

The Montreal International Documentary (RIDM) Announcing the 2024 lineup



Montreal, Wednesday, October 30, 2024 - The **Montreal International Documentary Festival (RIDM)** is proud to unveil the full program of its **27th edition**, which will take place **from November 20 to December 1st, 2024**. A selection of **146 films** from **54 countries** that reflect the state of the world today, while demonstrating the breadth of creativity in documentary filmmaking.

Striving to showcase the most stimulating and diverse visions of auteur documentary cinema, RIDM offers a bold program that brings together the works of established filmmakers and promising new talents. Several discussions, activities and festive events are also included in the lineup, bringing the 'encounters' (or 'rencontres') between artists and audiences to the forefront. This year, the festival is thrilled to welcome **29 international filmmakers** and to showcase the achievements of local documentary filmmakers with the presentation of **50 Quebec and Canadian films**.

[2024 TRAILER](#)

OPENING AND CLOSING FILMS

RIDM is thrilled to launch its 27th edition at Théâtre Outremont on November 20 with the screening of ***Preparations for a Miracle*** in the presence of Swiss director **Tobias Nölle**, thanks to the support of the Consulate General of Switzerland in Montreal. Adopting the point of view of machines, this bold and dystopian film, set in an age marked by artificial intelligence, explores in rare depth the ecological and technological changes that are redefining our world.

The festival will close on a sensitive and human note, highlighting the importance of the role of new generations in the future of Indigenous communities with the Quebec premiere of the documentary ***Ninan Auassat: We, the Children*** directed by **Kim O'Bomsawin**, who will be present for the occasion.

The closing film screening will be preceded by the short film *Voltige*, directed by **Luiza Cocora**, created as part of the Conseil des arts de Montréal's *Regard sur Montréal 2023* residency.

OFFICIAL COMPETITION

International Feature Competition

The International Feature Film Competition comprises 11 emerging works that tap into the many possibilities of documentary. Strongly rooted in a political and social context, two films explore the theme of revolution and resistance. *Republic* by **Jin Jiang** follows a young Chinese revolutionary who creates an anti-capitalist refuge for rebellious youth. **Kamal Aljafari's** *A Fidai Film* delivers a bold act of cinematic reclamation, drawing from footage seized by Israeli forces during the 1982 invasion of Beirut to resurrect the suppressed stories and struggles of the Palestinian people.

Questions of identity and transformation are addressed in two other films. *To Our Friends* by **Adrián Orr** follows the metamorphosis of young Sara who is torn between the friends of her working-class neighbourhood and the world of theatre that is opening up to her. With *Maia - Portrait with Hands*, filmmaker **Alexandra Gulea** tells the story of her family and more broadly of her people, the Aromanians, through a variety of processes and techniques creating an eclectic collage effect.

Lapilli by **Paula Ďurinová** explores grief through rocky landscapes and churning waters, while **Courtney Stephens' *Invention***, a freely constructed fiction based on video archives, focuses on its complexity with the use of autobiographical elements from co-writer and actress Callie Hernandez. Through different approaches, both directors deal with the common theme of loss.

Brought together around the theme of the environment and uprooting, *Omi Nobu, the New Man* by **Carlos Yuri Ceuninck** follows the last resident of a Cape Verdean village forced to leave, while *The Wolves Always Come at Night* by **Gabrielle Brady** reconstructs the exile of its protagonists, in the face of the insensitivity of climate change.

Finally, three films are connected by their use of multiple image sources. *Something Old, Something New, Something Borrowed* by **Hernán Rosselli** uses family archives to develop an inventive hybrid gangster film. In essay form, *Apple Cider Vinegar* by **Sofie Benoot** unfolds a vast and playful investigation of rocks, and *La chambre d'ombres* by **Camilo Restrepo** presents a kind of symbolic huis-clos where a woman perceives and interprets different artistic representations of war.

National Feature Competition

The seven films in the National Feature Competition highlight the bold approaches of Quebec and Canadian filmmakers. Among them, two films explore the beauty and complexity of nature through a clear artistic vision. Through visual and sound research of great aesthetic precision, *Archéologie de la lumière* by **Sylvain L'Espérance** affirms the landscapes of a Minganie that only exist through the possibilities of cinema. For its part, *The Soldier's Lagoon* by **Pablo Álvarez-Mesa** explores the social, political and environmental realities of the páramo, taking a sophisticated artistic look at this unique region in Colombia.

