



PRESS RELEASE
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The Montreal International Documentary Festival (RIDM) Announcing the 2023 lineup



Montreal, Wednesday, October 25, 2023 - The **Montreal International Documentary Festival (RIDM)** is proud to unveil the full program for its **26th edition**, which will take place **from November 15 to 26, 2023**. With a selection of **138 films** from **47 countries** as well as several free discussions and activities, RIDM continues to serve as a major event for auteur documentary cinema.

RIDM is staying true to its mission: to bring together films from established directors and new talents who are yet to be discovered. Approximately **40 emerging filmmakers** will thus present their first or second works. The festival is also thrilled to welcome **26 international filmmakers** and to showcase the achievements of documentary filmmakers from near and far.

[2023 TRAILER](#)

OPENING AND CLOSING FILMS

RIDM is delighted to launch this edition of the festival with ***Bye Bye Tiberias*** by French-Palestinian-Algerian director **Lina Soualem**, who follows her mother – actress and filmmaker **Hiam Abbass** – to paint an intergenerational portrait of the women in her family. Preceding the screening of the opening film will be the short film ***Here and There*** by **Chadi Bennani**, created as part of the Conseil des arts de Montréal's *Regard sur Montréal 2023* residency. Opening night will be held on Wednesday, November 15 at 7 p.m. at the Cinéma Impérial, with the filmmakers in attendance.

To bring the festival to a close, Quebec film **Novembre** will invite audiences to wander the streets of Montreal and come to terms with this dreaded month of the year. The human warmth emanating from the conversations captured by filmmakers **Iphigénie Marcoux-Fortier** and **Karine van Ameringen** will make all those who flock to the Cinéma du Musée on Saturday, November 25 at 7 p.m. forget about the cold.

OFFICIAL COMPETITION

International Feature Competition

The nine films in the International Feature Competition showcase emerging works that tap into the many possibilities of documentary. In exploring virtual universes, **Knit's Island** by **Ekiem Barbier**, **Guilhem Causse** and **Quentin L'helgoualc'h** captures the daily lives of survivalists and draws us into a larger-than-life video game, and **Notes from Eremocene** by **Viera Čákanyová** prompts an important reflection about digital technologies.

The reality of women is explored in **Mambar Pierrette** by **Rosine Mbakam**, which follows the daily life of a Cameroonian woman as she tries to provide for her son. Also, in **Motherland** by **Hanna Badziaka** and **Alexander Mihalkovich**, which presents the perspective of grieving mothers living under a regime of military terror in Belarus; in **Malqueridas** by **Tana Gilbert**, which used videos secretly shot by incarcerated mothers, to give a voice to women separated from their children and condemned to oblivion; as well as in **This Woman** by **Alan Zhang**, which considers the many challenges women face in present-day China.

The theme of resilience is at the heart of **Boubacar Sangaré's** documentary **A Golden Life**, which paints an edifying portrait of youths in Burkina Faso working in the gold mining industry, and **Crowā (The Buriti Flower)** by **João Salaviza** and **Renée Nader Messorá**, which bears witness to stories of resistance of the Krahô people, while **A House for Wandering Souls** by **Pablo Lago Dantas** explores dueling desires: the visceral need to discover another world and that of preserving traditions.

National Feature Competition

The six films in the National Feature Competition highlight bold approaches by Canadian filmmakers and the issues of concern to them. Exploring the theme of relationships, **Mà Sàì Gòn (Mother Saigon)** by **Khoa Lê** celebrates the ties that bind members of the Vietnamese queer community in their quest for love and belonging; while **Journal d'un père** by **Claude Demers** offers a heartfelt meditation on fatherhood; and **While the Green Grass Grows**, an excerpt from **Peter Mettler's** seven-chapter film diary, underscores the fragility of relationships and the depth of human bonds. Peter Mettler will also deliver a master class (November 19) to discuss his singular methodology.

