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IDFA Daily: Mark Baker, Nick Cunningham, Melanie Goodfellow, Geoffrey Macnab. Mail: idfa@nickcunningham.com

BEYOND BOLLYWOOD

India's Bollywood films have conquered the world, but its fledgling documentary scene is relatively unknown internationally. Yogesh Kurikurve of Magus Entertainment, who is at Docs for Sale with *The Great Indian Jugaard*, is hoping to change all that. Melanie Goodfellow reports.

"We need to educate people that India is not just about Bollywood. Whenever I travel and tell people I'm working in film, everybody assumes I work in Bollywood. People think that this is the only type of cinema people can make. I'm not saying I dislike it, but I fear younger filmmakers making different types of films are getting buried under its legacy," says the Mumbai-based sales agent.

INTERNATIONAL

"The documentary scene has really changed in the last few years. Before, people used to make documentaries with their own money, aiming them purely at domestic distribution, often focusing on social issues: now, there has been a slow and steady influx of Indian films onto the international market and younger Indian documentary makers are getting involved in pitching and co-productions," explains Kurikurve. He cites works such as *Wagha*, *Bilal*, *Love in India*, *Nero's Guest* and *Children of the Pyre* as examples of a new wave of films by young filmmakers which have broken onto the international scene. Kurikurve, who previously handled sales of independent films at the Indian production giant Reliance Big Pictures, set up Magus Entertainment earlier this year and has been touring world doc events relentlessly trying to promote Indian documentaries.

PLATFORM

"There are a lot of young talented people who want to make documentaries, but they



Yogesh Kurikurve photo: Felix Kalkman

are short on information on where to get the funding. We want to fill this gap. For example, we helped pitch a project called *Rat Race* to Mipdoc earlier this year, and managed to win the co-production challenge in the pitching competition. So, on the one hand, we are trying to create a platform to sell documentaries and give them more of a presence, while on the other we are trying to help filmmakers get their films made.

JUGAARD

His Docs for Sale title *The Great Indian Jugaard* is the debut work by Anandana Kapur about the very Indian concept of 'jugaard': the ability to think innovatively and quickly to get oneself out of a difficult situation. The film recently screened at the Bollywood and Beyond Film Festival in Stuttgart. Other films on the Magus slate include *The Shillong Choir*, about a choir in the north-eastern state of India, and *Mr. India*, about a HIV-positive man who takes up body building when he learns he is infected with the disease, and goes on to win several competitions. Beyond India, Kurikurve has also recently started acquiring films for distribution. He recently acquired *The Argentine Football Team* for world distribution, except for the United States and Latin America.

Docs for Sale hosts a seminar on Asia, North America and the Arab-speaking documentary markets, at *Arti et Amicitiae* today, from 15:00 to 16:30 in the Docs for Sale Lounge.



Prosecutor

COUNSEL FROM THE PROSECUTION

Chief Prosecutor Luis Moreno-Ocampo, the subject of Canadian director Barry Stevens' documentary *Prosecutor* will be putting in an appearance at the festival talk show this evening. Melanie Goodfellow reports.

"Moreno-Ocampo understands that, apart from doing the legal job, he also needs to communicate what he is doing ... He is charismatic, flamboyant and often gets into trouble for the things he says, but he is also kind of brilliant and ultimately very engaging," says Stevens. The director came into contact with Moreno-Ocampo following a failed pitch at the FORUM in 2003 for a project entitled *How to Rule the World*, looking at a 1930s, Einstein-backed idea to set up a world government. As part of his research for the project, he visited the then fledgling ICC in The Hague during his IDFA trip. "I didn't get a deal, but as part of that project I went up to the International Criminal Court because the ICC was in a sense the world government's criminal court. It seemed to me an important step," explains Stevens.

Cut to five years later and Stevens finally secured finance through producers White Pine Pictures and the National Film Board of Canada to capture Moreno-Ocampo as his first ICC trial comes to court – that of Congolese Thomas Lubanga. The film ended up focusing

on Moreno-Ocampo's efforts to indict the Sudanese President Omar al-Bashir for war crimes and genocide, the first ruling head of state to be criminally charged by the ICC. Stevens follows the ensuing efforts to get Al-Bashir into court. "It's a story of might versus right. Of how is it possible to have justice when you don't have power? In France, if a judge decides he wants someone arrested, he issues a warrant and the person is arrested. When Luis Moreno-Ocampo issues a warrant, it's much more complicated. The film is about the irony of the court's grand ambitions running up against the naked realities of power," the director says. Stevens has just a finished television documentary on the experiences of Canadian soldiers on Juno Beach in northern France on D-Day during World War II, entitled *Remembering Juno*. He is also developing a film on Canadian Afghani citizen Omar Khadr, who was picked up by American forces as a 15-year-old boy, and is also the subject of Luc Côté and Patricio Henriquez's *You Don't Like the Truth – 4 Days inside Guantánamo*, screening in the IDFA Competition for Feature-Length Documentary.