Three works in this competition deal with a quest. On the one hand, *Billy* by **Lawrence Côté-Collins** presents a soul tormented by schizophrenia, who seeks lucidity after committing an irreparable act. By immersing us in the intimate world of those who hope to become a better version of themselves, *Le Plein potentiel* by **Annie St-Pierre** skillfully paints a portrait of a society in search of answers. Finally, by playing with the codes of documentary film, *Tout sur Margo* by **Yann-Manuel Hernandez** and **Margaux Latour** explores a sincere but disappointed young performer's search for meaning. These three stories thus emphasise the importance of introspection.

Finally, two films highlight the painful realities of oppression while demonstrating the resilience of the individuals who endure it. **Oksana Karpovych's** *Intercepted* combines haunting imagery of Ukraine's ravaged landscapes with intercepted calls between Russian soldiers and their families to deliver a powerful reflection on the devastating human cost of war. In *Parmi les montagnes et les ruisseaux* by **Jean-François Lesage**, the filmmaker follows two exiled Chinese artists as they discuss the authoritarian regime they fled. Both documentaries lead to an important reflection on power struggles and their political consequences.

New Visions Competition

Ten films make up the New Visions competition, devoted to daring international and national first features. Among the selected films, four works address memory and heritage. In *An Oscillating Shadow* by filmmaker **Celeste Rojas Mugica** and her father, a dissident photographer in the Pinochet years, revive an intimate and political history through a fascinating sensory journey. In *The Treasury of Human Inheritance*, director **Alexis Kyle Mitchell** uses a poetic approach to explore the experience of living with a genetic disorder, while questioning family heritage and mortality. For its part, *The Undergrowth* by **Macu Machín** highlights three sisters reunited for the first time in a long time, as they attempt to divide the inheritance of their family land. Finally, in *Okurimono* by **Laurence Lévesque**, Noriko Oi is confronted with her deceased mother's painful past and decides to break the silence surrounding the intergenerational trauma caused by the nuclear attack on Nagasaki.

The concept of belonging is at the heart of three films, which place families at the centre of their narrative. *Holy Electricity* by **Tato Kotetishvili** celebrates the authenticity of the people of Tbilisi, this cinematic oddity takes us through the unlikely adventures of two cousins. In *Les Miennes*, filmmaker **Samira El Mouzhibati** takes an incisive yet tender look at her mother to capture this figure of conservative values contrasting with those of her sisters. *Kouté vwa* by **Maxime Jean-Baptiste** presents, in a blend of reality and fiction, the story of a boy visiting his grandmother in French Guiana, rediscovering with fascination a country that lives within him and walking the path of difficult forgiveness.

Cycles guide the narrative of three feature films. In *Rising Up at Night* by **Nelson Makengo**, periods of challenge alternate with moments of hope, while in Kinshasa, the population of a region plunged into darkness searches for light. For its part, the experimental film *Eastern Anthems* by **Jean-Jacques Martinod** and **Matthew Wolkow** shows the return of a species of cicada that only emerges every 17 years in an America that also may be starting a new cycle. Finally, in *Up the River with Acid*, filmmaker **Harald Hutter** explores memory, resilience and the inevitable passage of time, experienced through the lives of his parents, thus marking the cycles of life.

Magnus-Isacsson Competition

In honour of this beloved Montreal documentary filmmaker, this competition brings together national films with a strong social conscience. Two films from this competition offer a reflection on identity and demonstrate self-affirmation. *Circo* by **Lamia Chraïbi** portrays a young Brazilian circus artist who is thrown out by his adoptive mother and must confront his childhood traumas through a rich and healing quest for identity.

Meanwhile, *Larry (they/them)* by **Catherine Legault** observes trans, non-binary artist Laurence Philomène prepare for the release of their retrospective book *Puberty*, wherein they boldly affirm their body and everyday life.

Two films bring crisis contexts to the screen, while diving into the heart of social and political conflicts. While *Koutkekout* by **Joseph Hillel** takes place in a war-torn Haiti, where a group of artists are busy preparing a theatre festival while questioning their heart-rending reality, *Rule of Stone* by **Danae Elon** takes a critical look at Jerusalem's development project in the 70s, revealing the invisible violence perpetrated against the Palestinian people.

