

「the Rimbaud du Cinéma」



Introduction

By **Manuel Sanchez**, creator of *Rimbaud du Cinéma*

Each year thousands of original films are born and die devoured by a predatory ecosystem that is monopoly-based and dependent on large scale budgets for productions to succeed. Independent works of cinema are thus often made invisible to the general public.

The **Rimbaud du Cinéma** aims to support and defend these invisible films, those that could not achieve the visibility they deserve for lack of funding, distribution networks, theaters and other barriers created by the establishment film industry.

The international **Rimbaud du Cinéma** event will celebrate these films while honoring the courage and creativity of independent filmmakers. 

INTRODUCTION

THE RIMBAUD DU CINÉMA
» cinematographic awards

THE WEB PLATFORM
» via FilmFreeway.com

THE RIMBAUD DU CINÉMA
» the association

THE TEAM
» active members
» professional jurors
» ambassadors



The Rimbaud du Cinéma

CINEMATOGRAPHIC AWARDS

The **Rimbaud du Cinéma** is an international event whose objective is to show a broad range of unknown cinema, to offer audiences a look at works outside the establishment cinema and to honor those who produce the films that currently escape attention.

The impertinence, rebellious spirit and creative energy of independent filmmakers in love with free freedom is our focus.

Rimbaud stands as a strong, universally recognized symbol that champions an independent cinema that will not be ignored simply because it is not supported by mainstream theaters or commercial channels.



The ambition of the Rimbaud du Cinéma
is to give attention to works that are outside
cinematic standardization.



The **Rimbaud du Cinéma** will culminate in an awards ceremony. This celebration will take place in Charleville-Mézières (08-Ardennes), France, on Saturday, October 19, 2019, the eve of the anniversary of the birth of the poet Arthur Rimbaud.

In addition to the awards ceremony, a colorful festival in the heart of the Rimbaldian city of Charleville-Mézières will honor the vitality of independent cinema and the poet Arthur Rimbaud, author of *Ma Bohême* and *Le Bateau Ivre*. Winning feature films will be screened in the theater. Short films, exhibitions by local artisans and activities for all ages will be located in the festival area around Charleville-Mézières.

The event will conclude with a concert performed by guest of honor Emir Kusturica and the No Smoking Orchestra. 



The Rimbaud du Cinéma

CINEMATOGRAPHIC AWARDS

To be eligible for **Rimbaud du Cinéma** feature-length fiction films of more than 60 minutes and short fiction films of less than 60 minutes must meet the following conditions:

- » be produced with a maximum budget of 1.5 million euros
- » be shot in live action or animation
- » be produced between January 1, 2014 and December 31, 2018 and, for films produced in France, hold an operating visa issued during the same period.
- » Feature length films must not have been screened in the country of production in more than thirty commercially operated cinemas.
- » be subtitled in English and French

All films must be registered by December 31, 2018, directly on

<https://filmfreeway.com/LesRimbaudduCinema>

Any director, producer or distributor who has registered his film to be eligible for **Rimbaud du Cinéma** 2019 accepts:

- » to pay the registration fee at 25 US dollars
- » that the film be submitted to the vote of the two juries
- » that the film, if it receives a *Rimbaud* award, be screened in partner cinemas
- » that the "Rimbaud du Cinéma 2019" laurel will be added to the credits of the film.

Rimbaud du Cinéma is committed to ensuring respect for the dignity of the human person and respect for animals. A film will be rejected if it:

- » contains pornography
- » depicts extreme and/or gratuitous violence
- » encourages a racist or discriminatory ideology based on gender identity or sexual orientation, religion, physical appearance, disability, origin, nationality, social group and/or any other form contrary to human dignity and respect for animal rights.
- » condones or encourages violent, illicit, antisocial, degrading or alienating behavior.

Rimbaud du Cinéma reserves the right to reject any film that does not comply with these principles. 



The Rimbaud du Cinéma

CINEMATOGRAPHIC AWARDS

Films taking part in the **Rimbaud du Cinéma** and registered on FilmFreeway will be awarded by two juries:

The Rimbaud du Professional Awards:

The Rimbaud “Professional Jury” is comprised of personalities from the world of culture and counter-culture, primarily from non-cinema (literature, fine arts, music, architecture, dance, sculpture, etc.).

The Rimbaud du Public Awards:

Internet users who become supporters of *Les Rimbaud du Cinéma* will constitute the “Public Jury” and will award the “Rimbaud du Public” in the same categories as the “Professional Jury”.

These two voting colleges will express their preferences by awarding the “Rimbaud of the Professional” and “Rimbaud of the Public” 2019 Juries for:

- » feature film
- » actor/actress in a leading role in a feature film
- » supporting actor/actress in a feature film
- » screenwriter
- » the *Coup de Coeur* of the “Professional Jury” and the “Public Jury”
- » short film
- » actor/actress in a short film
- » animated film
- » student film

Both juries will access the **FilmFreeway** platform by password to cast their votes.

From 1 January 2019, all films will be submitted to the two colleges for evaluation by a star rating system. Each film will be evaluated in all categories until 18 October 2019 at midnight, the final closing date of the votes.

If two films tie in the same category each one will be awarded a **Rimbaud**.

Ballot results will be under the supervision and authority of a sworn bailiff. 



The Rimbaud du Cinéma

CINEMATOGRAPHIC AWARDS

The terms *Best, Foreign, Female, Male* will not appear in any of the Rimbaud du Cinéma's choices...

... because a painting by Pablo Picasso is no better than a painting by Frida Kahlo, a film by Paolo Pasolini is no better than a film by Liliana Cavani. None of the works of these filmmakers or painters can be described as *foreign, male* or *female*. The rock paintings of the Lascaux caves are not French because they were created on French soil, but are universal because they were painted by anonymous artists whose gender is unknown and whose only homeland was humanity. 