This year's Top 10 compiler, Finnish filmmaker Pirjo Honkasalo, likes to blur the boundary between documentary and fiction. "If we want to show the truth, we need poetry," she has often said. Today, she will be shedding more light on this approach in her **master class**, as well as discussing her unique approach to documentary making, illustrating this with film clips. 14:00 – 16:00, Escape Club. € 17 / €12 with the IDFA advantage Pass

For those who couldn't make the master class, Pirjo Honkasalo will be appearing in tonight's **Talk Show**, alongside director Barry Stevens and the subject of his documentary *Prosecu-*

tor, Luis Moreno-Ocampo, Chief Prosecutor of the International Criminal Court (ICC) in The Hague. In addition, directors Maziar Bahari and Ali Samadi Ahadi, of *The Green Wave*, will be talking about the political situation in Iran. 19:45 to 21:00 in the Escape Club. Admittance free

The Talk Show will as usual be followed by a **surprise film** from the IDFA programme. 21:30 to 23:00, in Escape. Admittance free

Don't forget to visit the ongoing Expanding Documentary **exhibition** in new IDFA location de Brakke Grond. Every day 10:00 to 22:00. Admittance free

DOCS FOR SALE TOP 10

As of 4 pm yesterday, the top 10 most-viewed titles at Docs for Sale were:

Albino United	16 views
El Bulli - Cooking in Progress ..	15 views
Abuelos	14 views
The Team	12 views
Longing for Beauty.....	11 views
Blood in the Mobile.....	11 views
108 – Cuchillo de palo.....	10 views
Afghan Memento	10 views
All We Ever Wanted	10 views
Guilty Pleasures.....	10 views
All for the Good of the	
World and Nosovice.....	10 views

FILMING BY PROXY

How do you make a film set in Gaza when you are not allowed to go there? This was the challenge confronting Suha Arraf when working on *Women of Hamas* (an international premiere in Reflecting Images: Panorama). Geoffrey Macnab reports.

Arraf (a former journalist who had written the screenplays for *The Syrian Bride* and *The Lemon Tree*) began work on the project after the Palestinian election of 2006, which was won by Hamas. She had travelled there to meet Hamas women: mothers ready to allow their children to die as martyrs, spokespeople supporting the hard-line conservative Hamas agenda, elected officials and women active in social welfare activities. The Hamas women were open to the project. However, after the 2007 clashes between Hamas and rival political party Fatah, the Gaza strip was closed to outsiders. As a Palestinian journalist based in Haifa holding an Israeli passport, Arraf simply wasn't able to get to Gaza. "I didn't know what to do. Either I cancel this film or I need to find a solution," Arraf recalls. Arraf's answer was to find a local woman who could act as her proxy. "She would be my eyes there. I would send her the questions and tell her what to do. She could do the work and send me the tapes."

Collecting the tapes was itself an epic challenge. The director recruited foreign journalists and consular workers who were prepared to bring the footage out of Gaza.

When the film premiered recently at the Haifa Festival, in front of an audience of Arabs and

Jews, it polarised opinion. "Some people thought it was propaganda for Hamas. Some people thought, no, it's propaganda for Israel – a Zionist film."

To the director's surprise, Hamas itself approved of the documentary. "I was, to be honest, a little scared of the reaction. I don't want to be the next Salman Rushdie."

The women featured in the doc gave the film their blessing. Party leaders made it clear that they had no problem with the film.

Arraf is now planning to direct her first dramatic feature. *Three Sisters*, as it's provisionally called, promises to be in a very different register from *Women of Hamas*. "It's about Catholic Christians ... something very bourgeois."

Tel-Aviv based sales and production outfit Cinephil was aboard *Women of Hamas* from the outset. Assaf Mor, co-productions and acquisitions manager, acknowledges that the project had a very difficult gestation. "Working on this film wasn't easy. At some points, it wasn't clear whether the film would ever be complete ... but, for us, Suha was the inspiration. Her passion for the subject and for these characters was just something you couldn't stop. Looking at her, we knew the film would be finished – one way or another!"