Other works sensitively highlight Indigenous realities by focusing on the importance of transmission of knowledge from one generation to the next. *Ninan Auassat: We, the Children* by **Kim O'Bomsawin** paints, with respect and complicity, a delicate portrait of Indigenous youth embracing an assertion of identity and the desire for a future imbued with love. *Wilfred Buck* by **Lisa Jackson** follows the Cree Elder's transformation into a revered educator and guardian of Indigenous star knowledge by seamlessly bridging past and present through a compelling visual narrative.

From a different perspective, two films revolve around the themes of mourning and loss. Alongside a couple's final weeks before one of them receives medical assistance in dying, *Simon & Marianne* by **Martin Fournier** and **Pier-Luc Latulippe** is a tender and lucid reflection on death, but above all, on life. *Les yeux ne font pas le regard* by **Simon Plouffe** plunges us into the visual and aural experience of blindness, lived and told by five people who have lost their sight to weapons of war.

International Short and Medium-Length Competition

This year's International Short and Medium-Length Competition features 15 films. Three of them address a relationship of dominance. *About Happy Hippos and Sad Peacocks* by **Elkin Calderón Guevara** and **Johannes Förster** is a decolonial fable that takes a unique look at peacock colonies in Berlin and hippopotamuses in Colombia to reflect on the roles of the powerful and on freedom. *Time to Change* by **Pocas Pascoal** presents an all-powerful Portuguese coloniser that emerges like a parasite, ravaging the fauna, flora, and local populations. *Razeh-del* by **Maryam Tafakory** puts forward the story of two female students who attempt to get published in the first newspaper created for and by women in Iran, thus participating in the liberation from oppressive patriarchal norms.

Within their films, a number of filmmakers focus on mystery. While *History Is Written at Night* by **Alejandro Alonso Estrella** describes nightlife coming alive in mystical forms during a gigantic blackout, **Lei Lei's** experimental short film *Break no.1 & Break no.2* highlights two seemingly innocuous mysteries that intertwine and complement each other, without being fully resolved.

Although very different, two works come together in their cinematic genre. Presented as an essay, *De Gallo Qui Ovavit* by **Nina Forsman** takes a look at the absurdity of authorities governing gender identity through the exploration of the unusual behaviours observed in hens and roosters from 1471 to the present day. *Miren Felder* by **Malen Otaño** takes the form of a photographic essay, as the filmmaker, troubled by the death of her grandmother, examines her family archives in order to reveal their hidden meaning.

Five films deal with relationships and examine bonds of attachment. *The Instability of Clouds* by **Zazie Ray-Trapido** explores the paradoxes of the American dream through the deep friendship of two neighbours, thus constructing a poignant portrait of solidarity. *detours while speaking of monsters* by **Deniz Şimşek** revisits the mystical Lake Van in Turkey, intertwining Armenian and Kurdish folklore with the filmmaker's personal journey to reveal the hidden wounds of history and family. In *Songs of Love and Hate* by **Saurav Ghimire**, listeners will have to overcome their love dilemmas, despite the absence of their favourite host of a radio show about romantic relationships. Through a pixelated and dysfunctional archive, *Loveboard* by **Felipe Casanova** reveals fragments of a romantic relationship and thus underscores the fragility of love, as well as of the digital world. *Like A Sick Yellow* by **Norika Sefa** looks at intimate moments shared in family, while the shadow of a war at its boiling point haunts the filmmaker's family home and the people who live there.

Poetry also emerges as a key element in several films. *The Silence of Iron* by **Mariana de Melo** takes a poetic approach, questioning the promise of progress in industrial mining with its various economic and social repercussions. **Janaina Wagner's** experimental short *Quebrante* plunges us into the heart of the Amazon, navigating between poetry and history, between scientific theories and popular

culture. Finally, *The Song of the Years to Come* by **Alexander Cabeza Trigg** pays tribute to the sacred nature of La Gomera's collective memory while distinguishing itself by its lyrical and meditative nature.