The Rimbaud du Cinéma asserts the equality and universality of cinematographic works even if each one of us has the right to personal preferences.



POTENTIAL PARTNERSHIPS





The web platform

OF RIMBAUD DU CINÉMA

The Rimbaud du Cinéma is also a platform that reveals invisible films!

Each year thousands of original films are born and die devoured by a predatory ecosystem that is monopoly-based and dependent on large scale budgets for productions to succeed. Independent works of cinema often become invisible to the general public.

The [Rimbaud du Cinéma](#) aims to support and defend these invisible films, those that could not achieve the visibility they deserve for lack of funding, distribution networks and theaters and other barriers created by the establishment film industry.

The international [Rimbaud du Cinéma](#) event will celebrate these films while honoring the courage and creativity of independent filmmakers.

The [Rimbaud du Cinéma](#) relies on the **FilmFreeway** partner platform whose know-how and stability are recognized worldwide by film professionals. FilmFreeway welcomes all film candidates to **Rimbaud du Cinéma**, whether short or long, in accordance with our selection criteria.

The "Rimbaud du Cinéma" site on FilmFreeway will have as a primarily goal the distribution of fiction and animation films for the voters.

The ambition of the [Rimbaud du Cinéma](#) is to offer a unique perspective for films that fall outside standardized cinema.

Until December 31, 2018, filmmakers can enter their short or long films under the conditions as defined on the [Rimbaud du Cinéma](#) website.

As of January 1, 2019, Internet users will join the association "Les Rimbaud du Cinéma" and will become voting members of the "Public Jury."

All film entries will be submitted to the votes of professional and public jurors who will use a star rating system as outlined in the [Rimbaud du Cinéma](#) rules.

The closing of the votes will take place on October 18, 2019 at midnight. On October 19, 2019, the day of the awards ceremony, a bailiff will communicate the identity of the Laureates for this first edition of the [Rimbaud du Cinéma](#).

From October 19, 2019 until December 31, 2019, the winning films will enjoy public screenings in movie theaters around the world partnered with Rimbaud du Cinéma. 



The Rimbaud du Cinéma

THE ASSOCIATION SUPPORTING THE PROJECT

Created on September 1, 2018 under the provisions of the law of July 1, 1901 and its decree of 16 August 1901, the association Les Rimbaud du Cinéma is domiciled at: 11, boulevard Georges Poirier, 08000 Charleville-Mézières.

Its objectives are to defend and promote film and independent filmmakers by:

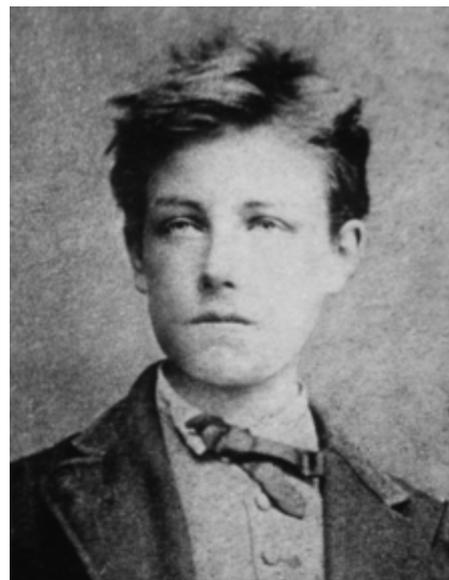
- » defending the spirit of independent cinema
- » the promotion of films from around the world hidden to the general public
- » the promotion of the creative energy embodied by the works of Arthur Rimbaud
- » providing another perspective on works
- » opposing the standardization of motion pictures
- » strengthening the presence of independent films
- » developing international exchanges
- » creating partnerships with diverse French and international media
- » partnering with festivals and cinemas around the world
- » the support of cross-border partners in the Grand-Est region (Belgium, Luxembourg, Germany, etc.)
- » the promulgation of the Rimbaud du Cinéma with the support of the French Embassies abroad
- » the formation of relations with the Communication and Culture Officers of the Foreign Embassies in France. 

“

What do you want?
In a terrible way I insist on
worshipping free freedom.

ARTHUR RIMBAUD

”



POTENTIAL PARTNERSHIPS



ACQUIRED PARTNERSHIPS





The team

OF RIMBAUD DU CINÉMA

MANUEL SANCHEZ » *Programming & Diffusion*

Director-Screenwriter-Producer-Distributor. Manuel Sanchez studied literature and psychology at the University of Clermont-Ferrand, cinema at the Free Conservatory of French Cinema in Paris, and law at the Faculty of Law and Politics at the University of Reims. After a series of collaborations with gifted filmmakers he produced his first short film, *Les Arcandiers*, which was nominated for a César as Best Short Film in 1987. His first feature film, *Les Arcandiers*, was nominated in 1992 for a César Award for Best First Feature Film. His second feature film, *La DorMeuse Duval* (2016) has received multiple awards in film festivals around the world.

He is a member of the Academy of Arts and Technical Cinema, member of the ARP, co-founder of ACID. He heads his film production and distribution company QUIZAS, is the founder of **Rimbaud du Cinéma** and President of the association of the same name.

ALEXANDRE SAÏDI » *Programming & Diffusion*

Producer Alexandre Saïdi began his career with Taxi Productions, First Generation, F Comme Fiction, as a production assistant and worked his way up to become director of productions. He is the executive producer of many documentary films and short films.

