

# PUNTO DE VISTA

International Documentary Film Festival of Navarra

Festival Internacional  
de Cine Documental  
de Navarra

Nafarroako Zinema  
Dokumentaleko  
Nazioarteko Jaialdia

4<sup>TH</sup> EDITION

PAMPLONA (SPAIN). 15 - 23 FEBRUARY 2008



## WHAT IS PUNTO DE VISTA

The **PUNTO DE VISTA** Documentary Film Festival is a space for celebrating, discovering and analysing the form of cinema generically grouped under the heading of ‘documentary’. The Festival is open to all *non-fiction* audiovisual forms, such as author’s documentaries, creation documentaries, experimental essays, diary films or works created using home, orphan or recycled materials.

The name of the festival, **PUNTO DE VISTA (POINT OF VIEW)**, is a permanent reminder to filmmaker Jean Vigo and his words about the fundamental role of sight and the subjectivity of the director, in the construction of the cinematographic image. To celebrate the centenary of his birth, the festival organised in 2005 a tribute to this great filmmaker, which attended his daughter Luce Vigo. Since the first edition, the link with Jean Vigo constitutes the essential feature of the festival’s identity.

**PUNTO DE VISTA** is held annually in Pamplona (Spain) in February, and is organised by the Department of Culture and Tourism of the Regional Government of Navarre. In 2008 the festival will take place between the 15th and the 23rd of February.



## AN IDEA OF FILM

**At PUNTO DE VISTA we believe...**

- *That the first thing that film looked at was reality.*
- *But fantasy has a part to play in the so-called documentary image.*
- *That reality is simulation; and the real a mystery.*
- *That cameras long to film the unfilmable, the invisible, time.*
- *That film reinvents itself over and over again with every shot.*
- *That the documentary is film as a subversive art.*
- *That form is a filmmaker's primary ethical commitment.*
- *That filming can only be understood as a knowledge process.*
- *We believe in images which would seem to have been created for the first and last time.*
- *That the audience creates.*
- *And films watch us.*
- *That only form preserves vision.*
- *We believe in documentaries which question the world.*
- *In documentaries as vision. And creation.*
- *That each film constructs the audience. Invents the audience.*
- *That the screen is a meeting-point.*
- *And the festival, a territory where film is thought up.*
- *And we get to know each other through the vision of others.*
- *From other points of view.*



## SECTIONS I

### OFFICIAL SECTION

For nine days a year, Pamplona is the cradle of international documentary film. Productions from all round the world compete in their different ways to capture reality from another point of view: through filmmakers' eyes. The official section is open to the many documentary films now produced in the world, but only the best of those presented eventually opt for the different prizes. More than 800 are sent in and the festival chooses some 20 to participate in the competition itself. The Official Section shares out €23,000 in prize money.

The spirit of the competition is clear: that those filmmakers taking part should, through each film, try to confront the same questions posed at the very beginning of filmmaking history. And that they should, in their own way, reinvent film with each shot. Apart from that, there is absolute freedom in terms of content and approach. Any non-fiction, audiovisual production which reflects upon reality can compete in the Official Section. The jury rewards both quality and originality, but, first and foremost, it applauds the ability, as Jean Vigo put it, "to open our eyes and help us see beyond the apparent".



**THE PUNTO DE VISTA  
FIRST PRIZE**

***Forever***  
by Heddy Honigmann  
(Netherlands, 2006)



**PRIZE FOR THE BEST  
SHORT FILM**

***Eût-elle été criminelle / Even if  
she had been a criminal***  
by Jean-Gabriel Périot  
(France, 2006)



**PRIZE FOR THE BEST  
DIRECTOR**

**Tomasz Wolski**  
for *Klinika / The Clinic*  
(Poland, 2006)



**AUDIENCE'S SPECIAL PRIZE**

***Radiophobia***  
by Julio Soto (Spain, 2005)

## SECTIONS 2

### RETROSPECTIVES

Since the very outset, Punto de Vista wished to embrace one of film festivals' foremost responsibilities: to perform a didactic function aimed at the wider public and rescue the memory of film from oblivion. *Retrospectives* was the section which took up the challenge. Each year, Punto de Vista puts classics in the spotlight, gives audiences another chance to view still-growing filmographies or airs the work of little known schools, trends or areas of film creation. These retrospectives come to represent the epicentre of the festival and mark its tone, ambition and spirit.