National Short and Medium-Length Competition

Among the 15 films in the National Short and Medium-Length Competition, five works stand out for their powerful testimonies. *A Stone's Throw* by **Razan AlSalah** tells the story of Palestinian resistance and relocation, taking as its starting point the explosion of a pipeline caused by Haifa workers in 1936. Attesting to a murder that occurred in Syria, the experimental short *Adieu Ugarit* by **Mohamad Awad** and **Samy Benammar** poetically and directly questions how and why one tells a traumatic story.

In *Crushed Between Ocean and Sky* by **Ella Morton**, the crew of a sailboat to Antarctica violently shaken by a storm comments on this transcendent experience in a moving, hypnotic visual odyssey. *Après le silence* by filmmaker **Matilde-Luna Perotti** allows the filmmaker to finally speak out about her sexual assault, for the purposes of healing and empowerment. Amid brief images of excavations and searches, *Entretierra* by **Emanuel Licha** gives a voice to people who have lost loved ones in Mexico. Although very different, all these works share a common thread of traumatic experiences.

On a less difficult but equally relevant note, three films focus on nature and the environment. **Cecilia Araneda's** short film *Lessons on Flight*, with its zoological imprint, hides a profound exploration of the Chilean countryside, while *Six Knots* by **Ali Vanderkruyk** follows cetacean conservationists, poetically exploring the relationship between science, practicality, spirituality, colonisation and perception. *Archipelago of Earthen Bones — To Bunya* by **Malena Szlam**, for its part, brings together 16mm images of volcanic sites in an impressionistic way, with a soundscape evocative of their history and grandeur.

Two films place questions of identity at the heart of their narratives. Set in the swirling city of Beirut, *Comme une spirale* by **Lamia Chraibi** questions notions of identity, home and justice, as the filmmaker highlights intimate testimonies of migrant domestic workers. *Msaytbeh, the elevated place* by **Rawane Nassif** follows the Lebanese filmmaker in her childhood neighbourhood, as she touchingly shares her impressions and relationship with the place where she grew up.

Several films in the national short and medium-length film competition are part of an experimental approach, pushing the boundaries of cinematic narration. Among them, *Avancer masqué* by **Laurence Olivier** mixes documentary and horror film to present the little-known regional tradition of Mi-Carême. Divided into four language exercises, *Sous le soleil exactement* by **Noa Blanche Beschorner** is a meditative and poetic work of surprising narrative originality. *Dans ma tête* by **Irina Tempea** is presented as a filmed diary, accompanied by magnetic resonance images and film experiments, in which the filmmaker owns her illness. *Traces* by **Chantal Partamian** where toxic masculinity dissolves and disintegrates as images of war collide with a lesbian pornographic film in this experimental found footage work. Finally, *Both, Instrument & Sound* by **Sharlene Bamboat** explores the life story of activist Tony Souza under the textures of hand-processed 16 mm film and through musical and visual variations exploring the concept of tension.

PANORAMA

Essentials

The five films in the Essentials section bring together new works from must-see filmmakers and as well as the most in demand films of the festival year. Among them, two films explore the themes of education, learning and training. *Apprendre* by **Claire Simon**, presented at the Cannes Film Festival, focuses on the Makarenko elementary school where students learn to express themselves, assert themselves, engage in dialogue, control their emotions, and, ultimately, live together. On the other

hand, *Sauve qui peut* by **Alexe Poukine** takes a revealing look at medical training and the healthcare system, while continuing her exploration of and reflection on re-enactments. The film won the Grand Prize in the national competition at the Brussels Film Festival, the Prix des Jeunes at Cinéma du Réel and the Special Mention in the national competition at Visions du Réel.

The three films that complete the Essentials section share a theme focused on conflicts and their consequences. *The Flats* by **Alessandra Celesia** delves into Belfast's New Lodge community, where the lingering scars of sectarian conflict in Northern Ireland continue to shape residents haunted by both past violence and present struggles. For this feature film, the filmmaker notably won the DOX Award at CPH:DOX. For its part, *No Other Land* co-directed by **Basel Adra, Yuval Abraham, Hamdan Ballal** and **Rachel Szor**, a **collective** of Palestinian and Israeli filmmakers, exposes the devastating impact of Israeli demolition campaigns in the West Bank's Masafer Yatta, revealing the human cost and deep divides through the gripping perspectives of a Palestinian activist and an Israeli journalist. Sadly at the forefront of current events, this moving work has won several audience awards, notably at the Berlinale, CPH:DOX and Visions du Réel. Finally, *Union* by **Stephen Maing** and **Brett Story** takes a candid look at the steps involved in creating the first Amazon warehouse union in America. Providing a comprehensive look at this gruelling but important process, the film has garnered acclaim at Sundance, CPH:DOX, Visions du Réel, and other major festivals.