In 2013, he created Nomoï Productions to offer an alternative and complementary model in the audiovisual landscape, with the mission to bring together talents and creative energies and to unite them to create and produce feature films, documentaries with economic coherence and relevance on the French and international market. Since 2016, Alexandre Saïdi collaborates regularly on productions with Manuel Sanchez, director, screenwriter, producer and distributor at Quizas Productions.

JEAN-LUC BLANCHET » *Programming & Diffusion*

After studying visual arts, Jean-Luc Blanchet made his first fiction film *Le lion de Saint Marc* in 1983. In 1991 he worked with French national television (FR2 & FR3) producing documentaries on subjects from extreme sports to opera. He currently collaborates with the the French skydiving federation and The Cité de la Musique ("City of Music"), also known as Philharmonie 2, a group of institutions dedicated to music and situated in the Parc de la Villette, 19th arrondissement of Paris, France.

In 2012 he founded *West Océan productions*. He produced and directed the feature film *Requin Chagrin* (2015) adapted from his first novel *Marée Blanche en Atlantique* (2010). A second novel, *Strato*, a thriller set in the world of rock music, was published in 2013. In 2018 he produced and directed the short film, *I Killed Vincent* which has been awarded accolades in festivals internationally. His latest film *The Certainty of Salmon* is in production and he is writing a third novel.

MURIEL SANCHEZ-HARRAR » *Press relations*

Coming from the Free Conservatory of French Cinema and the Cours Florent in Drama Studies, Muriel Sanchez-Harrar has been sailing since 1983 between her main qualities as an actress, director, screenwriter and stage director. She performed as an actress with director Yves Boisset; directed, *The Voyage en Rimbaldie* with the participation of Patti Smith, Hubert-Felix Thiefaine, Bernard Lavilliers, and Brigitte Fontaine; is co-screenwriter of the films *La DorMeuse Duval* and *Destination Pitchipöi*; and is a director at John Steinbeck's Theater's Of Mice and Men. She has worked as a camera operator and editor for the World Festival of Puppet Theaters and as a trainer in film professions at Charleville-Mézières.



The team

OF RIMBAUD DU CINÉMA

MARGERY WILSON » *Head of pole United States, Canada, United Kingdom*

With a career spanning over five decades Margery Wilson has worked as journalist, book editor, magazine editor, television producer, radio podcaster, and newspaper columnist. She retired from the Massachusetts Institute of Technology in 2017. In January 2018 she joined Quizas Films where she edits and translates publications, produces subtitles and closed captions, and works on the international promotion of films. She is a Director of **Rimbaud du Cinéma** for the USA / Canada / UK and other English-speaking countries.

PETER SCHOTT » *Head of Germany, Middle East division and Far East*

Now retired, Peter Schott was co-director of the Educational Services department of Goethe-Institut Nancy, professor of cinema at IECA Nancy and at the University of Metz. A specialist in German cinema, he continues to teach workshops such as “Learning to Watch Films: concepts of film analysis.” He is an advisor to the Nancy-Lorraine International Film Festival. He organizes and leads the Franco-German Short Film Meetings in Strasbourg in cooperation with the Dresden Short Film Festival, Goethe-Institut Nancy and Strasbourg and Video les Beaux Jours in Strasbourg.

Since September 2018, Peter Schott has been responsible for Germany, the Middle East and Far East on behalf of the **Rimbaud du Cinéma**.

LUKAS FERRARI » *Head of pole Italy*

GÉRARD DAUDAL » *Programming of regional films*

He has worked as a Production Designer for films such as *Doux Amer* (1989), Artistic Director for films such as *Impromptu* (1991) and has worked with Gerard Depardieu, Catherine Deneuve and Pierre Richard among others. Passionate, he maintains collaborations with actress and theater director Silvia Montfort, Radio France, various cinema magazines, music and is active in event management. For the past twelve years Gérard Daoudal has been involved in the promotion of French-speaking cinema in all regions of France. It is quite natural that he joined the team of **Rimbaud du Cinéma** in 2018 to participate in the promotion and advancement of independent cinema.

SOPHY GORDIEN » *Communication & General Coordination*

Co-founder and co-Director of **Rimbaud du Cinéma**



Émir Kusturica

GUEST OF HONOR & PROFESSIONAL JURY
SPONSOR OF THE RIMBAUD OF CINEMA 1ST EDITION

Emir Kusturica graduated in film directing from the Academy of Performing Arts (FAMU), Prague in 1978. While at FAMU he won several awards for his short films including *Guernica* (1978), which took first prize at the Student's Film Festival in Karlovy-Vary. After graduating he directed several TV movies in Sarajevo.

In collaboration with the Bosnian poet and screenwriter Abdulah Sidran he made his first feature film *Do You Remember Dolly Bell?* (1981) which won the Silver Lion for Best First Feature Film at the Venice Film Festival and the Critics' Prize of the International Film Festival of Sao Paulo. The film is semi-autobiographical, and tells of the difficulty for a group of children in Sarajevo in the 1960s to confront the Western dream under Tito's communist dictatorship.



Their subsequent work, a political drama *When Father Was Away on Business*, tells the pain of families separated by the political upheaval of the Tito regime. It won the Palme d'Or at the 1985 Cannes Film Festival as well as the International Federation of Film Critics (FIPRESCI) prize and was nominated for an Academy Award for Best Foreign Language film.

Taking a break from the rigors of film production Kusturica spent a year organizing a band with his friend, bass player Zabranjeno Pusenje. He frequented the Yugoslav music scene and became friends with the great rock singer Goran Bregovic.

In 1989 he won the Best Director award at Cannes for *Time of the Gypsies* (1988), a film about the life of a gypsy family in Yugoslavia scripted by Gordan Mihic.