CINEPHIL GENERATES BUYER BUZZ

Tel Aviv-based outfit Cinephil is reporting strong buyer interest in a number of titles on its IDFA slate. Geoffrey Macnab reports.

High-profile Cinephil title *Precious Life*, which tells the story of a Palestinian woman in Gaza who tries to get treatment for her baby in an Israeli hospital in a desperate bid to save his life, has proved a minor sensation since its premiere in Toronto. President Obama is rumoured to have asked to see a copy. The film, shortlisted for a documentary Oscar this week, was described by the New York Times as being a film "full of amazing compassion, even among enemies, and breathtaking cruelty, even among neighbours." HBO is already on board for the US. "There is a lot of interest anyway, but we are hoping for people on the fence that this [being

put on the long list for the Oscar] could help.

It is another reassurance that this is a very good film," comments Cinephil's Asaf Mor.

Julia Bacha's *Budrus*, the story of a Palestinian community organiser trying to save his village from destruction by Israel's 'Separation Barrier' is also generating buzz among broadcasters.

Meanwhile, Cinephil has closed a Japanese deal on *Women of Hamas* (also screening at IDFA). There is also continuing curiosity about Yael Hersonski's *A Film Unfinished* following the film's festival outings and successful US release through Oscilloscope. The film seeks to unravel the truth behind a notorious Nazi propaganda film set in the Warsaw ghetto.

Here in Amsterdam, Cinephil is representing *Ingrid Betancourt: 6 Years In The Jungle*, which features an exclusive documentary interview with Betancourt, who was held hostage for over six years by Marxist guerrillas of the FARC. The film, which is in Docs For Sale, is now being targeted at US festivals. (A number of European broadcasters were involved in the project early on, thereby restricting its European festival potential.)

A new project Cinephil has been flagging up, and which should be ready by early 2011, is *Cinema Jenin* by Marcus Vetter and Aleksei Bakri. The film tells the story of the renovation of a cinema in the heart of Jenin, which has been closed since the early 1980s. The cinema had been standing in ruins for many years. However, its reopening provokes fierce controversy.



photo: Bram Belloni

Yesterday, Leena Pasanen, second from the left (executive producer at YLE Fact & Culture) chaired a talkshow at the Escape featuring the Doc Next documentary filmmakers. Doc Next focuses on short documentaries by young filmmakers who "use accessible media technologies to zoom in on different realities and regions in Europe". Their work is being shown across many IDFA programmes and some of the young filmmakers are taking part in the festival's training programme, IDFAcademy.

OUT OF THE BOX

Against the backdrop of a distinctly green IDFA 2010, Polish distributor Artur Liebhart (Against Gravity) underlines his company's own green credentials.

In October this year, the company launched its *Faces of Ecology* DVD boxed set, sold through the Polish Ministry of the Environment and various other ecologically-minded NGOs, with marketing of the film co-ordinated with Greenpeace Poland. The initial print-run was 2,000 copies.

This success came hot on the heels of the July 2010 *Faces of Rock* 3-DVD release, which saw the entire initial print of 2,000 copies sell out within a fortnight of release. "We realised that people are buying fewer individual DVDs and more themed boxed sets," Liebhart comments. Spanish and Latin-American themed box-sets will be released in the new year with the co-operation of the Instituto Cervantes, that promotes Spanish and Latin American culture across the globe.

Liebhart, who runs Warsaw-based doc fest Planet Doc, also flagged up Against Gravity's success in the VoD documentary market during 2010, with 60,000 streams so far in 2010. He pointed out that the downloads are free, and that the VoD service, provided by among others IPLEX.PL, can offer Against Gravity a return of 40 cents per stream because of the volume of advertising sold against the sight – "everybody from Coca Cola down," he claims. Hubert Sauper's *Darwin's Nightmare* attracted 10,000

streams in four days in July 2010, he further claims.