These seasons may revolve around a specific director or focus on a country or a movement. In 2005, for example, it was the turn of French photographer and director Raymond Depardon. The next year, it was Japan. *The cinema of a thousand years* retrospective presented classics from the last 60 years of Japanese documentary filmmaking.

Other seasons may centre on a common denominator, be it a theme, an anniversary, a commemoration or a historical event. Seasons like these take a side-on look at the history of the documentary. Essay-film was the motif chosen for the section in 2007. Under the title, *The thinking form*, the season was the first retrospective on contemporary essay-film ever held in Spain and one of the first in Europe.

Finally, there is also room for personal seasons, in which well-known figures, akin or not to the world of film, select films which they admire, revealing their own personalities through their choice in the form of moving pictures.

The next PUNTO DE VISTA festival is to centre on the works of Ermanno Olmi and the image of Silence in documentaries from Eastern Europe and Central Asia.

### ERMANNOLMI

At the last Cannes Film Festival, **Ermanno Olmi**, then competing with his film *Centiocci di* (One Hundred Nails), announced that he would never work with fiction again and that he intended to seek refuge in the documentary from then on. At Punto de Vista, we feel that it is a good moment to look back on his fifty-year film career, placing special emphasis on the sources of inspiration behind both his films and his life. Winner of the Golden Palm at Cannes for *L'Albero degli zoccoli* (The Tree with the Wooden Clogs) and the Golden Lion at Venice for *La Leggenda del santo bevitore* (The Legend of the

## SECTIONS 2

### RETROSPECTIVES

Holy Drinker), Olmi started working in documentary film in the 50's, when he got the Sezione Cinema Edisonvolta under way. The festival is set to recuperate essential works from his documentary and fiction careers, most to be screened for the first time in Spain, including *Un metro lungo cinque*, *In nome del popolo italiano* (In the name of the Italian people), *Mille anni*, *Grigio* (Grey), *La Pattuglie del Passo San Giacomo* (The Patrol of Passo San Giacomo), *La mia valle*, *Manon finestra 2* (Manon window 2), *Alcide de Gasperi* and *Lungo il fiume* (Down the River), among others, and is to dedicate the third publication of the Punto de Vista collection to this film legend.

### SILENCE

How to film silence? This retrospective attempts a journey through documentary silence, from the now classic *In the Memory of a Day Gone By* (1991) by **Sharunas Bartas** to **Benedek Fliegauf's** *The Milky Way* (2007), one of the great revelations of 2007 and winner of a Golden Leopard at Locarno. **Audrius Stonys**, **Sergei Loznitsa**, **Bela Tarr**, **Valdas Navasaitis**, **Laila Pakalnina**, **Victor Asliuk**, **Temirbek Birnazarov**, **Ánges Incze**, **Nora Martirosyan**... Wordless documentaries from Eastern Europe and Central Asia, exponents of the Soviet-Slavonic tradition of composition, framing, pain and celebration.



## SECTIONS 3

### HETERODOCSIES

To reflect upon heterodoxy in documentary film and productions which push the limits of convention; this is the aim of Heterodocsies, a project on which Punto de Vista embarks with a decidedly provocative disposition. Somewhere to present some of the most accursed, forgotten and obscure films from the history of Spanish non-fiction and, at the same time, a place to revive names which have been denied us or have mysteriously vanished; to see the history of Spanish film from the other side of the wall.

In 2008, the section is to include “**THE SEEING HAND**” project. Seven directors have taken up Punto de Vista’s challenge to explore the filmmaking possibilities of the so-called fourth screen: mobile phones. The authors of the project are: **Albert Alcoz, Gonzalo de Lucas, María Cañas, Rafael Tranche, Andrés Duque, Lluís Escartín** and **Víctor Iriarte**. They shall present their works within the context of Heterodocsies to stimulate debate on the formats and changes which “the seeing hand” may bring to filmmaking.