Against the Grain

The four films in the Against the Grain section represent bold works that challenge our perception of the world and cinema. While they all use art as a means of advocacy and awareness, *Amusement Park* by **Ricardo Alves Jr.** responds to society's conservative climate with a cry for emancipation and a sensual ode to a marginalised community, in a fiction where an amusement park becomes the playground for unbridled freedom. Defining itself as an immersive mix of observational documentary and fictional elements, *The Stimming Pool* by **Steven Eastwood** and the **Neurocultures collective** (**Sam Chown Ahern, Georgia Bradburn, Benjamin Brown, Robin Elliott-Knowles** and **Lucy Walker**) reveals the distinct perceptions of the members of a collective of neurodivergent filmmakers. For its part, **Marianna Milhorat's** meditative work *Just Above the Surface of the Earth (For a Coming Extinction)* immerses us in monitoring and data compilation activities in fragile ecosystems, asserting itself in a skillful dialogue between science and art. Based on evidence from the "Foča Rape Camps" trial, **Kumjana Novakova's** *Silence of Reason* condemns the trivialization of wartime rape by giving a voice to Bosnian survivors. Overall, whether through opposition to social norms, the representation of neurodiversity, meditation on the environment or the reappropriation of survivors' stories, these films prove that art encourages critical reflection on often neglected realities. Indeed, each of them puts forward voices that are regularly ignored, whether in the context of political contexts, neurodivergent experiences or ecological crises.

Horizons

The seven films in this section offer unique journeys and universal stories: humanity in close-up. Two of them illustrate realities and dilemmas related to immigration. In an immigration office in Abidjan, *Campus monde* by **N'tifafa Y.E Glikou** gives a voice to those who dream of a life elsewhere and raises profound questions about the reasons that push them to leave. *Clef du sol* by **Allia Louiza Belamri** offers a complementary perspective by following a young violinist wandering the streets of Algiers, torn between a deep attachment to his roots and a burning desire to explore the unknown.

In their own way, three films focus on human connections. *Des chats sauvages* by **Steve Patry** presents itself as a tender immersion into the world of Martin, a reserved man who has isolated himself from the world, but not his feelings, and his feline menagerie. While in *We Are Inside*, filmmaker **Farah Kassem** highlights her desire to reconnect with her father, developing their intimate bond, shaped by poetry and intergenerational tensions, unfolds against the backdrop of Lebanon's political unrest. In *Valentina and the MUOSters* by **Francesca Scalisi**, a hypersensitive young woman

who dreams of independence takes care of her ageing parents, under the oppressive hum of military antennas in Sicily.

The two works that complete this section tell the unimaginable and bear witness to enormous suffering. In the form of a short animated documentary, *Ibuka, Justice* revisits the tragic events of the Rwandan genocide through the testimonies of the parents of filmmaker **Justice Rutikara**. *My Memory Is Full of Ghosts* by **Anas Zawahri**, for its part, offers a poignant portrayal of Homs, Syria, as residents navigate the trauma of war and strive to rebuild their lives amidst the city's haunting ruins.

Special Screenings

Presented as a special screening at RIDM, following a remarkable festival run (Berlinale, CPH:DOX, Karlovy Vary), *Abiding Nowhere* by filmmaker **Tsai Ming-liang**, master of meditative cinema, plunges us into the beauty of the moment and invites us to reflect on the pace of modern life with this tenth chapter of the Walker series. Lee Kang-Sheng once again embodies this walking monk, meticulously moving through the landscapes of various cities, this time in Washington D.C.

Also in this section, the special screening **Fragments of a Work: the Films of Jeannine Gagné**, co-presented by Tĕnk, will allow festival goers to rediscover a filmmaker who, throughout her career, has defied expectations and labels with her eclectic filmography. RIDM will present two of her works in 16 mm format, *Sans faire d'histoire* and *L'insoumise*, followed by a discussion with Jeannine Gagné.