His first English language movie, *Arizona Dream* (1993) starring Johnny Depp, Jerry Lewis and Faye Dunaway and scripted by his American student, David Atkins, was awarded the Silver Bear at the 1993 Berlin Film Festival. The normal difficulties of film production exacerbated by the conflict in Yugoslavia. Filming was interrupted several times so that Kusturica could travel home to Yugoslavia to help his parents who suffered abuse from Bosnian forces. After the family home was looted he moved his parents to Montenegro.

Two years later he won a second Palme d'Or at the Cannes Film Festival for his film *Underground* (1995), a bitter surrealistic comedy about the Balkans, scripted by Dusan Kovacevic. Arguably the most painful and powerful film of his career to date, the film triggered such controversy that Kusturica thought seriously about abandoning the project.



Émir Kusturica

...CONTINUATION

In 1998, he shot *White Cat, Black Cat*, a romantic dark comedy that won the Silver Lion for Best Director at the Venice Film Festival.

As always, to decompress, he returned to music and embarked on a world tour with his band, "No Smoking Orchestra." Upon returning from the tour in 2001 he directed the documentary *Super 8 Stories* which won the Silver Plaque for Best Documentary at the Chicago International Film Festival.

Kusturica returned to the theme of war with his next film *Life is a Miracle* which transposes the myth of Romeo and Juliet into the Balkans. This film earned him the National Education Prize at the Cannes Film Festival and the César Award for Best European Film in 2005.

In 2007 he premiered his film *Promise Me This* at Cannes. Later that same year he adapted his film *The Time of the Gypsies* as a punk opera. It had its world premiere on the stage of the Opera Bastille with "The No Smoking Orchestra."

An occasional actor, Kusturica has appeared alongside Daniel Auteuil and Juliette Binoche in Patrice Leconte's *The Widow of Saint-Pierre*, with Nick Nolte and Tchéky Karyo, *The Good Thief*, a remake of Jean-Pierre Melville's gangster film *Bob le Flambeur* and directed by Neil Jordan. In 2009 he played a former KGB agent in director Christian Carion's *Farewell* alongside Guillaume Canet. 





Lidia Terki

MEMBER OF THE PROFESSIONAL JURY

1998. *Mal de Ville*, first short film. First awards: the Special Jury Prize and a mention of the Press Award at the Côté Court Festival in Pantin.

Her career launched, screenwriter and director Lidia Terki continues her filmography with new short fiction, clips, documentaries and, in 2017, her first feature film *Paris la Blanche*.

Paris la Blanche, co-written with Colo Tavernier, examines the fate of economic migrant workers from Algeria during the 1970s. It tells the story of Rekia, who lives in an Algerian village, separated from her husband Nour for 48 years while he works in Paris to support the family. At the age of 70 Rekia is concerned when she loses touch with Nour. On her own she leaves her village and makes a journey to Paris to try and locate her husband. After getting help from kind strangers on the streets of Paris she locates Nour, but the man she finds in a retirement home for migrant workers has become a stranger.



Paris la Blanche was warmly received by the public upon its release. The film won the prize for the best "France Bleu" film at the International Festival of Saint Jean de Luz, Best Actress for Tassadit Mandi, the Jean-Claude Brialy Prize for Best French Feature Film at the Premiers Plans festival in Angers. In March of 2018 Lidia Terki was awarded the Alice Guy Prize for Best French film by a Female Director.

To find out more about this director with a subtle and instinctive direction read: Cineuropa.org

« **For me, a film is a poetry of images.** It's also a moment we share, we experience with others. A silence, a laugh, an embarrassment, tears in the same room have nothing in common like experience with what you feel alone in front of your TV or tablet. Nothing. That's why I go to the movies. That's why I'm making films. [This little link.](#)

In recent years, I have been so often bored that I have ended up leaving the theater before the end of a film, which I had never done before. Yet there have never been so many producers, so many directors, so much money, so many movies.

The cinema has become a market where an author or director follows a formula written by market makers. But, as the audience evolves with the cinema, we can not serve the same sauce every time. So it is a good thing that we see this homogenized market crash one after another. It's beautiful!

If the cinema market responded to the public's thirst to see the work of filmmakers who express a poetry in their films there would be no need for film festivals. I support this initiative wholeheartedly and with joy. I am thrilled to be a part of Les Rimbaud. I cannot wait to see these independent films. » 



Lan Qiu

MEMBER OF THE PROFESSIONAL JURY

Lan Qiu...*"Even when she's walking, she seems to be dancing"* Baudelaire would say when she saw her.

Dancer and actress, Lan Qiu lives his art between Paris and Beijing.

Graduating in 1996 from Peking University she started out as a dancer and choreographer at the Beijing Opera. Not long afterwards she relocated to France and, in 2002, participates among other things at the Biennale de la Danse in Lyon, obtains a diploma in Classical Dance at CND Lyon, becomes a professor of classical dance and Modern Jazz conservatory, finishes her Diploma in Contemporary Dance at the RIDCC of Paris and the Théâtre du Chatelet welcomes her as a principal dancer for the Nixon Opera in China!

And what of the cinema !?



Again, like a star, Lan Qiu makes short feature films from *Love at First Sight* to *Monsieur Papa* with Algerian-French director Kad Merad, from *La Vérité si je mens* to *La Marcheuse* (main role) with actor and director Naël Marandin, from the television series *Candice Renoir* to the film *Mothers Day* with writer and producer Marie-Castille Mention-Schaar.. She has also done work in commercials and the theater.

Lan Qiu honors us with her presence as a member of the Jury of [Rimbaud du Cinéma](#).

« *As an actress and former dancer of Peking Opera, I now live in France. I am so proud to live in this country of art and culture.*

For me the film is an art form. It is a pleasure to touch the hearts and souls of the viewers. This must be done in freedom. I have worked with many filmmakers who are just starting out. There is a Chinese proverb that says, "A journey of a thousand miles starts with a single step." The first step the hardest and we need to offer our support.

