Mostra de Valencia / Cinema del Mediterrani 2009, Espagne*

✳ *Nomination aux European Film Awards 2009*

2006

■ **AUX FRONTIÈRES DE LA NUIT**

Fiction | 108' | de Nasser Bakhti

4 personnages à la dérive errent et se croisent pendant une nuit dans la ville de Genève.

Coprod. RTS, TV5 monde, Radio Canada, 2M MAROC.

Avec le soutien du Fonds Regio Films et de Loterie Romande

- ✳ *Grand Prix du Public, Mostra de Valencia Cinema del Mediterrani, 2007, Espagne*
- ✳ *Prix de la meilleure mise en scène, Festival International du Film de Harlem, 2007, USA.*
- ✳ *Prix du Meilleur Film, Festival du Film Arabe de Rotterdam, 2007, Hollande.*
- ✳ *Prix de la meilleure mise en scène, Festival International du Film Euro-arabe, 2007, Espagne.*
- ✳ *Prix DIKALO du Meilleur Film, Festival International du Film Panafricain de Cannes, 2008, France.*
- ✳ *Grand Prix du Public et Prix du Meilleur Premier Film, Festival Int. Film de Muscat, 2008, Oman.*

2003

■ **ADIEU L'ARMAILLI**

Doc | 52' | de Hugues de Wurstemberger & Didier Schmutz

L'adieu à l'alpage et le dernier fromage de l'armailli Robert Guillet.

Coprod. RTS, ARTE.

- ✳ *Grand Prix, du Festival du Film Pastoralismes et Grands Espaces, 2004, Grenoble, France.*
- ✳ *Prix du meilleur film documentaire et Prix du meilleur son, Tbilisi Mountain, Adventure and Extreme Film Festival 2005, Géorgie*

2002

■ **MÉMOIRES DE LA FRONTIÈRE**

Doc | 117' | de Bernard Romy et Claude Torracinta.

Le destin, parfois tragique, de ceux qui tentaient de trouver refuge en Suisse pendant la 2ème Guerre Mondiale. Coprod RTS.

2001

■ **COLOMBIE, LE BAL DE LA VIE ET DE LA MORT**

Doc | 55' | de Juan Jose Lozano.

6 personnages survivent au quotidien dans un pays déchiré par la violence.

2000

■ **UNE SUISSE REBELLE, ANNEMARIE SCHWARZENBACH**

Doc | 58' | de Carole Bonstein.

Portrait d'une jeune fille en rupture avec sa famille de grands bourgeois suisses proches du régime d'Hitler. Basé sur des archives inédites.

Coprod SRG SSR idée suisse et ARTE

- ✳ *UBS Award for Outstanding Historical Research 2001, journées de Soleure, Suisse*
- ✳ *Prix du meilleur documentaire, Festival Mix Milano Gay and Lesbian, 2001, Italie*
- ✳ *Prix du public, festival internazionale cinema e donne, Florenc, 2002, Italie*
- ✳ *Prix du meilleur documentaire, mixbrasil festival de cinema e video, 2003, Brésil*

1999

■ **LE SILENCE DE LA PEUR**

Fiction 170' | de Nasser Bakhti

Une jeune adolescente en proie au racket dans son école rompt le silence. Coprod RTS.

- ✧ *Prix spécial du jury « Prix du Cœur », Cannes Junior 1999, France*
- ✧ *Prix de la meilleure première œuvre, festival international du film de Milan, 2000, Italie*

1998

■ **VANNA**

Doc 152' | de Eric Vander Borcht

Une petite cambodgienne réapprend à marcher avec une prothèse, après avoir marché sur une mine antipersonnel près de son village.

Coprod. ARTE, TSR, SSR, Handicap International.

- ✧ *Prix du comité organisateur de la Mostra internationale de Montecatini 1998, Italie.*
- ✧ *Prix du Canton du Valais, Festival Média Nord-Sud 1998, Suisse.*

1994

■ **AU CŒUR DES TÉNÉBRES**

Doc 14' | de Béatrice et Nasser Bakhti

Un cri du cœur dénonçant la guerre en Bosnie.

- ✧ *Prix du Mikeldi Argent au Bilbao International Film Festival, Espagne*
- ✧ *Prix du Meilleur documentaire à la Mostra Inetnazionale de Montecatini, Italie*

1993

■ **LE MARCHEUR SOLITAIRE**

Doc 127' | de Nasser Bakhti

L'Algérie, vue par le père de Nasser qui a fait le tour de son pays à pied, à l'époque coloniale.

Coprod. Channel 4, Grande-Bretagne.

- ✧ *Sélection au festival panafricain de Ouagadougou (FESPACO).*
- ✧ *Prix du meilleur film, festival international du film africain de Milan, 1993, Italie.*

1991

■ **MEA CULPA**

Court-métrage fiction 18' | de Béatrice Bakhti

Un face-à-face déchirant entre un père et sa fille séparés durant 7 ans