SPECIAL PROGRAMS

Focus Mexico: Light Between the Shadows

In collaboration with DocsMX documentary festival, RIDM turns its gaze to Mexico, a country whose cinema plunges us into the heart of a highly complex socio-political context. This program offers a human perspective on the many realities affecting this vast country, illustrating a rich variety of perspectives and aesthetic approaches. It will feature the films *Ciudad*, *Earth Altars*, *The Invisible Frontier*, *Malintzin 17*, *Mamá* and *Tótem*.

On November 23, a discussion entitled **Crossed Territory: Mexican Documentary Perspectives** will look at the reality of contemporary documentary filmmaking in that country. Hosted by filmmaker Nadine Gomez, it will bring together five participants of Focus Mexico: Xun Sero (*Mamá*), Sofia Peypoch (*Earth Altars*), Mariana Flores Villalba (*The Invisible Frontier*), Carlos F. Rossini (*Ciudad*) and Inti Cordera (DocsMX).

Iva Radivojević: Imaginary Landscapes of Dislocation

For the past fifteen years, Iva Radivojević has been developing a radically independent cinematic approach with renewed rigour and originality. Her works adopt meticulous aesthetics and innovative narrative structures, asserting themselves in a practice of fragmenting or dislocating the narrative. Her films explore the tension between the real and the imaginary, reflecting on the complex issues of migration, belonging and memory – questions deeply influenced by her personal experience.

RIDM will be honouring her work with the screening of her most recent film, *When the Phone Rang*, presented this year at the Locarno Film Festival, the features *Evaporating Borders* and *Aleph*, as well as the short films *Between Colors Of I*, *Following Crickets*, *Gaāda { togetherness }*, *Nattō*, *Notes from the Border* and *Quietly I Walk The Wrong Way*. The festival will also present *All That Passes By Through a Window That Doesn't Open* directed by Martin DiCicco, co-written and edited by Iva Radivojević, to discuss her remarkable work as an editor. As part of the retrospective, a discussion

will take place on November 29 where the filmmaker will expand on her conception of cinema in an interview with Jason Fox, publisher and founder of World Records.

Retrospective Carlos Ferrand and the Grupo de Cine Liberación sin Rodeos

The Grupo de Cine Liberación sin Rodeos (Liberation without Detours Film Group) was founded in 1972 in Cusco, Peru. Through cinematic explorations ranging from activism to a more impressionistic and fictional approach, the social and political intentions of Grupo de Cine Liberación sin Rodeos are unmistakable. Creating radical and poetic representations of the cultural, social, political and economic realities of several regions of Peru, Latin America and the Caribbean, the films presented in this retrospective, *Visión de la Selva*, *Una película sobre Javier Heraud*, *Niños, (sin título - sans titre)* and *Mécanos piratas de Lima*, invite us to reexamine how we perceive the relationship between social engagement and cinema.

Unframing Documentary: Diverse perspectives on different storytelling practices

This special program showcases documentary formats that employ diverse narrative practices beyond the realm of cinema. This year's program includes an audiovisual performance **Y'a matière au pays des éclairs** combining soundscapes by musician Frédéric Boisclair with live 16mm projections by filmmaker Charles-André Coderre, and **Suivre les traces** with composer and improviser Ida Toninato (November 21), as well as **Nous sommes au cinéma**, an experimental sound, video and performative creation by Julie Faubert unfolding at the Cinéma Moderne (November 27 and 28).

Three creative audio documentary listening sessions will also take place this year. *An Emotional Encyclopedia of War* by **Anna Kravets** and *Sound Desert* by **Diego Véliz** will be presented at Cinéma Moderne. Each of these sound works will be accompanied by a RIDM favourite from the creative audio festival Phonurgia Nova (November 27 and 28). The collaborative work *Inconditionnelles* by the **Art Entr'Elles collective**, which immerses us in the stories of seven women who have experienced imprisonment, will be presented at Salle Norman-McLaren, followed by a discussion on co-creation with participants from the collective (December 1).