IDFA titles on the 2011 Against Gravity roster include Janus Metz's *Armadillo*, David Sievek-ing's *David Wants to Fly* and the Finnish *Steam of Life* (Joonas Berghäll and Mika Hotakainen). "I usually pick up a few films from IDFA, as the audience model is quite similar to the Planet Doc festival audience that we have in Warsaw," Liebhart continues. "We have a lot of films engaged in social change, in social environment. Aside from that, we try to find titles that can help us to expand our audience from interest groups, such as *The Arbor* (screening in Paradocs), which is based on the theatre piece. With this title, we will hit a mainly theatrical audience in May, with a screening followed by panel of theatre experts." He explains the initial rationale behind the founding of Planet Doc in 2004: "We knew that, in order to make it really valuable as an event in Poland, we had to work throughout the year on documentary films. You cannot shut down the business the day after the festival. In order to make an important event, we had to dedicate ourselves to the genre all year round. Then slowly but surely we became an important film art event and a source of information about the world. Increasing audiences and press coverage reflect that." NC



The Arbor

DOCUMENTARY FOLLOWERS OF FASHION



I Was Worth 50 Sheep

DEADLINE SHIFT

US funding outfit ITVS has this year brought forward the deadline for the production or post-production phase from February 2011 to 10 December 2010. Director of programming Claire Aguilar is looking to support a range of titles with up to \$100,000 per project. “We continue to look for compelling projects that bring international perspectives, ideas, events and people to U.S. television,” she commented yesterday. Seven international titles supported by ITVS International are selected for IDFA 2010. These are Patrick Reed’s feature-length competition entry *The Team*; Phil Grabsky’s *The Boy Mir* (Afghanistan/UK); the Afghanistan/Sweden *I Was Worth 50 Sheep*, directed by Nima Sarvestani and Maryam Ebrahimi, and Mahmoud Al Massad’s Jordan/Netherlands co-production *This is My Picture When I was Dead*. US productions screening at IDFA that received ITVS support are *Our Summer in Teheran*, produced and directed by Justine Shapiro; Beth Davenport and Elizabeth Mandel’s *Pushing the Elephant* and Frederick Wiseman’s *Boxing Gym*. “We are honoured to have been able to support these projects and the filmmakers who worked so diligently to bring these deeply personal stories to the world,” Aguilar stresses.

In 2009, two ITVS productions took top honours: Lixin Fan’s *Last Train Home* won best feature-length doc while *The Most Dangerous Man in America*, directed by Judith Ehrlich and Rick Goldsmith, walked away with a special jury award given to a film not in competition. NC

Doc makers’ obsession with the world of high fashion shows no sign of abating. Geoffrey Macnab investigates.

This week at IDFA sees the world premiere of David Bailey, *Four Beats to the Bar and No Cheating*, Jérôme de Missolz’s portrait of the moody English fashion photographer who was the model for the David Hemmings character in *Blow-Up*. Feature docs such as *Valentino: The Last Emperor*, *The September Issue*, *Lagerfeld Confidential*, Oswald Boateng’s *A Man’s Story* and Pierre Thorreton’s *L’Amour Fou* (chronicling the relationship between Yves Saint-Laurent and Pierre Berge) have followed each other in rapid succession. Films celebrating Isabella Blow and Vivienne Westwood are also in the works.

FORUM

IDFA’s co-financing event The Forum is also showcasing some new fashion-themed projects. For example, Stéphane Carrel will be pitching *Paul Smith: Maximising Britishness* (billed as “an intimate and provoking portrait of... this poet of British fashion.”) Meanwhile, Lisa Immordino Vreeland will be in Amsterdam this week, presenting what promises to be one of the most intriguing fashion docs yet – *Diana Vreeland: The Eye Has To Travel*. The film aims to capture the world of one of the most flamboyant and influential figures in the world of twentieth-century fashion, the “divine” Diana Vreeland (1903-1989), former editor-in-chief of *Vogue* and fashion editor at *Harper’s Bazaar*. Lisa Immordino Vreeland, who is married to Vreeland’s grandson, is already hard at work on the film. She has conducted interviews with many of Vreeland’s former friends, rivals and collaborators, among them movie star Ali McGraw (Vreeland’s assistant for six months at *Harper’s Bazaar* early in her career), Oscar De La Renta and Diane von Furstenberg.