The Rimbaud du Cinéma opens a way for all those who have the will and desire to realize their dreams! » 



Pascal Rabaté

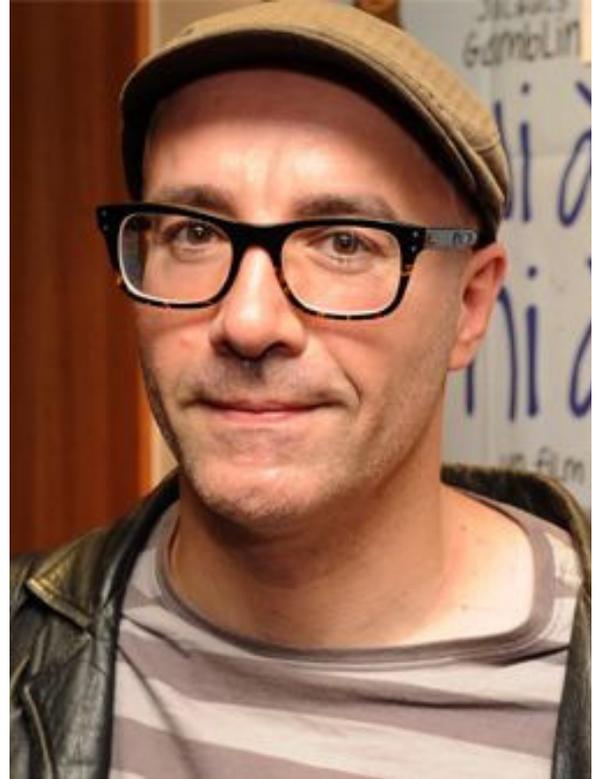
MEMBER OF THE PROFESSIONAL JURY

After studying engraving at the École des Beaux-Arts in Angers in the early 1980s, by the end of the decade Pascal Rabaté began to work on drawing comics.

Working as a writer and draftsman he successfully combined his two universes. Influenced in his early days by Italian comic book artist, writer, illustrator and painter Guide Buzzelli, Italian comic artist Dino Battaglia, French illustrator Gus Bofa, French artist, cartoonist and writer René Pellos and Alexis (pseudonym of comics artist Dominique Vallet) his work evolved in the Expressionist vein.

His series of cartoon books based on Alexis Tolstoy's *Ibicus* novel earned him widespread acclaim and earned him the reputation as a notable contemporary author.

In 2010 he launched into film with *Les Petits Ruisseaux*, an adaptation of his comic strip of the same name.



Awarded Officer of Arts and Letters in 2014, and the recipient of many awards, Pascal Rabaté joins the **Rimbaud du Cinéma** « **to continue to believe that there is still an independent cinema.** »

Awards and Recognition :

Comic

- Discovery Prize of the City of Sierre
- *Un ver dans le fruit*, Grand Prize of the City of Sierre, Prix Nouvelle République, Best Album of the Year Award, Bloody Mary Prize of the ACBD, Special Mention of the Ecumenical Jury of the Comic Strip
- *Ibicus*, Prize of the comic book booksellers, Yves Chaland Prize for, Prize of the city of Geneva for the comic strip, International category, Alph'Art of the best album at the Angoulême festival
- Jacques Lob Prize of the Bd BOUM Festival of Blois life achievement award.
- *Les Petits ruisseaux*, Prix Bédély's World, Prix Maurice-Petitdidier, Grand Prix of Critical ACBD
- *La Marie en plastique*, "Essential" Angoulême (with David Prudhomme)
- Jacques Lob Prize of the BD BOUM festival of Blois for all of his work
- Grand prize "Quai des bulles"
- *Fenêtres sur rue*, Official selection of the Angoulême festival
- *Vive la marée !* Official selection of the 2016 Angoulême Festival

Cinema

- *Ni à vendre ni à louer*, Best Director Award at the Karlovy Vary International Film Festival, Best Film Award Be TV Award and RTBF TV Award European Film Festival of Brussels, Special Jury Award at the Batumi International Art House Film Festival (Georgia). 



Emmanuel Vigne

MEMBER OF THE PROFESSIONAL JURY

Well known in art houses everywhere, Emmanuel Vigne has long been an advocate for an authentic independent cinema.

Raised by a mother who was an avid cinema fan, by the time he was eight years old he had discovered film greats like Italian film director, poet, writer, and intellectual Pier Paolo Pasolini and Swedish director, writer, and producer Ingmar Bergmann. He and his mother often watched a dozen films each weekend.

At age 23 he landed a projectionist position “Le César” movie theater in Marseille. He decided his direction in life would be to live for films, for cinema. He organized screenings in diverse locations and brought attention to the experimental films of the 1960’s.

In 2001 he opened the Vidéodrome cinema in Paris and became the manager of the venue. At the same time he founded a film production company.

In 2012 a new opportunity came along: the cinema “Le Meliès” located in Port-De-Bouc and reputed to be the most difficult of France, sought a director. He accepted the position but discovered it was far from being “alternative.”

“It was an environment in which we never talked about cinema!” he recalls.

Despite the lure of money, power, and the established rules in the film industry, he put all his energy into the pursuit of establishing an authentic, alternative cinema. He began scheduling independent films and was soon rewarded by large and enthusiastic audiences.

Currently Emmanuel Vigne is working to interest the public in independent cinema by expanding the distribution of quality films to rural areas.

Meanwhile, in Port Bourc, Emmanuel Vigne deeply loves cinema and lives it intensely. 