The podcast *Hantées* by the Transistor Média team, whose third season has just been released on Radio-Canada OHdio, will come to life during a live performance followed by a discussion with Julien Morissette, host of the popular mockumentary. Ghosts, poltergeists and strange presences, the public is invited to discover the paranormal stories in Outaouais (December 1).

Two panels are part of the program. At the crossroads of cinema and literature, **L'art, la vie et la mort** will explore the reality of medical assistance in dying as an element of artistic creation with the author Marianne Marquis Gravel, and filmmakers Pier-Luc Latulippe and Martin Fournier, from the documentary *Simon & Marianne*. This event will be held at the Palais des congrès as part of the Salon du livre de Montréal (November 29). Focusing on the relationship between reality and fiction in in situ practices, the panel **Experimenting with Space Between Reality and Fiction: the Politics of Perception** will bring together Daniela Angelucci (philosopher), Julie Faubert (visual and sound artist) and filmmakers Pablo Álvarez-Mesa (*The Soldier's Lagoon*) and Malena Szlam (*Archipelago of Earthen Bones — To Bunya*) (November 30).

Finally, a double program of immersive works consisting of *This Is Not a Ceremony* by **Ahnahktsipiitaa** and *Texada* by **Josephine Anderson** and **Claire Sanford** will be shown at the Satosphere of the Society for Arts and Technology (SAT), presented by Hubblo (November 20, 23, 26, 27 and 29).

Doc-to-Doc

This year, three Quebec filmmakers whose films will premiere at the 27th edition of RIDM have been invited to program a documentary that inspired their creative process. Accordingly, **Annie St-Pierre** (*Le Plein potentiel*), **Laurence Lévesque** (*Okurimono*) and **Laurence Olivier** (*Avancer masqué*) will take part in the **Doc-to-Doc** program, presented by Télé-Québec. They will be in conversation respectively with **André-Line Beauparlant** (*Le petit Jésus*), **Sophie Bédard-Marcotte** (*L.A. Tea Time*) and **Simon Plouffe** (*Forêts*) for the Documentaires d'épouvante program, which includes four other short films: *La nuit du Nalujuk*, *Nightmare 1*, *Nightmare 13: Witch* and *Nightmare 25: Driving*. These screenings are free of charge, open to all, and will be followed by a discussion between filmmakers.

Discussion

The panel **Between Reality and Dystopia** with Marianna Milhorat (*Just Above the Surface of the Earth (For a Coming Extinction)*) and Tobias Nölle (*Preparations for a Miracle*) proposes a cross-dialogue between two films which, with remarkable inventiveness, depict worlds both recognizable and distorted by environmental crises (November 22).

Wapikoni

In order to showcase the creativity of Indigenous artists and the importance of the issues they bring to light, RIDM and Wapikoni are joining forces again this year to present seven short films: ***Awani Na Nokmes?*** by **Tedesso Lachapelle** and **Isaak Lachapelle Gill**, ***Ilnikueu*** by the **Mashteuiatsh Puakuteu women's committee**, ***Madah8do al8miwi nia*** by **Kim Arseneault**, ***Nipi utaiamun*** by **Uapukun Mestokosho McKenzie**, ***Résilience*** by **Mali**, ***Ush*** by **Pierre Gill**, ***Le voleur de paix*** by **Charles Hervieux-Rock**. Screened during the first part of the National Feature Competition, these works, which explore a myriad of themes using a variety of approaches, will provide an excellent opportunity to discover new voices and underline the colossal work accomplished by Wapikoni, which is celebrating its 20th anniversary this year. The work of young indigenous filmmakers will also be marked by the selection of the film ***Auen tshil, auen nil*** by **Frédérique Picard** at La Soirée de la relève Radio-Canada.

Emerging Talent Day

This year marks the debut of a day devoted entirely to emerging talents, with the aim of introducing early-career filmmakers to the inner workings of the documentary industry, and to help them bridge the gap between the end of their studies and their entry into the job market. Featured events: a Networking Brunch presented in collaboration with l'École des médias de l'UQAM, a masterclass with Kim O'Bomsawin co-presented by the PCCQ, and a panel (by invitation).