Against a backdrop of political turmoil, **Silent House** by **Farnaz Jurabchian** and **Mohammadreza Jurabchian** offers an intimate foray into a Tehran home, where the story of a three-generation Iranian family is interwoven with the country's political upheavals; in the same vein as his previous film **Dark Suns**, **Julien Elie's La garde blanche** reveals a regime of terror and violence that reigns with impunity in Mexico; while **Justine Harbonnier's Caiti Blues** introduces us to a young singer striving to succeed and fulfill her dreams in a Trump-era America where society seems to be failing miserably.

New Visions Competition

The three films selected in the New Visions Competition are debut features. From the perspective of manual workers in Khuzestan in Iran, **Meezan** by **Shahab Mihandoust** explores the relationship to place in a post-war and post-industrialized world. Experimental documentary **Feet in Water, Head on Fire** by **Terra Long** takes us on a hypnotic, sensory and evocative journey to California's Coachella Valley, where date palms have forged its

identity. *Silvicola* by **Jean-Philippe Marquis** profiles the women and men working closely with thousand-year-old trees, as they speak with urgency and clear-sightedness about their connection with these endangered giants.

International Short and Medium-Length Competition

This year's International Short and Medium-Length Competition features 15 films. Five of these tackle identity-related themes: **Matthew Thorne's** *Marungka tjalatjunu (Dipped in Black)*, co-directed with **Derik Lynch**, about a queer Yankunytjatjara artist who returns to his community to recharge his batteries and seek spiritual renewal, and *Loving in Between* by **Jyoti Mistry**, a striking experimental work that celebrates queer love and eroticism by drawing on a wealth of film archives. Also in *Quiet as it's Kept* by **Ja'Tovia Gary**, inspired by Toni Morrison's novel *The Bluest Eye*, an exploration of the daily lives of Black women in the US; *Four Holes* by **Daniela Muñoz Barroso**, a sensitive portrait tinged with humour that acts as an ode to encounters, to imagination and to the small joys of doing things your own way; and *Self-Portrait Along the Borderline* by **Anna Dziapshipa**, which digs into archives in an attempt to make sense of an identity that straddles the border separating Abkhazia and Georgia.

Five short films reflect on the living universe. *The Secret Garden* by **Nour Ouayda** documents the sudden appearance of various plant species, raising many questions about their origins and, above all, their intentions. *Last Things* by **Deborah Stratman** proposes a singular exploration of evolution, extinction and the future from the perspective of minerals. *Aqueronte* by **Manuel Muñoz Rivas** observes passengers on a ferry ride. *Elefsina Notre Amour* by **Mahdi Fleifel** explores the unusual landscape of a mysterious ship graveyard in the heart of the Mediterranean, also inviting us to reflect on the human condition. *Vision of Paradise* by **Leonardo Pirondi** compares the exploratory voyages of the fifteenth century with the ambitions of virtual reality, suggesting that both aim to expand reality.

Human catastrophes are laid bare in the films *Smoke of the Fire* by **Daryna Mamaisur**, which juxtaposes fragments of her war-torn Ukraine with childlike images from the books she uses to learn Portuguese; *Nocturne for a Forest* by **Catarina Vasconcelos**, which reclaims a forest once off-limits to women, reimagining it from the perspective of those who were burned at the stake; and *Locus Cordis* by **Alhasan Yousef**, who conveys in a non-linear, sensory approach, his anguish and powerlessness in light of the fate of his native Syria. The reality of the Middle East is also tackled more intimately in *Mast-del* by **Maryam Tafakory**, in which two women meet and one recounts the memory of a rendezvous with a man in Tehran; and *Ever Since, I Have Been Flying* by **Aylin Gökmen**, which delves into the personal stories of a 60-year-old Kurdish man, shifting from fond memories of loved ones to the recollection of violent events.

National Short and Medium-Length Competition

Of the 14 films presented in the National Short and Medium-Length Competition, some prominently feature a variety of art forms. *The Dismantling of Baveuse City* by **Chloé Pilon Vaillancourt** proposes a musical deep-dive into the introspective creative process of Montreal rapper Marie-Gold. *Jill, Uncredited* by **Anthony Ing** pays tribute to those who have always remained in the background via a collage of excerpts from over 50 years of film and television. Shot on 16mm, *Somehow Continue* by **Karl Lemieux** takes a creative look at the lead-up to an outdoor performance by choreographer Dana Gingras. *Let the Red Moon Burn* by **Ralitsa Doncheva** immerses us in an ancestral tradition of fire dancing celebrated every summer in Bulgaria. Nature also takes center stage in **Peter Hošťák's** *Cold and Dark*, which focuses on a small group of Slovakian loggers and Kubo, their workhorse.