Serge Regourd

MEMBER OF THE PROFESSIONAL JURY

Serge Regourd is Professor Emeritus at the University of Social Sciences at Toulouse 1 University Capitole where he founded the Institute of Territorial Law, Culture and Communication (IDETCOM). Widely recognized as an expert on media law, culture and communication he is a specialist in French cinema in general and actors in particular.

A few of his numerous books include: *The Cultural Exception* [L'exception culturelle] (Presses Universitaires de France - PUF- 2002), *From Exception to Cultural Diversity* [De l'exception à la diversité culturelle] (La Documentation française, 2006), *Praise for supporting roles* [Éloge des seconds rôles] (Seguier, 2006), *Towards the end of public television?* [Vers la fin de la télévision publique?] (Editions de l'Attribute, 2008), and *The supporting roles of French cinema: Grandeur and decadence* [Les seconds rôles du cinéma français, grandeur et décadence] (Klincksieck, 2010).



In addition to his academic responsibilities Serge Regourd has over the years engaged in a wide variety of activities in the fields of culture and communication. He has taken an active part in the production of several feature films and has helped organize a number of film festivals. He served as one of the primary members of the *Estates General of Culture* with Jack Ralite, who played an important role in the movement for the Cultural Exception and the convention on cultural diversity. He is president of the CRL (Culture and Audiovisual Commission) of the regional council of Occitanie.

It is therefore natural that this extremely distinguished film enthusiast joins the **Rimbaud du Cinéma** as a member of the Professional Jury for the first Rimbaud du Cinéma! We are delighted to welcome him to this new and very beautiful adventure!

« This membership is obvious: **the analysis on which the Rimbaud initiative is based is difficult to challenge**: the principles of prevalence of culture on the market are, alas, diverted by the facts.

As a result, many films produced have no commercial legitimacy, while many non-network art projects are increasingly difficult to mount. » 



Serge Filippini

MEMBER OF THE PROFESSIONAL JURY

As a child, French writer Serge Filippini discovered literature through adventure novels. He then discovered and became passionate about French poetry and was inspired to compose his own poems.

He set out for a career in teaching and decided to specialize in special education. But, he was drawn to change direction and opted to major in philosophy which brought him full circle back to literary fiction.

Today Serge Filippini is known throughout the world as author of *The Man in Flames*, a novel inspired by the life, philosophy and death at the stake of the Renaissance poet-philosopher Giordano Bruno whose views and lifestyle caused him to be labeled a heretic and homosexual. The novel presents itself as Giordano Bruno's last writing, a philosophical autobiography drawn up in prison during the seven days preceding his execution. His passion for the pursuit of knowledge, so zealous that he is unwilling to recant his hard-won understanding even under torture.

He has written many books, among them *Rimbardo* which won the Marcel Aymé Prize in 2015. The novel was inspired by a group photograph taken in Aden in 1880 in which Arthur Rimbaud appears. The author imagines the conflicts and passions that connect the seven characters in the photograph. Rimbaud turned away from poetry and become a trader. On that day he turns away from love.

Filippini developed a love of cinema at an early age. His father worked as a projectionist at the "Le Central" theater in Pontarlier and his mother worked there as an usherette.

It is with great enthusiasm that Serge Filippini has agreed to participate in this first edition of **Rimbaud du Cinéma** « **To help make known artists** who have difficulty entering the traditional circuits of production and distribution. » 





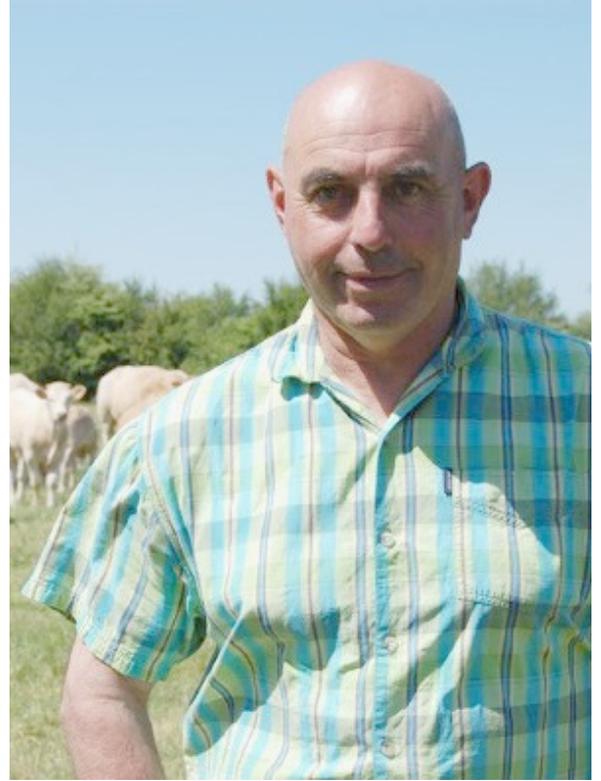
Bruno Feucher

MEMBER OF THE PROFESSIONAL JURY

Bruno Feucher, or “Bubune” as he is more widely known, dreamed of being a reporter or a lawyer but, through school guidance counseling, the young wordsmith found himself in an agricultural high school. He eventually took over the family farm in the French Ardennes. His only respite from boredom: poetry, which is fitting given that the Ardennes are the birthplace of revered poet Arthur Rimbaud.

Decades later *"I was saturated with the agricultural environment,"* he says. *"I simplified my life and farm to the level of maintaining myself as a simple farmer."*

He went back to school under the Diplôme d'accès aux études universitaires, a program that allows adult learners who have been out of school for two years or longer to attend university. After completing his degree he opted to complete the two-year post-graduate BTS in Tourism program.