## SECTIONS 4

### MASTERCLASS

Punto de Vista is possible not only thanks to people eager to show others what documentary film is all about, but also because there are people keen to find out. This perfect symbiosis first took on a tangible form in 2007: a class which could be no other than a masterclass. An extraordinary occasion to teach and learn about everything left unsaid on film.

Masterclasses give us a first-hand opportunity to discover the personal vision of film of some of the greatest professionals working in the documentary genre. Exceptional teachers review their careers and reflect out loud about their audiovisual work, illustrating their lectures, insofar as possible, with fragments from their filmographies. The aim is to create a relaxed atmosphere in which filmmaker and audience interact in a class which aims to become a conversation. In 2007, the year which saw the first masterclass initiative, the “chat” lasted for more than three hours. **Alan Berliner**, one of America’s best-known filmmakers, delighted an audience of more than 130 with an enthralling, revealing talk.

Given the success of Berliner’s masterclass, the festival intends each year to give the public the chance to learn from renowned documentary filmmakers from around the world. In this way, Punto de Vista undertakes to provide a rendezvous and room for reflection for masters of the genre and those eager to learn. Next February **Nicolas Philibert**, the director of the much-acclaimed *To Be and To Have*, shall offer a class on how he goes about his work. Philibert shall personally reflect upon his filmography, a session brought to an end with the **premiere of his latest film**, *Retour en Normandie* (Back to Normandy).





## SECTIONS 5

### THE CENTRAL REGION

This section is a showcase for the vanguard of contemporary documentary filmmaking: the films which have won the most awards, up-and-coming directors and works which are leaving their mark. A wide panorama which defines *the centre of the world*, as **Michael Snow** did when he brought out the film from which the section takes its name, *La Région Centrale* (1971): the area of the film world and the festival itself where big things are going on.

The aim is to bring the year's best documentary films together into one single programme. The season's ten, twelve or fifteen best *reality or non-fiction films* are screened in Pamplona during the festival: the prize-winners from Yamagata (Japan) and Paris, and the highlights of the New York and Sao Paulo festivals.

But let's be a little more precise. This section does not simply compile the best of the year's festivals. It also includes documentaries which have won competitions of other kinds: the winners of prizes awarded by national film academies, the international press, specialist publications, film associations and other institutions. There is even room for documentary-style films which, somewhere in the world, have reaped unusual success in terms of audience or critical acclaim.

As things currently stand, it is practically impossible from Spain to get an idea of what is going on in the world of *non-fiction*. Therein lies the appeal and relevance of a film event aimed at exhibiting excellence in the field. *The Central Region* makes Pamplona a common destination for both films and film enthusiasts, a meeting point for the best films and the widest of audiences. The Central Region is the centre of the world. And some of its inhabitants this year are *My Winnipeg* by **Guy Maddin** and *Casting a Glance* by **James Benning**.



## SPECIAL SECTIONS

The point of view of documentary film is so broad that, at times, it may seem unembracable. It is just not possible to accommodate everything you would like to show in the festival's permanent sections. There is so much more to say; so many and such different things that a place has to be set aside each year for special events.

Monographic screenings about the masters of documentary film, roundtables on obscure subjects or new tendencies, photo exhibitions based on images from documentaries which clearly demonstrate the intense relationship between film and photography. Or the relationship between film and music, with events in which documentaries and live concerts merge into one.

There is also room for tributes and workshops. Ways of looking at film divergent in themselves, but, at the same time, linked by a common denominator which eclipses their idiosyncrasies. The special sections are reinvented each year; a fresh, ever-changing showcase for the festival, an abundant, provocative junction of angles and styles.

### AND- ASIAN CINEMA EXHIBITION

Punto de Vista is to be the European base of Asia's most ambitious documentary film project, the brainchild of the Pusan International Film Festival and Asian producers and critics. Punto de Vista is to screen the latest works funded by the Asian Network of Documentary for the pre-production, production and post-production of documentary films, a showcase of the vanguard of Asian film.