Immortelles by **Mark Durand** combines poetic narration by artist Bettina Szabo with haunting images of nature. *Procès verbal* by **Matthew Wolkow** sets his camera on the lively nest of a family of blue jays as it springs to life in this singular work of animal experimentation, boasting humour and procedural poetry of astounding beauty.

Certain films in this section revisit the past to better make sense of the present. Based on commissioned films produced between 1920 and 1970, *Holiday Native Land* by **Nicolas Renaud** and **Brian Virostek** offers an

interpretation of the colonial imagination in which the archival footage's violence resonates with the present. **Four Mile Creek** by **Ryan McKenna** uses re-enactments, archives and interviews to spark discussion among the family members of a woman who died of smallpox in the early twentieth century. In **Ella Morton's The Great Kind Mystery**, Inuk and Mi'kmaq artist Amy Hull evokes the complexity of her relationship to nostalgia and to her native land through childhood stories accompanied by Super 8 and 16mm images. In **L'artifice** by **Isabelle Grignon-Francke**, which is set against the backdrop of the carnival and its tribulations, the whirl of rides mirrors Kim's state of mind as the young Québécois carnival worker mulls over his future.

The family is the focal point of **Nine Easy Dances** by **Nora Rosenthal**, a series of short vignettes of family life suffused with laughter and tenderness, punctuated by the chaos of filming and the unknowns of an aging household; as well as **Orpheus** by **Malaika Shostakovich** and **Mustafa Uzun**, a film imbued with the patient gaze of a brother and sister who invite us to rethink everyday life at the pace of Jonny, their brother living with cerebral palsy and autism spectrum disorder; and **Outside Center** by **Eli Jean Tahchi**, which reveals the challenges that team sports can represent for marginalized communities.

PANORAMA

Essentials

The five films that make up the Essentials section consist of the latest works by veteran directors as well as the festival circuit's most talked-about films. **Wang Bing** returns to the festival with **Youth (Spring)**, screened in Official Selection at Cannes, which takes an unfiltered look into the lives of young workers in the textile factories of Zhili, China. Moving across the globe, **The Echo** by **Tatiana Huezo**, winner of the Berlinale's Best Director and Best Documentary prizes in the Encounters category, offers a sensitive immersion from a child's point of view into a daily life shaped by nature and tradition in the village of El Eco, Mexico. Another portrait of youth, **Lea Glob's Apolonia, Apolonia**, which has already won many prizes including the Best Documentary Feature Award at IDFA, is the culmination of more than ten years of work, capturing the singular world of Apolonia Sokol and the emergence of a resilient and unshakeable artistic identity.

Through the sincere plea of one forensic doctor, **Pure Unknown** by **Valentina Cicogna** and **Mattia Colombo**, which took home a prize at Visions du Réel, is an investigation into the deaths of migrants in the Mediterranean Sea, revealing the negligence of an entire system. Exposing the contradictions between two neighbouring worlds, **Fauna** by **Pau Faus** juxtaposes an animal testing lab with the meditative daily life of a shepherd.

Against the Grain

The 10 films selected for the **Against the Grain** section represent daring works that challenge our perceptions of the world and cinema. Four of these films focus on an artistic theme, underlining its importance in our daily lives. In **Still Film** by **James N. Kienitz Wilkins**; **New World! (The World Anew)** by **Nicolas Klotz** and **Elisabeth Perceval**; and **In Praise of Shadows** by **Catherine Martin**, the art of cinema is a central feature, while **Olivier Godin** makes dance the main focus of **La suite canadienne**.