At home on his farm again he found ways to balance his life as a farmer with his intellectual and literary life. Every year, between the harvest and the spring crop, he sows a giant slogan (written in vegetation) on a hillside that can be seen by passing motorists and low flying aircraft. In 2006 his first slogan "Go to the bistro" generated tremendous media attention.

"The bistro is the place of conviviality par excellence, where all social classes are found," he explains. Now his slogans are famous and have become an annual, much anticipated event.

He has published several books of poetry: *"Nerds Come Back"* (2009), *"50 Brooms, 50 Poems"* (2010), *"Long Live Gaul"* (2012) and *"Coluche, Come Back"* (2015). Always tinged with humor, his poems depict his country, his friends, and his favorite bistros. Coluche, the famous French comedian, is his inspiration.

Since 2007, Bubune, through the *Courier de Bovet*, has been regularly corresponding with prison inmates to bring some light to their daily lives. He is also active with programs to help prisoners reintegrate back to community life when they are released.

When you come to the Ardennes, the “Land of Rimbaud,” you will surely encounter Bubune, our peasant poet, between tilling and rhyming, often perched at the top of a hill on his farm (his “mountain of inspiration”), surrounded by his twenty cows. Stop for conversation and leave with a collection of his poetry!

We are pleased to announce Bubune has joined the professional jury of the [Rimbaud du Cinéma](#). Welcome to our Coluche des Ardennes! 🇫🇷



Les Rimbaud du Cinéma

EXPECTED PROFESSIONAL JUDGES

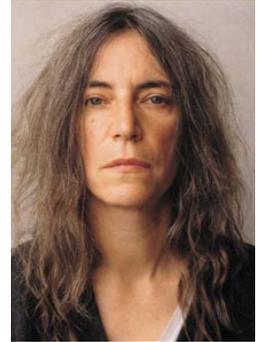
Other members of the professional jury will be announced soon, such as:



Virginie Despentes
French writer and director



Aïssa Maïga
french actress



Patti Smith
American singer



Aki Kaurismäki
Finnish director



Jane Campion
*director and screenwriter
New Zealand*



Mona Chollet
Swiss journalist and writer



Bintou Dembélé
*French dancer and
choreographer*



Ernest Pignon-Ernest
French plastic artist



Evelyne Jardonnet

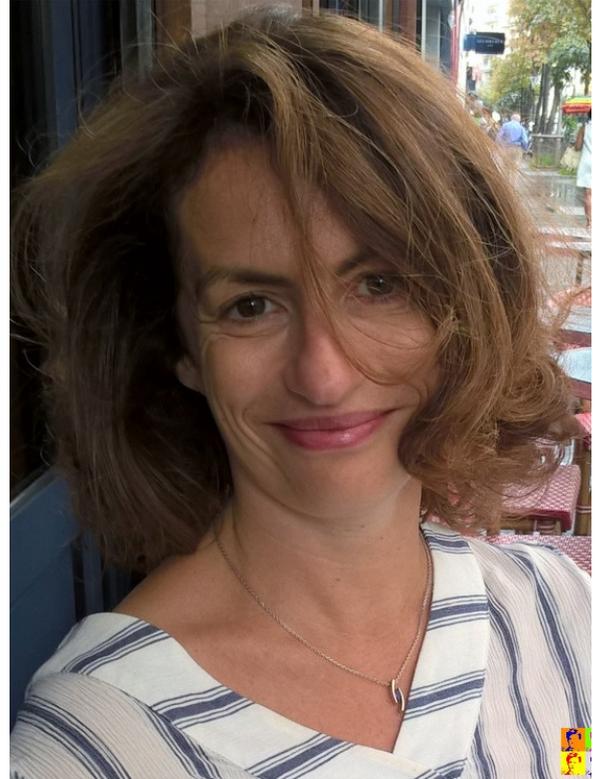
AMBASSADOR OF RIMBAUD OF CINEMA

Doctor in Film Studies, Evelyne Jardonnet teaches literature and cinema at a high school in the Paris suburbs.

Author of two books, *Poétique de la singularité au cinéma* (Harmattan 2005) and *Pickpocket de Robert Bresson* (Atlande, 2005), she has also published several articles on cinema / literature relations.

She is currently working on the cinematographic representations of the face within the Institute *Faire Faces* in Amiens.

In parallel with these university activities, Evelyne Jardonnet regularly plays in cinemas to debate with the public.



« Participating in Rimbaud cinema immediately seemed natural. Indeed, my professional activities related to cinema, my cinephilie, have always been magnetized by an attachment to an independent, demanding film production.

Since I know a little better this environment, a phenomenon also called me. Before, I thought that the main difficulties in making a film exist were production problems. I realized the impact of barriers related to distribution.

I am therefore very happy that an event can **give visibility to a part of the production neglected by the usual channels of diffusion.** » 



Richard Dalla Rosa

AMBASSADOR OF RIMBAUD OF CINEMA

Regional winner of the contest 40 in Cannes at 20 to participate in the festival of the same name in 1994, film chronicler for the webmag objectif-cinema.com in 2000-2001, author of a book on *La double vie de Véronique de Krzysztof Kieslowski* in 2003 at Pierron Publishing, Richard Dalla Rosa continues to feed his passion for the 7th art by working on scripts while preparing novels and plays.

Teacher of Classical Literature in the Ardennes, he was recently part of the association *Les Enfants du Cinéma* in Charleville which organizes a film festival with youth in the spotlight.

Today, we are very happy to welcome this passionate filmmaker on the **Rimbaud du Cinéma** team as ambassador!



« I like the idea of proposing an alternative to the official ceremony of Cesar, because sometimes we regret not to see appear in the winners, or even in the selections of the nominees, some very successful films that deserve to be included. A striking example for 2018: *Corporate* by Nicolas Silhol.