FORMIDABLE

“She [Vreeland] has been untouched for so many years,” the director observes. “No-one has really dared to broach the subject of trying to do a large-scale project on Diana Vreeland.” It’s a testament to the mix of awe and affection that Vreeland still inspires that so many names in the contemporary fashion world were ready to talk to the documentary makers. “She was so loved that everybody was enthusiastic to come on board.” A formidable and overbearing personality, Diana Vreeland makes even the most cel-



David Bailey, Four Beats to the Bar and No Cheating

brated editors of today’s fashion magazines seem dull and anaemic by comparison. Vreeland was renowned – as one of the film’s interviewees puts it – for “taking the mundane and the mediocre and making it ravishing.” Her work ethic was intense in the extreme and she drove her collaborators very hard. However, she is credited with transforming *Vogue* from a society magazine for the upper classes into a ‘hip’ publication with a relevance that went beyond the world of fashion.

ANIMATION

The film’s thesis is that Diana Vreeland was much more than just “the empress of fashion.” The director (who is also working on a book about Vreeland) describes Diana Vreeland as a woman who transcended the fashion world in which she worked, with a career spanning more than fifty years. The film will use animation as well as archive footage and interviews. “She was pushing the limits of everything when she was alive,” the director explains of the decision to use 2D animation. “She believed in things that were different and modern – and we have to do that with this film. This cannot be just a typical documentary. It has got to be shown in a way that makes people say, ‘my gosh, look at her!’” The animation – which will last from 10 to 15 minutes – is intended to capture her energy, her mannerisms and to pique the curiosity of younger viewers, who may not realise quite what an impact Vreeland had on twentieth-century fashion.

BLOGGING

The filmmakers have access to many hours of recording of Vreeland talking about her life. The film will be a biographical portrait, but not a conventional one. It will touch on Vreeland’s troubled relationship with her mother, who saw her as “my ugly little monster,” her desire to transform herself and her rapid rise through the fashion world. Lisa Immordino Vreeland argues that Vreeland was a quintessentially modern figure. “She was blogging before anyone else was blogging... she used to write these incredible memos at *Vogue*. She hated nostalgia. She would be so relevant and alive in today’s society and pop culture.”

DEBUT

The director believes that having so many other fashion docs around has been to her advantage. “I think I am very lucky that *Valentino* and *The September Issue* came before me. They paved the way for making fashion a subject matter that people all over the world were interested in... they were great forerunners.” Lisa Immordino Vreeland has worked in fashion herself for many years but the doc marks her debut as a filmmaker. She has been gratified by the level of support she has already received from editors-in-chief and publishers of major fashion magazines and from the Costume Institute. “Everybody has been very supportive, but this is truly indicative of the love they have for Mrs Vreeland and her accomplishments.”

FREEDOM IS ON THE INSIDE

In Cuba, they’ve got it sorted, German director Andrea Roggon had always thought when she was a teenager. Ten years later, when she finally visited the country, she realised that the Communist system wasn’t quite as ideal as she had imagined.

“Cuba is a complex country,” Andrea Roggon sums up her experience of the island. “The Cubans complain about their situation, but don’t really have any idea how it could be different. They can’t just leave the country, and have very little contact with the rest of the world. If the system ever becomes capitalist, they will need a whole army of psychologists to support the population through the changeover. Which is not really so surprising: they have never learned that they are responsible for their own lives, like Europeans and Americans. Every aspect of their lives is in the hands of the state.”

Roggon took more than a year to film *Soy Libre – I Am Free*. Inspired by Mikhail Kalatozov’s classic 1964 film *Soy Cuba*, she filmed long shots of Cubans in everyday situations. On the street, in bars, on the bus. They seem to have

all the time in the world. The images wordlessly convey the lives of the modal Cuban, living without the pressure of time we are more accustomed to in the West. Interviews with Cubans uninhibitedly expressing their lack of hope and their frustrations are heard in voice-over only, accompanying the footage shot by the director of on the streets of Havana. This approach minimises the risk to the interviewees of getting into hot water with the authorities. The only Cuban to both speak and appear in front of the camera is Yoani, a young woman who has now become well-known throughout the world thanks to her candid blog (which can be found at www.desdecuba.com/generaciony). She has managed to attract such worldwide attention in such a short time, that the Cuban state feels unable to curtail her freedom of



Soy Libre – I am Free

speech. She is a great example to Roggon. “She is doing what I hope more Cubans will do: not complaining, not dreaming of escape or a different life, but *doing* something. Looking for change in yourself,” the director says.

“This makes *Soy Libre* more than just another Cuban Story,” Roggon says. “The change in mentality that is needed there applies to many of us. Many people, also in the West, live in a prison of their own making. They don’t dare realise that freedom is on the inside. Imagine, you are in a relationship that is not going

well – you can complain, or leave. Or can try to change something, by looking critically at yourself and the other person. Only by doing this can you grow and develop as a person. Only then will you really make a change.’