Inspired by more political and social themes, **La Bonga** by **Sebastián Pinzón Silva** and **Canela Reyes** as well as **Sofia Foi** by **Pedro Geraldo** portray stories of forced exile, effectively conveying the emotions associated with grief. **Tommaso Santambrogio** also taps into this territory with **The Oceans Are the Real Continents**, a film that captures the heartache of departures.

Dealing with harsh realities are **Daniel Kötter's Landshaft**, which examines the threat of imminent war between Armenia and Azerbaijan; while **Mladen Kovacevic's Another Spring** revisits the smallpox epidemic in Yugoslavia; and **Whispers of Fire & Water** by **Lubdhak Chatterjee** illustrates the daily existence of people who live with and collect coal amid flames and smoke.

Horizons

The 16 films in the Horizon section delve into the heart of human concerns, placing the individual at the centre of everything. The powerlessness addressed in *Background* by **Khaled Abdulwahed** takes the form of a painful long-distance correspondence between a father and son; while *Hummingbirds* by **Silvia Del Carmen Castaños** and **Estefanía "Beba" Contreras** immerses us in the anxieties and uncertainties of two young American immigrants in a lighthearted and poetic tone. *Perséides* by **Laurence Lévesque** chronicles a story of resilience in the face of an inescapable fate: its protagonist's gradual loss of vision.

Inequalities are also on full display in *Celles qui luttent* by **Sarah Baril Gaudet**, a film that features Quebec female wrestlers in the ring and combines passion with everyday injustices; also in **Ignacia Merino Bustos** and **Isabel Reyes Bustos' In the Shadow of the Light**, in which an entire village is trapped and its inhabitants are left to fend for themselves. *Coconut Head Generation* by **Alain Kassanda** tackles this theme by honing in on a film club transformed into a space for debate for young Nigerian students. *Going to Mars: The Nikki Giovanni Project* by **Joe Brewster** and **Michèle Stephenson** paints an intimate portrait of a woman who became one of the most influential voices in the movements for social justice and equality in the United States.

Through his own story, **Miko Revereza** offers an intimate and introspective depiction of migrant identity in *Nowhere Near*; while **Carl Olsson's Vintersaga** scrutinizes Swedish society as it grapples with the gentle melancholy of winter; as does *Caches* by **Nicolas Paquet**, which unlocks a truly rejuvenating and introspective connection with nature. The confessions can also involve more painful subjects, as in **Romane Garant Chartrand's Après-coups**, where women confide in each other about the domestic violence they have suffered; or **Courtney Stephens' Lesser Choices**, which draws us into the memory of an illegal abortion in Mexico City in the 1960s.

The theme of societal transformation is at the heart of *Onlookers* by **Kimi Takesue**, which examines the behaviour of tourists during their stays in Laos; *Nafura* by **Paul Heintz**, an emancipatory manifesto in every sense of the word; and *K-Family Affairs* by **Arum Nam**, which attempts to find its own way of contributing to South Korea's social change. For its part, *Human Bot Human* by **Natan Castay** immerses us in the world of turkers.

Special Screenings

This year, five works will be screened in this section. *Mademoiselle Kenopsia* by **Denis Côté**, a film at the crossroads of fiction, documentary essay and cinematic experiment that tells the story of a woman who becomes obsessed with watching over anonymous interior spaces and occupying them, will have its Quebec premiere at RIDM, alongside a master class hosted by Nadine Gomez.

To commemorate the 40th anniversary of the documentary *The Ballad of Hard Times* by **Richard Boutet** and **Pascal Gélinas**, the festival offers the opportunity to watch or rewatch this work, which enjoyed great success upon its commercial release. The film, which with astute and political vigor gives a central place to the popular songs of the Great Depression, will be screened in a restored version by the Cinémathèque québécoise, in collaboration with the NFB, as part of the Plan culturel numérique du Québec.

Also in this section, *From the East* by **Chantal Akerman** will be presented in a version restored by the Chantal Akerman Foundation and CINEMATEK, the Royal Film Archive of Belgium. This resolutely political work paints a remarkable portrait of a world in flux, inviting us to contemplate, without dialogue, Eastern Europe in the aftermath of the fall of the USSR.