## WHAT'S BEEN SAID ABOUT PUNTO DE VISTA

**2005**

**GUESTS:**

*"There are a lot of festivals in the world, but very few which do not include a single bad film. This is one of them. I encourage you to persevere with this magnificent project year after year".*

**Victor Kossakovsky. Film Director**

*"I must say that this has been the best and most emotive tribute ever paid to my father, Jean Vigo. I will never forget you".*

**Luce Vigo**

**2006**

**GUESTS:**

*"What I like a lot about Punto de Vista is that it has started out modestly and is going to grow from within, because it's got something pushing it from behind. People come here to see documentaries and that is where it can start growing from, but not too much I hope. The only thing I would ask of this festival is that it does not try to grow too quickly."*

**Diego Galán. Ex-Director of the San Sebastian Film Festival.**

*"The defining feature of documentary film is the point of view. I think that this is one of the best documentary film festivals in the world".*

**Makoto Satô. Film Director.**

*"I've enjoyed each and every minute I've spent in Pamplona, with the atmosphere, the calm and the intensity of this festival. I've learnt a lot and I've seen some great films".*

**Abé Mark Nornes. Associate Professor, University of Michigan**

## **PRESS:**

*"You have to search for the documentary in a certain modesty of the filmmaker before the facts, his or her non-manipulation. This does not mean that they don't have a point of view about what they film. Quite the contrary! And so, a young festival, born only last year in Pamplona, which has just been held for the second time, decided to call itself "point of view", no less, and one of the most beautiful films we saw there, Xavier Lukomski's "Le pont sur la Drina", was also the film which employed the simplest of approaches (...) Such thorough documentaries. We saw a good few in Pamplona; a beautiful lesson".*

**Émile Breton. L'Humanité**

*"Almost everybody was reflected on the screens of Punto de Vista 2006. The world we know and the one we still know nothing of. Worlds which would seem not to exist were they not reflected by a camera. Worlds in Colombia and Georgia. The worlds of the Spanish Civil War. Worlds of bread and crack. Intimate worlds which belong to us all. Different film worlds".*

**Begoña del Teso. El Diario Vasco**

*"The Sundial carved by a Thousand Years of Notches (a film directed by Shinsuke Ogawa in 1986 and premiered in the season of classic Japanese documentaries at Punto de Vista 06) is one of those films in which the divide between film and life would appear to blur. It is an account of reality. One of the most important legacies Japanese film has left us with".*

**Fermín J. Martínez. Tren de Sombras**

*"That crossroads between reality and fiction, that vocation to narrate and dream about what is real can be found in Pamplona, where the International Documentary Film Festival of Navarra attests to the latest sensations in the genre. The festival's extremely ambitious programme includes some of the most recent gems which the world has to offer. And the latest films blend in with a historical rescue mission: the Japanese documentary. With this second instalment, Punto de Vista has seen the year of its consolidation".*

**Borja Hermoso. El Mundo**



## 2007

### GUESTS:

*“Many years ago, people would speak of the “Vigo group” to refer to the friends who worked with my father, Jean Vigo, in the making of his films. I am sure that one day, they will also speak of the “people from Punto de Vista” to refer to those who, year after year, both organising the event and from their cinema seats, make this wonderful encounter with film a reality”.*

**Luce Vigo**

*“I was deeply honored to serve on the jury of your unique, enthusiastic festival. It made me fully aware of the high artistic standard of the films presented, and of the intransigence and conscientiousness of the whole event.*

*Somehow, from the very beginning, I felt at home, as if meeting old new friends. The same feeling prevailed when I had the honor to present my father’s film Diary. The warm receptiveness, the sharp judgment and the embracing understanding of the film marked me with an unforgettable experience”.*

**Yael Perlov. Jury at Punto de Vista 2007**

*“Who would have ever guessed that one of the most serious, passionate and inspired documentary film festivals in the world would be found in Pamplona, Spain. Punto de Vista is a little gem; a small festival with a big heart and a broad vision, attended by smart, sophisticated audiences, and administered with a sincere generosity of spirit – all of which makes filmmakers want to come back time after time after time”*