The Rimbaud du Cinéma are a chance for this kind of films, **a chance to find a resonance for the consecration** beside which unfortunately they have passed.

It is therefore important that such an event exists, to give a second chance to films that deserve one, in order to make a better way in the sometimes impenetrable ways of the media, and to meet a wider audience. » 



Alain Depardieu

AMBASSADOR OF RIMBAUD OF CINEMA

First architect, Alain Depardieu changed course in the early 70s and hoisted the big sail to the cinema.

Why this sudden change? A set of things as on one side the boredom of the job of architect who was then to build buildings of the type rabbit cages and on the other, his regular visits to his younger brother Gerard, on the premises of shootings.

« And as in architecture we work in the dream, we make plans, we imagine, in the cinema it's the same thing. I had it in my blood without wanting it. »

It's Barbet Schroeder who gives him his first chance. Then Roman Polanski proposes to him in 1976 to be assistant director on the film *Le Locataire*. Experience will direct him precisely to film production.



This is how we find him a producer of several films such as *Danton* by Andrzej Wajda, *Tchao Pantin* by Claude Berri, *L'Hiver 54*, *l'Abbé Pierre* by Denis Amar, *Une époque formidable* by Gérard Jugnot, *La Leçon de Piano* (Cannes Prize 1993) by Jane Campion, and more recently, *La DorMeuse Duval* by Manuel Sanchez.

Today, Alain Depardieu spontaneously supports the **Rimbaud du Cinéma** and becomes a new ambassador for our event.

« The Rimbaud du Cinéma seek to honor the true independent cinema: a free and poetic cinema. The cinema that I have known and the filmmakers I produced today would find it difficult to find an attentive and sensitive ear to the world of an authentic director capable of moving mountains to make a personal film.

*I read Rimbaud a lot. This unusual poet comes from a city, Charleville which has similarities with Chateauroux where I was born just like my brother Gerard. **I am proud to be an ambassador of the Rimbaud du cinéma.** »* 



Les Rimbaud du Cinéma

AMBASSADORS OF RIMBAUD OF CINEMA

Other Ambassadors will be announced soon



Manuel Sanchez

BIOGRAPHY

While studying literature and psychology in Clermont-Ferrand, Manuel Sanchez discovers cinema through the university film club that programs the films of Glauber Rocha, Bernardo Bertolucci, Luigi Comencini, Wim Wenders, Fassbinder, etc.

After a long stay in Latin America (Peru, Bolivia, Ecuador and Colombia) where he directed the short film *Chercheurs d'or*, he returned to France, entered the *Conservatoire Libre du Cinéma Français* in 1984 and graduated from *assistant-director*.

For the anecdote, Manuel Sanchez passes his oral in front of Jean Delannoy who will later be his godfather at the Society of Film Directors when he makes his first feature film: *Les Arcandiers*.



In 1985, he worked alongside Philippe Galland on the film *Le Mariage du siècle*. He followed the following year with *Le Déclat* by Jean-Louis Richard at the Boulogne-Billancourt studios in the team of Martine Barraqué (who was notably the chief editor of François Truffaut).

He is also Jean-Charles Tacchella's assistant on *Traveling-Avant*. On this film, he befriends Simon de La Brosse, to whom, in 1991, he proposes the role of Tonio in his film *Les Arcandiers*. Thanks to Martine Barraqué, he meets, at the studios of Boulogne-Billancourt, the editor Hélène Viard who becomes the producer of her two short films: *Les Arcandiers* (short film, awarded many times before the feature film of the same titre) and *Grain de ciel*, also awarded.

In 1991, his first feature film *Les Arcandiers* was acclaimed by the critics and nominated for César in 1992. Manuel Sanchez is described as putative successor of Eric Rochant (*Un Monde sans pitié*) and Christian Vincent (*La Discrète*) in the stable of producer-discoverer Alain Rocca.

Manuel Sanchez lives since 1993 in the Ardennes with his wife, theater director, director and screenwriter. They came to the city of Rimbaud to write the screenplay *Madame Rimbaud* the poet's mother, and *Pitchipoï, la destination* on the Cyminski family of Rethel, deported to Auschwitz.

Since 2013, he has been managing the Quizas production company at Vouziers (Ardennes). 



Manuel Sanchez

BIOGRAPHY - FILMOGRAPHY

- » 1982 : Chercheurs d'or (documentary)
- » 1985 : Les Arcandiers (short film)
nomination to César in 1986
17 prizes in France and abroad
- » 1986 : Grain de ciel (short film)
winner of the Clermont-Ferrand Festival script
competition and grand prize of the short film in Avoriaz
- » 1987 : Chez Verlaine (short film)
- » 1988 : Illumination (short film)
- » 1991 : Les Arcandiers (feature film)
nomination to César in 1992
- » 1994 : Johnny Rock (documentary, diffusion Canal+)
- » 2007 : Voyage en Rimbaldie (documentary)
co-realization with Muriel Sanchez-Harrar,
with Patti Smith, Bernard Lavilliers,
Hubert-Félix Thiéfaine, etc
- » 2017 : La DorMeuse Duval (feature film)
with Dominique Pinon, Delphine Depardieu
- » 2017 : Pitchipoï (short film)

En développement

- » Soledad, with Olivia Ruiz
- » Madame Rimbaud
- » Départ pour Pitchipoï
- » Les Aventures de Tonton Albert
- » Hasta la Ultima Gota

Manuel Sanchez is:

- » member of the Academy of Arts and Technical Cinema
- » member of the ARP (Association of Directors and Producers)
- » co-founder of the ACID (Independent Cinema association for its diffusion)
- » co-founder of **Rimbaud du Cinéma**/president of the association of the same name