To cap off this section, RIDM and NFB join forces to celebrate the launch of the DVD box set *Alanis Obomsawin: A Legacy*. At this special event, the filmmaker will present two of her early films, *Christmas at Moose Factory*

(1971) and *Amisk* (1977), as well as discuss the process that went into putting together the 12 DVDs for this personally curated collection. This free event (by reservation) will take place on November 22 at the National Film Board's (NFB) - Salle Alanis-Obomsawin.

The State of the World

The six titles that make up The State of the World section explore the repercussions associated with a traumatic event. *WaaPake (Demain)* by **Jules Arita Koostachin** reflects on the trauma caused by Indigenous residential schools; while *Koromouso – Big Sister* by **Jim Donovan** and **Habibata Ouarme** deals with the phenomenon of female circumcision. *In the Rearview* by **Maciek Hamela** and *Far from Michigan* by **Silva Khnkanosian** deal more closely with the trauma of war, whether in Ukraine or Nagorno-Karabakh. *Stolen Time* by **Helene Klodawsky** touches on the theme of capitalism and its consequences, recounting a lawyer's crusade against the for-profit nursing home industry; while **mathilde capone's** *Eviction* bears witness to the eviction of queer tenants.

SPECIAL PROGRAMS

Focus Bidayyat: New Beginnings

This year, RIDM offers a glimpse into Syria through a program focusing on the **Bidayyat** group, a production incubator designed to introduce young Syrians to national and regional traditions in documentary art. **Focus Bidayyat: New Beginnings** highlights inventive and award-winning films from the organization, through **five screenings, three panels and a master class**.

Audiences will have the opportunity to discover *Little Palestine, Diary of a Siege* by **Abdallah Al-Khatib**; *Still Recording* by **Saeed Albatal** and **Ghiath Ayoub**; *Our Terrible Country* by **Mohammad Ali Atassi** and **Ziad Homs**; *Coma* by **Sara Fattahi**; and *Douma Underground* by **Tim Alsiofi**. This special program also features two works by **Rania Stephan**: *Threshold* and *In Fields of Words: Conversations with Samar Yazbek*. A reception for the focus' launch will be held on November 17 in the Cinémathèque québécoise's Luce-Guilbeault Foyer.

Presented in collaboration with **World Records**, the **Focus Bidayyat: New Beginnings** series is supported by the **Social Sciences and Humanities Research Council of Canada** and **McGill University's Critical Media Lab**.

Sky Hopinka: Redefining Potential Territories

A member of the Ho-Chunk Nation and a descendant of the Pechanga Band of Luiseño Indians, **Sky Hopinka** has developed a multi-faceted artistic practice. Of great political and poetic value, the cinematic works featured in this retrospective offer rich meditations on language – the very embodiment of culture and the vehicle for its transmission – as well as reflections on territory and its colonial dispossession.

Divided into three parts, including two short film programs, the selection consists of: *Dislocation Blues; Fainting Spells; I'll Remember You as You Were, not as What You'll Become; Jáaji Approx.; Just a Soul Responding; Kicking the Clouds; Lore; Sunflower Siege Engine*; and *When you're lost in the rain*. It will culminate with *małni – towards the ocean, towards the shore*, the filmmaker's debut feature. In conjunction with the screenings, the installation *The Island Weights* created by the multidisciplinary artist will be on view at **OBORO** from November 22 to 25. This Sky Hopinka retrospective is co-presented by **VISIONS**.

Unframing Documentary

This special program showcases documentary formats that employ diverse narrative practices beyond the realm of cinema, such as musical performances with live projections, documentary theater and audio creation. A performance entitled **Sonia Wieder-Atherton in Concert: A Tribute to Chantal Akerman** will take place on

November 17 at the Cinéma du Musée. Julie Faubert will present ***Cinéma Moderne, novembre 2023***, an audio creation, which blurs the boundaries between documentary and fiction. It will be accessible from November 15 to 26 at Cinéma Moderne, with an opening reception on November 18.