RL/MB

IDFA COMPETITION FOR STUDENT DOCUMENTARY
Soy Libre – I am Free – Andrea Roggon
Sun 21/11 10:00 Tuschinski 3 Press & Industry Screening
Mon 22/11 13:15 Munt 10
Tue 23/11 22:15 Tuschinski 5

TEAM BUILDING

Kenya, we are told in Patrick Reed's feature-length competition documentary *The Team*, has a population of 40 million people, of whom 35 million live below the poverty line.

This population is fragmented between some 42 tribes, many of which have a historical and violent antipathy towards one another. After the fraudulent election of 2007, civil war broke out among the rival factions, resulting in the deaths of 1,500 civilians. Hundreds of thousands of Kenyans were made homeless.

A year later, Reed went to Kenya to record the shooting of a soap opera, also called *The Team* – a 13-part series about a Kenyan football team made up of players from different ethnic backgrounds. The series was commissioned to address the issues of tribalism and help effect social change within the country. "I've always had a long interest in African stories," Reed explains. "I was interested in doing a story that didn't fall into the usual storylines; the great white outsider coming in and saving the day, or looking on in despair. I wanted to get beyond the idea of Africans as victims."

His film portrays some of the cast of the soap opera, many of whom live in the Nairobi slums, and records the effect the series had on Kenya's viewing public. What we see is a growing suspicion among actors and civilians alike that many of the country's politicians are happy to see the poverty and blind tribal loyalty continue. Such tools, it is suggested, limit wider political awareness and therefore maintain the political hegemony.

"Ethnicity, tribalism, communityism is alive and well because it is a wonderful matchstick and fuel to confuse people as to real issues about governance and the corruption of politicians," explains one character in the film. Another recalls his reaction after the election result. "My candidate was robbed of that victory," he comments. "I felt bad. I wanted to go out and riot but then I said 'no ... the guy you are fighting for is not even there. He is in a hotel relaxing, reading.'"



The Team

"It's a hard thing to assess what kind of social effect a soap opera can have," director Reed concludes. "But people were having very different discussions to the response they had before the series. There is an incredible youthful activism and optimism within the country. The response was not one of cynicism, but of engagement, and instead of turning on themselves, they were able to stand back and look at the bigger picture; that people in power were using this division and this tribalism. They had become pawns in somebody else's game. For a group of youths

to come around to that realisation – I couldn't imagine a similar group in my country with that kind of insight. That was genuinely hopeful for me." NC

IDFA COMPETITION FOR FEATURE-LENGTH DOCUMENTARY
The Team – Patrick Reed
 Sun 21/11 19:30 Munt 09
 Tue 23/11 22:15 Tuschinski 1
 Wed 24/11 15:15 Tuschinski 3 Press & Industry Screening
 Thu 25/11 12:30 OBA
 Sat 27/11 10:00 Munt 11



Arab Attraction

OPPOSITES ATTRACT

Austrian director Andreas Horvath's *Arab Attraction* delves into prominent feminist and intellectual Barbara Wally's decision to ditch her liberal beliefs and convert to Islam following her marriage to a taxi driver she met while on holiday in Yemen.

"If you grew up in Salzburg, as I did, and were interested in art, there wasn't really any way around the Summer Academy and Barbara Wally," explains Horvath, referring to the International Academy for Fine Arts in Salzburg where Wally was a key figure for many years. "I first met her personally when I was the official photographer of the Summer Academy in 1999. I remember that, the following year, Barbara accused me of having photographed more men than women. She went through hundreds of photos with this one aspect in mind. It was our first ideological confrontation," he continues.

Two decades on, Wally splits her life between Salzburg and Yemen, where she lives a strict Muslim life alongside her new husband's conservative family, rarely leaving the house and donning an abaya if she does.

"A declared feminist and atheist becomes the second wife of a Muslim. I didn't understand it at first. The inexplicable is often the beginning of a film for me. There are several possible explanations in the film which I don't want to give away. But psychologists told me that it isn't such an unusual pattern: if you live for a long time in a very one-sided manner, you eventually have to compensate for your suppressed emotions. This compensation might well turn out to be the extreme opposite of what you strongly believed in before. I think we are all full of surprising and unknown fac-

ets, but not too many people allow themselves to openly acknowledge their contradicting sides," comments Horvath.