To mark the 10th anniversary of the Soirée de la relève Radio-Canada, festival goers are invited to the **Emerging Talent Happy Hour** at the Cinémathèque québécoise's Salle Norman-McLaren for a friendly moment in the company of previous award winners who will share the highlights of their professional filmmaking career. They are then invited to go to BANQ to attend the traditional **Soirée de la relève Radio-Canada**, hosted by **Alexis De Lancer**, to discover six short documentaries by emerging Quebec filmmakers.

This year, the films ***Auen tshil, auen nil*** by **Frédérique Picard**, ***The Body/transmutationem*** by **Bleue Pronovost-Teyssier**, ***Ce qui se passe sous terre*** by **Raphaëlle Bergeron**, ***Emboîter leurs pas*** by **Manuel Orhy Pirón**, ***Les mains de ma grand-mère*** by **Pascal St-Gelais** and ***Les oiseaux aiment les toits*** by **Maxence Dumouchel** and **Charles Warren** will screen at this special evening that is open to all. A professional jury will select the winning film, whose director will be awarded with a \$10 000 grant from Radio-Canada. Most of the films will then be available to stream free of charge on ICI.TOU.TV starting November 23.

Family Screenings

Held at the Cinémathèque québécoise for the tenth 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. Presented by Desjardins, two programs will be offered to young audiences.

Presented by la lumière collective, **First Sight** consists of a program of experimental films for young audiences and by Montreal-based filmmakers. The screening will be followed by a creative critical reflection workshop for young and old alike (November 24).

Once again this year, the **Carrousel international du film de Rimouski** presents a selection of funny, poignant and awe-inspiring animated shorts on the theme **Never Let Go!** that will delight all generations. The screening will be followed by a creative workshop put together by students from Concordia's Film Animation program (December 1).

RIDM LATE NIGHTS

During the festival, RIDM's Headquarters will come alive thanks to free concerts and DJ performances that are open to all. The after-party for emerging filmmakers *À vos marques...party!*, co-presented by Plein(s) Écran(s), with DJ Catherine Piché and Dj PØPTRT (November 22), the Less Toches + DJ Guasá evening (November 23), Vini fete Koutkekout! for the launch of the film **Koutekekout** (November 25), Wapikoni: 20 years of Indigenous Stories (November 26), the not to be missed RIDM Karaoke Night (November 27), the Concert Eastern Anthems: Musical Performance and Live Projection bringing together the MOAB ensemble and musician David Rothenberg (November 28), the punk concert Taxi Girls + CRABE (November 29) and, in collaboration with the NFB, the concert by Huron-Wendat artist Eadsé after the screening of the closing film **Ninan Auassat: We, the Children** (November 30) are, 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 Salle Norman-McLaren on November 30 at 5 p.m., during which **13 prizes** will be handed out to the winning films of the 2024 selection.

AWARDS AND JURIES

Grand Prize, International Feature

Special Jury Prize, International Feature - presented by Vital Distribution

Grand Prize, National Feature - presented by the Canada Media Fund (CMF) and PRIM

Special Jury Prize, National Feature - presented by Télé-Québec and Post-Moderne

New Vision Award - presented by SCAM

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

Best International Short or Medium-Length Film - presented by the Coop Vidéo, SLA Location and Cineground

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

Magnus Isacsson Award - presented with the participation of DOC Québec, ARRO, Funambules Médias, Cinema Política 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

PRICES AND SALE OF PASSPORTS AND TICKETS

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

Individual ticket: \$14 (Students and 65+ = \$12)

Family screening ticket: \$8

5-ticket booklet: \$60

Thanks to RIDM's partners

RIDM wishes to acknowledge the support of the institutional and main partners who have contributed to the success of this 27th 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, Télé-Québec, the Canada Media Fund, Radio-Canada, Crave, the Cinémathèque québécoise, Post-Moderne, Rodeo FX, PRIM, as well as Benoît Parent and Arthur Gaumont-Marchand.

The 27th edition of RIDM will take place from November 20 to December 1st, 2024.

at the Cinémathèque québécoise, Cineplex Odéon Quartier Latin, Cinéma du Musée, Cinéma du Parc, Cinéma Moderne, National Film Board of Canada, BANQ and Théâtre Outremont.

Information and tickets: ridm.ca

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Accreditation / online application (must be completed prior to November 8): ridm.ca/en/press-accreditation

All 2024 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