Also at Cinéma Moderne, RIDM will run three creative audio documentary listening sessions with the help of documentary creator **Jenny Cartwright** on November 18, 22 and 23. A public listening session in partnership with Transistor Media will also take place on November 26 at the Cinémathèque québécoise's Crave Room.

A conversation about documentary practices in the performing arts will be held on November 25 at the Cinémathèque québécoise. This roundtable discussion will bring together artists from a variety of disciplines: **Adam Kinner** and **Olivier Godin** (choreographer and director of *La suite canadienne*), **Karl Lemieux** (multidisciplinary artist, director of *Somehow Continue*) as well as **Mélodie Noël Rousseau** and **Geneviève Labelle** (actresses and cofounders of theatre company *Pleurer Dans' Douche*). This free activity will enable participants to take a closer look at the many forms of creative documentary expression.

Doc-to-Doc

This year, three Canadian filmmakers whose films will premiere at the 26th edition of RIDM have been invited to program a documentary that inspired their creative process. Accordingly, **Julien Elie** (*La garde blanche*), **Khoa Lê** (*Má Sài Gòn*) and **Nour Ouayada** (*The Secret Garden*) will take part in the **Doc-to-Doc** program, presented by Télé-Québec. Each in turn, they will present the films *Resurrection* by **Eugenio Polgovsky**, *Nuits* by **Diane Poitras** as well as *Lunar Almanac*, *Altiplano* and *Merapi* by **Malena Szlam**. The screenings are free of charge, open to all, and will be followed by a conversation among the guests.

Wapikoni

As a way to highlight the creativity of Indigenous artists, as well as the importance of the issues they bring to light, RIDM and **Wapikoni mobile** join forces for a sixth consecutive year to present three remarkably relevant short films. Set to screen prior to films selected in the national feature competition, audiences will discover inspiring stories in *6 minutes/Km* by **Catherine Boivin**; *Nin Kamashitshet : Celui qui se bat* by **André-Charles Ishpatao**; and *W8linaktegw ta niona* by **Myriam Landry**.

Soirée de la relève Radio-Canada

Hosted by **Nicolas Pham**, the **Soirée de la relève Radio-Canada** makes it possible for the public to discover short documentaries by Quebec's latest crop of emerging filmmakers. This is a unique opportunity for audiences to take in the talents of a new generation set to shine brightly on our screens. This year, the films *Casa Bonjardim* by **Camille Salvetti**; *Clémence* by **Myriam Ben Saïd**; *Where Motion Has Not Yet Ceased* by **Juliette Balthazard**; *ZEITGEIST* by **Louise Blancheteau**; *It Is What It Is* by **Nicole Doummar**; and *La ravissante* by **Diego Gros-Louis** will screen at this special evening that is open to all (reservation required) on November 19 at Cineplex Odeon Quartier Latin. Most of the films will then be available to stream free of charge on [ICI TOU.TV](https://ici.tou.tv) starting November 20.

The Biergarten of L'inis

Germany takes centre stage! Over the past 15 years, L'inis has nurtured a friendship with the HFF Munich Film School. In a festive biergarten setting, come discover some of the finest works that have been produced here and there, in the presence of their film crews. It'll be an opportunity to discuss documentaries, meet inspired artisans, and celebrate in Bavarian fashion! This activity takes place on November 24 at the Cinémathèque québécoise's Norman McLaren space.

Family Screenings

Held at the Cinémathèque québécoise for the ninth time, RIDM is pleased to invite the young and young at heart to Sunday morning screenings for the whole family, with the aim of introducing budding filmmakers to documentary-inspired cinema. This year, two programs will be offered to young audiences.

First Sight is a series of experimental film screenings geared toward young people aged 5 to 17, organized by la lumière collective, a Montreal-based artists' studio that aims to make the experimental genre more accessible and introduce young audiences to a broad range of images and cinematic content. The program "Une approximative légèreté" will be organized and hosted by filmmaker Guillaume Vallée, who will run a painting-on-celluloid workshop with the audience following the screening (November 19).