Horvath and his wife – actress and artist Monika Muksala – spent a year travelling back and forth between Austria and Yemen, filming Wally in her respective realities. At Wally's insistence, Muksala did all the filming in the home, so as not to offend her new Yemini family.

"I was touring the country with Barbara's husband, while my wife Monika stayed with Barbara in her home in Sana'a. This somewhat unusual set-up was suggested by Barbara. It was the only way we could work in Yemen. As a man I would not have been allowed to film Barbara, let alone stay with her. Monika was only accepted to stay at the private home for so long because she was seen as an acquaintance, rather than a filmmaker," comments Horvath. "I wasn't very happy about this at first, but in the end it was perfect because it shows the different lives men and women lead in Yemen." MG

IDFA COMPETITION FOR FEATURE-LENGTH DOCUMENTARY
Arab Attraction – Andreas Horvath
 Sun 21/11 19:15 Tuschinski 6
 Tue 23/11 15:00 Tuschinski 3 Press & Industry Screening
 Wed 24/11 13:00 Munt 11
 Fri 26/11 10:00 Brakke Grond Rode Zaal
 Sat 27/11 20:30 Tuschinski 5

A ROSE BY ANY OTHER NAME

When young Belgian filmmaker Eva Küpper was a child, she was fond of a family friend called Jon Cory. A New Age baker, Cory sometimes used to visit Belgium with his wife. Küpper thought of the American as a quietly spoken, even timid figure.

The Cory who appears in Küpper's film, *What's in a Name* (a European Premiere in the IDFA Competition for Student Documentary) isn't meek or mild at all. A self-proclaimed "gender terrorist", unsure of whether to call himself Jon or Rose, Cory is a celebrated drag queen with a thoroughly outrageous stage persona.

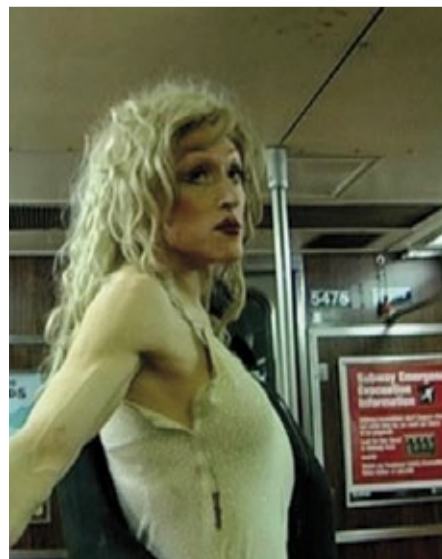
Audiences who've seen the film have invariably been just a little ... gobsmacked. "After every screening, there's a silence in the cinema," Küpper observes of the sharp intake of breath that invariably comes from audiences at the end of the movie. "He is a layered personality with a lot of contradictions. I think he confuses people. He is someone you wouldn't expect to be able to love, but what I hear is that (while watching the film), audiences grow to like and love him."

The documentary reveals Cory in all his richness and contradictions. The drag queen with the breast implants is also "a very renowned" furniture restorer. "He is so talented and patient and perfectionist," Küpper says of this side of his personality. The film also focuses on Cory's spiritual dimension. "You have the excesses of the nightlife, and then you have his hermit, retreat-like meditation side." Küpper spent seven years making *What's in a*

Name. Her ties with Cory remain as strong as ever. "Not a week goes by that we don't email and call. We've had such an intense time filming. It is such a creative interaction between us that it just really created a huge bond. He's very excited to hear about my projects and I am very excited to hear about his. He still likes to shock me and send me emails of gory stuff he is inventing ... we've become very close soul-mates."

Having finished the Cory movie, Küpper immediately plunged into a new project, about legendary Belgian fashion designer Yvette Lauwaert and her partner. The project, called *King and Queen of Hearts*, shows how much in love the duo still are, over 50 years after they first met. Both are in their 70s and increasingly frail. (The film screens on TV next month.) Meanwhile, the young director is also preparing a new feature documentary, set in a former gold-mining town in Colorado, which has become home to over twenty different religious communities. GM

IDFA COMPETITION FOR STUDENT DOCUMENTARY
What's in a Name – Eva Küpper
 Sun 21/11 17:15 Munt 09
 Tue 23/11 10:00 Munt 12 Press & Industry Screening
 Wed 24/11 11:00 Tuschinski 5



What's in a Name