**Alan Berliner. Film Director**

*“In a time in which useless, large-scale festivals or festivals with pretensions of being large and useless seem to proliferate, it is comforting to come across a festival like Punto de Vista, which more than fulfils its task. A useful, necessary festival, an obligatory meeting place for those interested in the fate of the contemporary documentary”.*

**Jaime Pena. Director of the CGAI, member of the jury at Punto de Vista 2007**

## **PRESS:**

*“Discovering Perlov’s Diary is a true event and may be a transforming experience. Here you have the point of view of a filmmaker who does not elude moral and aesthetic reflection. Without setting the unexpected aside, it is a form of filming which thinks about the cinema it aims at: capable of revealing the beauty of a gesture, the exceptionality of day-to-day life, but which does not shy away from horror and pain”.*

**Inma Merino. Cultura(s). (Punto de Vista 2007 held the Spanish premiere of Perlov’s Diary)**

*“A competition which, far from jumping on the bandwagon of box office hits achieved by the likes of Michael Moore, has chosen a more solitary path which the public is not so familiar with, but which has much more to offer. And it does so resting on the idea of the cinematographic point of view envisaged by the French director Jean Vigo, the intellectual godfather of what is now a festival which embraces creators who do not shed their subjectivity in search of comfortable, uniform cinema, but who take risks and grasp their cameras as though they were the first ever to do so. It is film in its raw state, innocent, original and eager to discover what the world and humans have to show”.*

**Ana Oliveira. Diario de Noticias**

*“This year, Pamplona has held the third Punto de Vista, the indie of the genre, considered a reference point on Europe’s festival circuit”.*

**ADN**

*“In no other country has a selection of documentary film on Tarkovsky as competent and complete as this one ever been organised”.*

**(About the Dear Andrei season, at [www.andreitarkovski.org](http://www.andreitarkovski.org), the most important, Spanish-language resource on Tarkovsky)**

*“Renouncing mass-appeal cinema and working on the principle of granting no popular concessions, Punto de Vista has focused on asserting the obscure names of the documentary genre and exhibiting films with limited commercial prospects. (...). This year, expectations have been surpassed through a programme of unimaginable quality and appositeness. Fortunately, Punto de Vista has chosen the path of authenticity”.*

**Roberto Valencia. El Mundo**

*“Sections in the festival such as Dear Andrei or The thinking form have reconciled me with film (...). In Perlov’s Diary, film, as Godard always wished, reaches a height previously attained by literature or painting: an unknown country which we visit by the hand of someone who guides us through emotion and thought. (...) ”*

**Javier Eder. Diario de Noticias**

*“Over recent years, Spanish fringe festivals have become the centre of attention for new critics and the specialised public. Such is the case of the now inescapable Gijón International Film Festival, the Las Palmas de Gran Canaria International Film Festival and, why not, Pamplona’s Punto de Vista, which, now in its third year, has consecrated itself as the best non-fiction festival in the country”.*

**Elena Ortega. Blogs&Docs**

*“Forever, a magnificent film set in the Parisian cemetery of Père-Lachaise, won the main prize at the third Punto de Vista Festival. Over 95 minutes, the film and its director, Heddy Honigmann, set their sights on a single, obsessive, exemplary objective: that of demonstrating that “art serves as solace” in the face of the fleeting nature of life. But, is it not perhaps this same objective which, consciously or not, helps push this bold, peripheral, heteroclite festival on? Not fortuitously are we able to perceive in Forever the same acumen which inspired the films of Jean Vigo, the filmmaker whose memory, work and family illuminate the very essence of Punto de Vista”.*

**Juan Zapater. Diario de Noticias**

## ORGANISATION

Artistic Director: **Carlos Muguiro**

Executive Director: **Ana Herrera**

Communication: **Montse Pérez, Gonzalo de Pedro**

Ermanno Olmi Retrospective: **Adriano Aprà**

Delegate for Latin America: **Margarita de la Vega**

Delegate for Asia: **Asako Fujioka**

Selection Committee: **Koldo Lasa, Juan Zapater, Carlos Muguiro, Ana Herrera, Gonzalo de Pedro, Alberto Cañada, Maite Bermúdez**

Guest attention: **Susana Antón**

## MORE INFORMATION

PUNTO DE VISTA

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