Once again this year, the Carrousel international du film de Rimouski will present a selection of short films for those aged six and up under the banner **Family Stories**. Expect a generous serving of humour, tenderness and astonishment in this program of animated shorts that will delight filmgoers of all ages, and will include the films *Entre deux soeurs*; *Archie*; *Parapluies*; *Je suis un Caillou*; *L'effet de mes rides*; *100 Miles*; and *Harvey* (November 26).

RIDM LATE NIGHTS

Every night of the festival, RIDM headquarters will come alive thanks to free concerts and DJ performances that will be open to all. Opening Night with AjiByrd (November 15), Saigon Night with Transpacific Express for the premiere of *Má Sàì Gòn* (November 16), the Women's Wrestling Event for the premiere of *Celles qui luttent* (November 17), the Haram Party X RIDM (November 18), the Relève Afterparty (November 19), a Potochkin Concert for the premiere of *Mademoiselle Kenopsia* (November 21), the traditional Karaoké Night! (November 22), Parthenais Open Mic for the premiere of *Eviction* (November 23), a Hip hop Party with the Or Cadre Collective (November 24) and Closing Night with DJ Pastis and Dj PØPTRT (November 25) they provide, among other things, an opportunity for audiences and professionals to get together in a festive ambiance after the screenings.

AWARDS CEREMONY

The awards ceremony will be held at the Cinémathèque québécoise's Norman-McLaren Space on November 25 at 5 p.m., at which **13 prizes** will be handed out to the winning films of the 2023 selection.

AWARDS AND JURIES

Grand Prize, International Feature

Special Jury Prize, International Feature

Grand Prize, National Feature – presented by TV5 and PRIM

Special Jury Prize, National Feature – presented by Télé-Québec and Grandé Studios

New Vision Award – presented by SCAM and Post-Moderne

Best International Short or Medium-Length Film – presented by URBANIA

Best National Short or Medium-Length Film – presented by SLA Location

Special Jury Prize, National Short or Medium-Length Film – presented by Paraloecil

Magnus Isacson Award – presented with ARRQ, DOC Québec, Funambules Médias, Cinema Politica, and Main Film

Student Jury Award – presented by the Caisse Desjardins du Plateau-Mont-Royal

Women Inmate Jury Award – made possible thanks to the support of the City of Montreal and the Société Elizabeth Fry du Québec

Soirée de la relève Radio-Canada Award – presented by Radio-Canada

People's Choice Award – presented by the Canada Media Fund (NOUS | MADE)

PRICES AND SALE OF PASSPORTS AND TICKETS

RIDM Passport: \$140 (Students and 65+ = \$115)

Individual ticket: \$14 (Students and 65+ = \$11,50)

Family screening ticket: \$8

5-ticket booklet: \$58

Thanks to the RIDM's partners

RIDM wishes to acknowledge the support of the institutional and main partners who have contributed to the success of this 26th edition. Thanks to the Government of Québec, the Ministère de la Culture et des Communications, SODEC, the Secrétariat à la région métropolitaine, Telefilm Canada, the Canada Council for the Arts, the City of Montreal, the Conseil des arts de Montréal, Tourisme Montréal, Tourisme Québec, the Centre des Services aux Entreprises - Intégration en emploi (Emploi-Québec), the Ministère des Affaires municipales et de l'Habitation, Recyc-Québec, Télé-Québec, the Canada Media Fund, Bell Media, Radio-Canada, the Cinémathèque québécoise, Post-Moderne, Rodeo FX, PRIM, as well as Benoît Parent and Arthur Gaumont-Marchand.

The 26th edition of the RIDM will take place from November 15 to 26, 2023.

at the Cinémathèque québécoise, Cinéma du Parc, Cinéma du Musée,
Cineplex Odeon Quartier Latin, Cinéma Moderne, and Cinéma Impérial.

For more information: ridm.ca / info@ridm.ca

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Accreditation / online application (must be completed prior to November 3): ridm.ca/en/press-accreditation

All 2023 Press Releases: ridm.ca/en/press/press-releases

Press screening schedule: see attachment

Media space / downloads (poster, trailers, photos, excerpts, etc.): ridm.ca/en/press/downloads