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## PRESS RELEASE

**10<sup>TH</sup> ATHENS AVANTE-GARDE FILM FESTIVAL**

**20 NOVEMBER - 5 DECEMBER 2019**

**GREEK FILM ARCHIVE**

**10 YEARS AAGFF!**

**FLORENT MARCIE**

One of the guests of the 10<sup>th</sup> annual AAGFF, the great festival-institution of the Greek Film Archive is the important French documentarian Florent Marcie, for whom the festival has prepared a unique tribute, screening seven of his films.

The curator of this tribute, Olia Verriopoulou, writes in the catalogue of the 10<sup>th</sup> AAGFF: “From a Parisian railway tunnel to the fields of South Sudan, from the city of Bagram north of Kabul to winter Chechnya, from the lurid front pages about the Iraq War to Libya’s Tripoli... For 30 years now, Florent Marcie traverses war fronts and battle fields all over the world, where history is written, and records with his camera wars, upheavals, battles and struggles, as well as the blatant destitution of our era. He is a director not easily categorized. At the intersection of journalism, video, war reportage and cinema, he collects testaments and develops a distinct personal gaze, very far away from conventional journalism. His work questions both the reality of war and the way its images are recorded and transmitted nowadays, therefore activating our geopolitical imaginary. Marcie shoots, edits and produces his films himself, using digital technology in a radical way. This independence brings him closer to the people he meets and films. Bearing to current times but also timeless, he offers an explosion of humanism in our era of conflicts and misinformation”.

At the press conference the director gave, hosted today at noon at the Institut Français within the framework of the 10<sup>th</sup> AAGFF, the president of the institution Maria Komninos introduced the work of the important French creator, who then went on to reference the basic parameters of his filmmaking.

Emotionally motivated and emphasising the human dimension of events; the naturalness of communication and the building of mutual trust, Florent Marcie crosses war fronts, and with a genuine interest in his subjects and their actions he sets himself in the dangers of war, in order to authentically depict the battlefield. As he has said, there is no “golden rule” on how he will film, neither does he prepare a film, with a plan in mind.

His gaze focuses on the areas beyond visibility, on the invisible heroes of the battlefields, trying to find the truth amidst the manipulative and ambiguous nature of war and capture the “soul of revolution”, within his multilayered narratives. Referring to today's society of mass culture, new technologies, the immediacy of social networks, but also the various economic and bureaucratic factors associated with producing a war documentary, he underlined that one must be ready to “pay the price” in order for their artistic creation to remain original and free, and he himself as an

independent and self-funded artist, to remain faithful to the axiom “as long as we don’t go there to look for ourselves, there is no way of knowing what is happening out there”.

(The self-taught) Florent Marcie highlighted the significance of the fact that he never works for a company or station —something, that as he said, guarantees him absolute freedom, yet deprives him from important sources of finance. “Besides, the way I work does not help me find a financier. I never know in advance how many months I will need to work, neither do I follow a logic of filling out forms and suffering all the bureaucracy, simply because I lose important time.... And of course I do everything on my own —even the editing”. He added that his inspiration to film a war is very often, simply a face that will intrigue him, such as the image of a Chechen woman.

As his gaze is irreverent and very personal, he deliberately avoids recording events, such as that of the war in Iraq where there was a “journalistic over-exploitation”. On the contrary, in Afghanistan, a nation he feels deeply about, he began filming years before the event of the Twin Towers, “when no one was yet involved. I had shot images from Al Qaeda as early as 1990”.

Something else that he stressed is that he never goes to film with the Army. “This means that I am alone, vulnerable, but I don’t serve any political claim. Otherwise I would only show what I am allowed to show”. This doesn’t mean, he clarified, that his material hasn’t been used by some for specific agendas. “From one point onwards you lose control. You find yourself at the heart of a beast that projects its own interest to serve its purposes. No matter how hard I personally fight for the opposite...”.

Today everything is transmitted in overwhelming speeds. “The new media gives us this advantage. However it doesn’t give you the time to cross-reference your sources, whilst at the same time it reproduces fake images in the process. Furthermore, there are algorithms that direct the material towards a specific direction. These speeds give you no room to filter, to sit back for a while and think”.

Wars and revolutions “are like natural disasters, chaotic phenomena that overcome us” he concluded. “Some times I wonder why people let me film them. The truth is that they want witnesses for all they that they live. They want to share their story. And the fact that you share with them the same dangers, makes them trust you...”.

On **Wednesday, 27 November** at **15:30** Florent Marcie will give a **Masterclass** at the **Greek Film Archive**, titled “In the era of social networks and artificial intelligence, can images still be revolutionary?”

In the upcoming days the **following films will be screened**, in the director’s presence.

**Commander Khawani** (Monday, 25/11/19, 19:00, Greek Film Archive)

**Tomorrow Tripoli** (Tuesday, 26/11/19, 20:00, FREE ENTRY, INSTITUT FRANÇAIS)

**Saïa** (Wednesday, 27/11/19, 17:00, Greek Film Archive)

**The Kiosk and the War** (Wednesday, 27/11/19, 17:00, Greek Film Archive)

#### TICKET PRE-SALES:

At the Greek Film Archive’s cashier and viva.gr:

<https://www.viva.gr/tickets/cinemas/tainiothiki-tis-ellados-lais/10o-festival-protoporiakou-kinimatografou/>

**General Entry: 5 euro.**

Card for 5 screenings: 20 euro

Card for 10 screenings: 35 euro

Card for 20 screenings: 65 euro

Special card for 10 screenings (*Amea care, unemployed, students, teachers, exemptions and people over the age of 65*): 25 euro

Notice: Card availability is limited. They will be available from October 29 until they are sold out.

**Entry for the screening that will take place at the Institut Français, (*Tomorrow Tripoli, by Florent Marcie, on Tuesday 26/11, 8pm*) is free.**

**Photographs** from films from all programmes can be found here:

[https://www.dropbox.com/sh/qraer2vmuafxrgf/AABYf2ygtbaIHC1ij\\_SjgRk9a?dl=0](https://www.dropbox.com/sh/qraer2vmuafxrgf/AABYf2ygtbaIHC1ij_SjgRk9a?dl=0)

Here you will find the **Catalogue** of the festival:

<http://bit.do/10AAGFF-Catalogue>

Microsite: [10aagff.tainiothiki.gr](http://10aagff.tainiothiki.gr)

## Greek Film Archive

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## Exile Room

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Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης

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**GREEK FILM ARCHIVE**

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